

SRI DASAM GRANTH SAHIB

(Original in Panjabi
&
Roman with English Translation)

Volume - One

Gurbachan Singh Makin
Mangement Cousultant

Published by : Lahore Book Shop
2, Lajpat Rai Market, Ludhina

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ਪ੍ਰਸਾਦਿ

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Acknowledgement

1. The job of translating Dasam Granth Sahib in English prose, with the original in Gurmukhi (Punjabi) alongwith the roman script for non-punjabi readers is not appreciated in some circles for certain reasons. But this job was entrusted to me by Baba Virsa Singh Ji of Gobind Sadan in 2002, and completed by me in 2005. Some bow the work remained unpublished due to the sudden death of Baba Virsa Singh Ji. So I am totally indebted to Gobind Sadan for the work.
2. Since the work was lying incomplete for almost ten years, I thought of publishing this work based on an English version of the Punjabi version by Dr. Rattan Singh Jaggi & Mrs. Gursharan Kaur Jaggi with their blessings. Of course the Roman Script of the original was not in the original concept, which has been added now for obvious reasons.
3. Some people have reservations about the portions of the Granth dealing with “Pakhiyan Charitar”, but Baba Vira Singh Ji always believed that this portion is completely dealt with by Guru Gobind Singh Ji and I am equally convinced with it. Different views have been expressed by different people. So I owe my gratitude to Dr. Rattan Singh Jaggi & Mrs. Gursharan Kaur Jaggi for this publication.
4. I am also indebted to Major Karnail Singh of Sector 34, Chandigarh who has been of great help to me and had always given me moral support in my efforts, as President of Gurdwara Sri Guru Tegh Bahadur, Sector 34, Chandigarh.

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Introduction

The original granth, called Vidya Sagar, weighing about nine maunds, including the poetry of Guru Gobind Singh Ji and other learned poets, seems to have been destroyed in the devastating currents of Sarsa Reviulet while the Guru abandoned the fort of Anandpur Sahib in 1704 and headed for Chamkaur Sahib alongwith 40 Sikhs only.

Then the first attempt to collect and combine the various remnants of different poetic versions of the Guru remaining safe with certain Sikh followers was made by Bhai Mani Singh the first Sikh Granthi of Darbar Sahib, Amritsar in the form of a Pothi about 50 years later on Bhai Deep Singh, Bhai Sukha Singh and some others made similar attempts to publish a version of Dasam Granth. Out of all these versions the most important are Bhai Mani Singh Beer, Topkhana Patiala Wali Beer (Moti Bagh Gurdwara) and Sri Patna Sahib Wali Beer. All these versions differ briefly in their contents due to various reasons. In 1897 Gurmat Pracharak Sabha Amritsar collected about 32 versions of this Granth. The various Banis (Poetic versions) constitute the Dasam Granth as follows :-

i) Jap, ii) Akal Ustat, iii) Bachittar Natak, iv) Chandi Charitar-I, v) Chand Charita'r-II, vi) Vaar Sri Bhagouti Ji Ki (Vaar Durga), vii) Gyan Pralodh, viii) Choubis Avtar, ix) other Avtars (Brahma, Rudar), x) Shabad Hazarai, xi) Swaiyyas, xii) Khalsa Mehma, xiii) Shastra Naam Mala xiv) Charitar Pakhiyan and xv) Zafar Nama & (Haqaitan). In this report Giani Sardul Singh had clarified all the doubts about its authenticity. Then in 1902 Bhai Bishan Singh (of Sangrur) confirmed its author as Guru Gobind Singh based on certain facts and reasoning. Then in 1950 Dr. Trilochan Singh also confirmed 'Dasam Granth' as authored by the Guru himself.

Now in 1999 on the inauguration of 300th Birth Anniversary of Khalsa Dr. Rattan Singh Jaggi and Dr. Gursharan Kaur Jaggi, under the patronage of Baba Virsa Singh Ji (Gobind Sadan) have published a Punjabi version of the Granth in five volumes.

The present publication of 'Dasam Granth' including the roman version of the Original Text' is an attempt to present it in English for the benefit of English Reader. This version is based on an English version of the text given by Dr. R.S. Jaggi (with his blessings and goodwill).

No individual is capable of commenting on the greatness and life of Guru Gobind Singh Ji, (Sahib-e-Kamal) and personally I feel, this effort and attempt to publish a part of his literacy poetic writings in the form of Dasam Granth in English prose is to understand his greatness and mission in life. I have no ability or capacity to mention even about his various facets of life, like war-face, creation of Khalsa, challenging the mighty emperor Aurangzeb and fighting against mughal oppression, sacrifice of the whole family (father, four sons and mother), what to talk of his literary achievements.

I could only give my opinion that the style of poetic versions in Dasam Granth in the form of various Chhands in 'Brij' along with Arabic and Persian vocabulary proves the point that the author of the Granth could be none other than Guru Gobind Singh himself.

Though Sri Guru Granth Sahib was appointed (appointed) as the living Guru of the Sikhs by Guru Gobind Singh Ji, after him, Dasam Granth deserves the same respect as a literary achievement of the great Guru.

G.S.Makin

1585/34D

Chandigarh

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Preface

This publication had been delayed for a number of years due to various reasons; but now the original text has been included in Roman version also for the benefit of non-punjabi readers. This has resulted in the book taking a voluminous form, keeping the total number of five books only in a set of the Dasam Granth.

- a) 'Jaap Sahib' is given the first prominent position in all the versions of the Granth. Just as Guru Nanak had praised the seen and unseen presence of Lord through Japji, Guru Gobind Singh has done it in Jaap Sahib by hailing the Lord with various qualities and functions. "Just as in the end, the Guru exclaims dukhalang pranasi, "dayaling saroopai sada ang sanghai, abhangang bebhootai."
- b) Akal-Ustat : It is a version of prayers to The Lord in a beautiful manner. It follows the Brij version of language, with the use of Persian and Arabic vocabulary at places.
- c) Bachittar Natak : Some of the other texts like Chandi Charitar, Choubis Avtar (Brahma and Rudar Avtar) are a part of Bachittar Natak only. The language used is Brij mainly, alongwith Arabic and Rajasthani at places.
- d) Chandi Charitar I & II : After the details of Bachittar Natak dealing with his own life etc. Chandi Charitar in two episodes is based on Markandai Puran. It includes 233 Chhands and seven chapters; with nine Chhands dealing with the victory of 'gods' followed by the praise of goddess Durga; and the author's prayers for the attainment of unity with Lord-Sublime. In the first Chapter, 12 Chhands were used for praising the Lord, the valour and praises of the goddess is stressed. This whole episode is explained briefly in the Ist Chapter of 40 chhands dealing with the battle and destruction of 'Mehkhasur', who had defeated the gods. Durga then promised them (gods) help finally killing Mehkhasur and giving the kingdom to god Inder; which compares well with 82nd + 83rd Chapters of Markandai Puran.

The 3rd Chapter deals with the battle against demons shumbh and Nishumbh. Detailing the beauty of goddess Durga, despatching of demon Dhrunlochan for battle against the goddess, and his final death, with the appearance of 'Kali goddess, making the battle as horrible. Chandi Charitar deals with the whole episode, including details of demons Chand and Mund (as per chapters 84, 85,

86 of the Markandai Puran), briefly but beautifully. In the 6th Chapter, after the death of demon Rakatbeej, the demons Shumbh and Nishumb came forward with a huge force but finally they were defeated and killed.

In the last chapter of nine Chhands, the gods praise the goddess. According to poet kosal this poetic description is a great expression of poetic beauty.

In the IInd Chandi Charitar there are 262 Chhands, with 8 Chapters. This is supposed to be based on Devi Bhagwat Puran and Markandai Puran as per some scholars.

Apart from the deatils of various battles against the demons, the 7th Chapter of 37 Chhands deals with the praise of the goddess. All this seems to be based on Markandai Puran and the language used includes Arabic and Persiam with the main language as Brij.

- e) Vaar Durga Ki : This version in 55 Pouris is written in Punjabi language. This includes the first portion of Sikh Prayer starting with “Pritham Bhagouti Simarkai. Guru Nanak laiee dhiaie”. and ending with Tegh Bahadur Simriai ghar naunidh avai dhaie’. Apart from the various battles against the demons, over to Indra god. This also refers to the Durga Sampabati from Markandai Puran.
- f) Gyan Prabodh : With 336 Chhands, the first portion deals with the description of Lord’s Greatness and his limitlessness, which pervadas the whole universe The Lord’s Greatness is above all considrations of Caste, Colour, Creed, Time, Death Birth or any other distinctions.
- g) Choubis Avtar : This deals with 24 Incarnations of Vishnu, with Krishna Avtar as the longest episode followed by Ram Avtar.
- h) Miscellaneous Episodes : Shabad Hazare, Swaiyyai, Khalsa Mehma, Shastar Naam mala.
- i) Charitar Pakhiyan or Triya Charitar (most debatable portion) includes Punjabi, Rajasthani, Avadhi languages with 7555 Chhands of 16 types used.
- j) Zafar Nama : Letter of victory written by Guru Gobind Singh to Aurang Zeb at the end of War. Haqaitain - 11 in No are in Persian language in Story or Episode form but free from Zafar Nama.

These Hakaits begin with invocation of God, and at the end a request for His blessings has been made.

Foreword

Bhai Gurbachan Singh is a well known scholar who has written an exegesis of the entire Sri Guru Granth Sahib in Scholastic English with great dedication and devotion. He spent ten long years to accomplish this remarkable task. Besides, he has written a book in Punjabi.

‘Amrit Boond Suhaavani’ Which contains meanings and explanation of all the ‘Pause Verses’ in the Sikh scripture.

Three years ago, another idea came into his mind that he should prepare an English annotation of the ‘banis’ of Sri Guru Gobind Singh Ji, which is not available in the market. In this series, the first volume prepared by him is in your hands. It contains the original text in Panjabi and Roman transliteration (on the left) page followed by their translation into English (on the right). It will prove to be very useful to the English knowing readers.

A Gursikh reads or recites five “Nitnem banis” in the morning and two in the evening without fail. These include three ‘banis’ (compositions) of the Tenth Guru Sahib: 1. Jaap Sahib, 2. Swaiyyas Patshahi Dasvin 3. Kabio Vach Benati Choupaiee(Patshahi Dasvin). In the present time, some misguided and mistaken scholars create misconceptions about these ‘banis’ (compositions). While administering ‘amrit’, a sikh is instructed to read/recite these ‘banis’ (compositions) regularly. The command of the ‘Panj Piaras’ (Five Beloved ones) is the Guru’s command, which we must obey humbly; controversy about them is uncalled for. The entire ‘Jaap Sahib’ composition is uttered in praise of the Timeless Lord. In the very first stanza Guru Sahib says:

That Lord is immovable or eternal Being. He has neither any mark nor sign, not form, nor complexion, nor caste, nor clan. He is self illumined and this glory is very intense and powerful. His name is indescribable.

Therefore. I am describing his attributive names.

‘who can describe all thy Names? Only men of good sense mention Thy attributive Names.’

In ‘Jaap Sahib’, we find words exactly parallel and synonomous to those in the ‘mool mantra’ (fundamental chant) from ‘Ek onkar’ to ‘Gurprasaad’ recorded at the beginning of Sri Guru Granth Sahib:

Similarity between Jap Ji and Jaap Sahib is given below:-

Jap Ji

Jaap Sahib

Ek onkar

ek hai anek hai

Satnaam

Sadavang saroopai

Karta Purkh

Kariang, Sarbung karta, Samstul, Nivarai

Nir bhou

Nirbhai Abheet

Nir Vair

Namo rag roopai, Na Satrai, Namitrai

Akal moorat

Namastang akalai Nirbhoot, Rooprung

Ajooni

Ajai, Ajanmai

Saibhung

Sarab bisar rachio Garan Bhanjanhar

Gur Prasad

Tav Prasad

It is therefore, clear that the tenth Guru’s composition ‘Jaap Sahib’ conforms to the ‘bani’ (Guru’s utterance) enshrined in Sri Guru Granth Sahib.

The ‘Chaupai Patshahee Daswin’ contains the following stanza : (Takoe kar pahan unmanat)

Rank fools contemplate the Lord by making His idol holy,

For they cannot fathom this mystery,

Shiva as Eternal Lord they call,

But recognize not his secret at all (16)

Guru Sahib openly rejects idol worshkp and the worshippers of Lord Shiva. People have no knowledge and understanding of the Transcendent Lord God. They worship stone idols. They worship Lord Shiva as if

he were transcendent God Himself. Who else but the Tenth Guru could administer such a warning?

In the 'swaiyyas Patshahi Daswin' have been sung the laudations of the timeless one God. We have been cautioned about the so-called dera-heads, holy men and braham-gyanis. The hollowness of the various methods of practicing Divine Name (meditation) have been exposed. We have been for-fidden to do idol worship. Only the method of practicing God's loving devotion has been prescribed for meeting and attaining God.

In the light of the facts stated above, it is absolutely clear that any controversy about these 'bani's (compositions) is uncalled for.

By annotating these compositions in English, Bhai Sahib Gurbachan Singh Ji has made a commenlable effort. English-knowing readers, who do not know Panjabi, will be immensely benefitted. Inspite of indifferent health and old age, with the Guru's grace, he is continuing to serve Gurmat literature even today. I pray to the Satguru to grant him good health and greater spiritual strength so that he may continue to render maximum service to Gurmat literature through his writings.

Sardara Singh
Editor, Gurbani Chanan
Monthly Magazine
S.A.S. Nagar (Mohali), Punjab.

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ਸਤਿਗੁਰ
ਪ੍ਰਸਾਦਿ

ੴ ਸਤਿਗੁਰ ਪ੍ਰਸਾਦਿ

॥ ਜਾਪੁ ॥

ਸ੍ਰੀ ਮੁਖਵਾਕ ਪਾਤਿਸ਼ਾਹੀ ੧੦ ॥

ਛਪੈ ਛੰਦ ॥ ੩ ਪ੍ਰਸਾਦਿ

ਚੱਕ੍ਰ ਚਿਹਨ ਅਰੁ ਬਰਨ ਜਾਤਿ ਅਰੁ ਪਾਤਿ ਨਹਿਣ ਜਿਹ ॥
ਰੂਪ ਰੰਗ ਅਰੁ ਰੇਖ ਤੇਖ ਕੋਊ ਕਹਿ ਨ ਸਕਤ ਕਿਹ ॥
ਅਚਲ ਮੂਰਤਿ ਅਨਭਉ ਪਰ੍ਰਾਸ ਅਮਿਤੋਜਿ ਕਹਿਜੈ ॥
ਕੋਟਿ ਇੰਦ੍ਰ ਇੰਦ੍ਰਾਣ ਸਾਹੁ ਸਾਹਿਣਿ ਗਨਿਜੈ ॥
ਤਿਭਵਣ ਮਹੀਪ ਸੁਰ ਨਰ ਅਸੁਰ ਨੇਤ ਨੇਤ ਬਨ ਤ੍ਰਿਣ ਕਹਤ ॥
ਤਬ ਸਰਬ ਨਾਮ ਕਥੈ ਕਵਨ ਕਰਮ ਨਾਮ ਬਰਨਤ ਸੁਮਤਿ ॥ ੧ ॥

Ik Onkar Satguru Prasad

Vaheguru ji ki Fateh

Sri Akal Purkh ji teri saran

Jaap

Sri Mukhwalk Patshahi Daswi(n)10

Tav Prasad-Chhapai Chhand

Chakar Chehan or baran jaat or paat nahinjeh.

roop rung or rekh bhekh kowoo keh na sakat keh.

achal moorat anbhov prakas amitoj kahijai. koti Indra Indran Saho sahan garinjai.

tribhavan maheep Sur nar asur nait nait ban trin kehat.

tav sarab naam kathai kawan karam naam barnat sumati.(1)

ਭੁਜੰਗ ਪ੍ਰਯਾਤ ਛੰਦ ॥

ਨਮਸਤੁ ਅਕਾਲੇ ॥ ਨਮਸਤੁ ਕ੍ਰਿਪਾਲੇ ॥

ਨਮਸਤੁ ਅਰੂਪੇ ॥ ਨਮਸਤੁ ਅਨੂਪੇ ॥ ੨ ॥

Bhujang Prayat Chhand

Namastwang akale. Namastwang Kirpale.

Namastung arupai. namastang anupai. (2)

ਨਮਸਤੁ ਅਭੇਖੇ ॥ ਨਮਸਤੁ ਅਲੇਖੇ ॥

ਨਮਸਤੁ ਅਕਾਏ ॥ ਨਮਸਤੁ ਅਜਾਏ ॥ ੩ ॥

Namastang abhekhai. Namastang alekhai.

Namastang akai. Namastang ajaie.(3)

“The Essence of Sri Dasam Granth Sahib”

Jaap Sahib

Sri Vaheguru ji ki Fateh

Jaap

Narrated by the Tenth Master in Person

Chhapai Chhand :

By the grace of he Lord

O Lord ! You are without any form, figure, caste or creed. Neither anyone could describe You, as to Your shape and colour nor anyone could portray You in terms of outer configuration. (None has the capacity or comprehension to narrate or recount Your form) O Lord ! You are the perenial power, self-existent, and self-effulgent light, with inderscribable radiance and force, it is considered. O lord ! You are considered as the king of kings (erores of them) like god Indra or other gods and Lord of mighty rulers, and the Supreme Lord of the whole Universe.

O Supreme Lord ! all the three regions, Earth, Skies and the Middle or Netherlands proclaim You as their Master and the human beings, gods, or demons, including jungles, or minor plantations all proclaim and glorify You as "Infinite" ! Beyond any Count!" O Lord ! the celestial being of invisible world, earthly beings, and the evil beings of infernal regions all meadows fauna and flora, glorify You as Infinite.

O Lord! who could dare or have the power. to compile all your names or state your infinite Names.?Though I am endeavouring to recount Your functional Names through Your Grace, being blessed with the contemplation and meditation of your True Name

(1)

"Bhujang Paryat Chhand"

O Lord ! our salutation to you who is free from effects of time, being Timeless, Hail to you! You are bestowing Grace and blessings on us. Hail to Thee, who is without shape or form, and are above praise or recognition.

(2)

Hai to You ! O Lord ! You are not a part of any particular sect and your description is beyond our comprehension. I salute you, O Lord ! you are without any form or body and are not born (in human form).

(3)

ਨਮਸਤੰ ਅਗੰਜੇ ॥ ਨਮਸਤੰ ਅਭੰਜੇ ॥
ਨਮਸਤੰ ਅਨਾਮੇ ॥ ਨਮਸਤੰ ਅਠਾਮੇ ॥ ੪ ॥
Namstang aganje. Namastang abhanje.
Nanstang anamai. Namastag athamai. (4)

ਨਮਸਤੰ ਅਕਰੰਮ ॥ ਨਮਸਤੰ ਅਧਰੰਮ ॥
ਨਮਸਤੰ ਅਨਾਮੇ ॥ ਨਮਸਤੰ ਅਧਰੰਮ ॥ ੫ ॥
Nanastang akarmang. Namastang adhermang.
Namastang anamang. Namastang adhamang(5)

ਨਮਸਤੰ ਅਜੀਤੇ । ਨਮਸਤੰ ਅਭੀਤੇ ॥
ਨਮਸਤੰ ਅਬਾਹੇ ॥ ਨਮਸਤੰ ਅਵਾਹੇ ॥ ੬ ॥
Nanastang ajeetai. Namastang abhitai.
Namastang abaihe. Namastang adhaie. (6)

ਨਮਸਤੰ ਅਨੀਲੇ ॥ ਨਮਸਤੰ ਅਨਾਦੇ ॥
ਨਮਸਤੰ ਅਛੇਦੇ ॥ ਨਮਸਤੰ ਅਗਾਦੇ ॥ ੭ ॥
Namastang aneelai. Namastang anadai.
Namastang achhedai. Namastang agadhai. (7)

ਨਮਸਤੰ ਅਗੰਜੇ ॥ ਨਮਸਤੰ ਅਭੰਜੇ ॥
ਨਮਸਤੰ ਉਦਾਰੇ ॥ ਨਮਸਤੰ ਅਪਾਰੇ ॥ ੮ ॥
Namastang aganje. Namastang abhanje
Namastang udare. Namastang aparai.(8)

ਨਮਸਤੰ ਸੁ ਏਕੈ ॥ ਨਮਸਤੰ ਅਨੇਕੈ ॥
ਨਮਸਤੰ ਅਭੂਤੇ ॥ ਨਮਸਤੰ ਅਜੂਪੇ ॥ ੯ ॥
Namastang so ekai. Namastang anekai.
Namastang abhootai. Namastang ajupai. (9)

ਨਮਸਤੰ ਨਿਕਰਮੇ ॥ ਨਮਸਤੰ ਨਿਭਰਮੇ ॥
ਨਮਸਤੰ ਨਿਦੇਸ਼ੇ ॥ ਨਮਸਤੰ ਨਿਭੇਸ਼ੇ ॥ ੧੦ ॥
Namastang nirkamai. Namstang nirbharmai.
Namastang nirdesai. Namastang nirbhesai. (10)

ਨਮਸਤੰ ਨਿਨਾਮੇ ॥ ਨਮਸਤੰ ਨਿਕਾਮੇ ॥ ਨਮਸਤੰ
ਨਿਧਾਤੇ ॥ ਨਮਸਤੰ ਨਿਘਾਤੇ ॥ ੧੧ ॥
Namastang nirnamai. Namastang nirkamai.
Namastang nirdhatai. Namstang nirghata. (11)

Hail to Thee ! O Lord ! You are imperishable and none could excel You, nor could anyone break or destroy You. Salutations to Thee ! O Lord ! You have no names, nor any particular abode. (4)

Hail to Thee ! O Lord ! There are no formal rituals or observances (practices) to be performed for you, nor there is any need for any religious practices like (Hindu) ashrams. Hail to Thee ! O Lord ! You are not known by any single name, nor bound to any particular abode. (5)

Hail to Thee ! O Lord ! You are invincible and are free from fear or pressure of any type. Our Salutations to You ! O Lord None could move or dislodge You from your position. (6)

Hail to Thee ! O Lord ! You are the manistay or support of all (like air) and You are without any beginning. Salutations to You ! O Lord You are pervading every-where in equal measure. You are Inseparable undivided and limitless and too deep to gauge your depth. (to be probed). (7)

Hail to Thee ! O Lord ! You are un-conquerable nor are perishable. O Lord ! You are large hearted and limitless being beyond any count. (8)

Hail to Thee ! O Lord ! You are the only Sublime Master and are omni-present in all beings. Salutations to You O Lord ! You are not Constituted out of the five elements (like human beings). No sacrifice is needed as you are free from any bondage. (9)

Hail to Thee ! O Lord ! You are not governed by any sequence of actions and are above all whims and fancies. Salutations to Thee ! O Lord ! Neither you belong to any country nor stick to any particular or formal dress. (10)

Hail to Thee ! O Lord ! You have no special Name, nor any worldly desires could bother you. (come near you). Salutations to you, Q Lord ! Your existence is above the combination of five elements, or five senses. No one could harm you with sudden attack. (11)

ਨਮਸਤੰ ਨ੍ਰਿਧੂਤੇ ॥ ਨਮਸਤੰ ਅਭੂਤੇ ॥ ਨਮਸਤੰ
ਅਲੋਕੇ ॥ ਨਮਸਤੰ ਅਸੋਕੇ ॥ ੧੨ ॥
Namastang nirdhootai. Namastang abhootai.
Namastang alokai. Namastang asokai. (12)

ਨਮਸਤੰ ਨ੍ਰਿਤਾਪੇ ॥ ਨਮਸਤੰ ਅਥਾਪੇ ॥
ਨਮਸਤੰ ਤ੍ਰਿਮਾਨੇ ॥ ਨਮਸਤੰ ਨਿਧਾਨੇ ॥ ੧੩ ॥
Namastang nirtapai. Namastang athapai.
Namstang tirmanai. Namastang nidhanai. (13)

ਨਮਸਤੰ ਅਗਾਹੇ ॥ ਨਮਸਤੰ ਅਬਾਹੇ ॥
ਨਮਸਤੰ ਤ੍ਰਿਬਰਗੇ ॥ ਨਮਸਤੰ ਅਸਰਗੇ ॥ ੧੪ ॥
Namastang agaihe. Namastang abaiehe.
Namastang tirbarga. Namastang asargai. (14)

ਨਮਸਤੰ ਪ੍ਰਭੋਗੇ ॥ ਨਮਸਤੰ ਸੁਜੋਗੇ ॥
ਨਮਸਤੰ ਅਰੰਗੇ ॥ ਨਮਸਤੰ ਅਭੰਗੇ ॥ ੧੫ ॥
Namastang parbhogai. Namastang sujogai.
Namastang arangai. Namastang abhangai. (15)

ਨਮਸਤੰ ਅੰਗੀਮੇ ॥ ਨਮਸਤਸਤੁ ਰੰਮੇ ॥
ਨਮਸਤੰ ਜਲਾਸਰੇ ॥ ਨਮਸਤੰ ਨਿਰਾਸਰੇ ॥ ੧੬ ॥
Namastang agamai. Namastasi rumai.
Namastang jalasrai. Namastang nirasrai. (16)

ਨਮਸਤੰ ਅਜਾਤੇ ॥ ਨਮਸਤੰ ਅਪਾਤੇ ॥
ਨਮਸਤੰ ਅਮਜਬੇ ॥ ਨਮਸਤਸਤੁ ਅਜਬੇ ॥ ੧੭ ॥
Namastang ajatai. Namastang apatai.
Namastang amajbai. Namastasi ajbai. (17)

ਅਦੇਸੰ ਅਦੇਸੇ ॥ ਨਮਸਤੰ ਅਭੇਸੇ ॥
ਨਮਸਤੰ ਨ੍ਰਿਧਾਮੇ ॥ ਨਮਸਤੰ ਨ੍ਰਿਬਾਮੇ ॥ ੧੮ ॥
Namastang adesai. Namastang abhesai.
Namastang nirdhamai. Namastang nirbhamai. (18)

Hail to You O Lord ! None could displace you and your position and Abode and your existence is without the support of five elements. Salutations to You, O Lord ! You cannot be seen (with eyes) nor any worry or sorrow bother You. (12)

Hail to You O Lord ! You are over and above (nor affected by) the normal calamities and sufferings of this world, moreover you cannot be installed in one place like a statue. O Lord ! Salutations to You who has His way over all the three regions i.e. Earth, Netherlands and skies while everyone bows to You. You are the fountain head of all worldly treasures. (13)

Hail to You O Lord ! You are limitless and beyond our comprehension. You cannot be moved from Your place like a mountain or an ocean. Salutations to You, O Lord ! You are free from the three virtues (Dharam, arth and kam) duty, wealth and pleasure and You are unborn unlike human beings. (14)

Hail to You, O Lord ! You enjoy all the worldly pleasures and comforts, as You are pervading everyone and every-where. O Lord ! our Salutations to You. You do not present any colour or shade, nor can be destroyed by anyone like human beings (by death). (15)

Hail to You, O Lord ! You are beyond our grasp and reach, O Lord beautiful ! salutations to You, O Lord You are like a vast ocean whose depth is unknown and you do not need any support in the Universe. (16)

Hail to You, O Lord ! You have no caste or creed as you pervade and abide in every heart. Salutations to you! O Lord! You have no particular religion to sport and have no support and you have a wonderful appearance. (17)

Hail to You, O Lord ! You have no caste or creed as You are pervading and abiding in every heart. Salutations to you, O Lord ! You have no particular religion to support and have no support and You have wonderful appearance, (confirming to various sects). Salutations to You, O Lord ! You have no fixed abode or home, nor You are born through a woman's womb, (You are unborn like human beings.) (18)

ਨਮੋ ਸਰਬ ਕਾਲੇ ॥ ਨਮੋ ਸਰਬ ਦਿਆਲੇ ॥
ਨਮੋ ਸਰਬ ਰੂਪੇ ॥ ਨਮੋ ਸਰਬ ਭੂਪੇ ॥ ੧੯ ॥
Namo sarab kale. Namo sarab dialai.
Namo sarab rupai. Namo sarab bhupai. (19)

ਨਮੋ ਸਰਬ ਖਾਪੇ ॥ ਨਮੋ ਸਰਬ ਥਾਪੇ ॥
ਨਮੋ ਸਰਬ ਕਾਲੇ ॥ ਨਮੋ ਸਰਬ ਪਾਲੇ ॥ ੨੦ ॥
Namo sarab khapai. Namo sarab thapai.
Namo sarab Kale. Namo sarab palai. (20)

ਨਮਸਤ ਸਤੁ ਦੇਵੈ ॥ ਨਮਸਤ ਅਭੇਵੈ ॥
ਨਮਸਤ ਅਜਨਮੇ ॥ ਨਮਸਤ ਸੁਬਨਮੇ ॥ ੨੧ ॥
Namastast devai. Namstang abhevai.
Namastang ajanmae. Namastang subanmai. (21)

ਨਮੋ ਸਰਬ ਗਉਨੇ ॥ ਨਮੋ ਸਰਬ ਭਉਨੇ ॥
ਨਮੋ ਸਰਬ ਰੰਗੇ ॥ ਨਮੋ ਸਰਬ ਭੰਗੇ ॥ ੨੨ ॥
Namo sarab gounai. Namo sarab bhounai.
Namo sarab rungai. Namo sarab behangi. (22)

ਨਮੋ ਕਾਲ ਕਾਲੇ ॥ ਨਮਸਤਸਤੁ ਦਿਆਲੇ ॥
ਨਮਸਤ ਅਬਰਨੇ ॥ ਨਮਸਤ ਅਮਰਨੇ ॥ (੨੩)
Namo kaal kalai. Namastasi dialai.
Namastang abarnai. Namastang amarnai. (23)

ਨਮਸਤ ਜਰਾਰੇ ॥ ਨਮਸਤ ਕ੍ਰਿਤਾਰੰ ॥
ਨਮੋ ਸਰਬ ਧੰਧੇ ॥ ਨਮੋ ਸਤ ਅਬੰਧੇ ॥ (੨੪) ॥
Namastang jararung. Namastang kirtarung.
Namo sarab dhandhe. Namo sat abandhai. (24)

ਨਮਸਤ ਨ੍ਰਿਸਾਕੇ ॥ ਨਮਸਤ ਨਿਬਾਕੇ ॥
ਨਮਸਤ ਰਹੀਮੇ ॥ ਨਮਸਤ ਕਰੀਮੇ ॥ (੨੫) ॥
Namastang nirsakai. Namastang nirbakai.
Namastang rahimai. Namastang karimai. (25)

ਨਮਸਤ ਅਨੰਤ ॥ ਨਮਸਤ ਮਹੰਤ ॥
ਨਮਸਤਸਤੁ ਰਾਗੇ ॥ ਨਮਸਤ ਸੁਹਾਗੇ ॥ (੨੬) ॥
Namastang anantai. Namastang mahantai.
Namastast raagai. Namastang suhagai. (26)

Hail to You, O Lord ! You could destroy everyone and bestow Your blessings and benedictions on one and all. O Lord ! My Salutations to You ! You are the beauty of this whole Universe, and are pervading everywhere, You are the king of all beings. (19)

Hail to You, O Lord ! You could destroy all and at the same time. You are supporting all your Grace. O Lord ! My Salutations to you ! You could cause death to all, but are protecting all with equal bervour. (20)

O Lord ! Hail to You, You are the enlightenment of the whole Universe, being light personified (with knowledge) and You deserve all our worship and prayers by loving You. My Salutations to You O Lord ! No one ever knows Your secrets. Neither You are born like human beings, moreover You represent beauty in appearance, colour and hue. (21)

Hail to You, O Lord ! You have direct approach to all the beings in the world and all lands in equal measure. Salutations to You, O Lord ! You only are represented in the world by pleasures or bliss in a praise worthy manner, & You are also controlling the destruction or death of all individuals. (22)

Hail to You, O Lord ! You are controlling death, being a king of death personified and could cause death or even avoid it. (stop it) Salutations to You, O Lord ! You are an embodiment of kindness and succour for all. You have no single colour (shade) nor death has any effect on You. (23)

Hail to You, O Lord ! Even old age has no relevance to You. (effect on You) You are the creator and benefactor of all beings. Salutations to You, O Lord ! You are managing to run the worldly show and drama as it pleases You while You are free from the worldly bondage. (24)

Hail to You, O Lord ! You have no relatives or acquaintances. You are not afraid of any one. (do not fear anyone). Salutations to You, O Lord ! You are bestowing your blessings on all being the benefactor of all. (25)

Hail to You, O Lord ! You are so great and vast that no one knows Your limits, You are formless and limitless. O Lord ! Our Salutations to you. You are love personified and You possess great might and are acclaimed. (Everywhere). (26)

ਨਮੋ ਸਰਬ ਸੋਖੰ ॥ ਨਮੋ ਸਰਬ ਪੋਖੰ ॥
ਨਮੋ ਸਰਬ ਕਰਤਾ ॥ ਨਮੋ ਸਰਬ ਹਰਤਾ ॥ (੨੭) ॥
Namo Sarab Sokhang. Namo Sarab pokhang.
Namo Sarab Karta. Namo Sarab harta. (27)

ਨਮੋ ਜੋਗ ਜੋਗੇ ॥ ਨਮੋ ਭੋਗ ਭੋਗੇ ॥
ਨਮੋ ਸਰਬ ਦਿਆਲੇ ॥ ਨਮੋ ਸਰਬ ਪਾਲੇ ॥ (੨੮) ॥
Namo jog jogai. Namo Bhog bhogai.
Namo sarab dialai. Namo sarab palai. (28)

ਚਾਚਰੀ ਛੰਦ ॥ ਤ੍ਵ ਪ੍ਰਸਾਦਿ ॥
ਅਰੂਪ ਹੈ ॥ ਅਨੂਪ ਹੈ ॥ ਅਜੂ ਹੈ ॥ ਅਭੂ ਹੈ ॥ (੨੯) ॥
Chachri Chhand Tav Prasad
arup hain. anup hain. aju hain. abhu hain. (29)

ਅਲੇਖ ਹੈ ॥ ਅਭੇਖ ਹੈ ॥ ਅਨਾਮ ਹੈ ॥ ਅਕਾਮ ਹੈ ॥ (੩੦) ॥
alekh hain. abhekh hain. anam hain. akam hain. (30)

ਅਧੇ ਹੈ ॥ ਅਭੇ ਹੈ ॥ ਅਜੀਤ ਹੈ ॥ ਅਭੀਤ ਹੈ ॥ (੩੧) ॥
Adhe hain. abhe hain. ajeet hain. abheet hain. (31)

ਤ੍ਰਿਮਾਨ ਹੈ ॥ ਨਿਧਾਨ ਹੈ ॥ ਤ੍ਰਿਬਰਗ ਹੈ ॥ ਅਸਰਗ ਹੈ ॥ (੩੨) ॥
triman hain. Nidhan hain. tribarg hain. asarg hain. (32)

ਅਨੀਲ ਹੈ ॥ ਅਨਾਦਿ ਹੈ ॥ ਅਜੇ ਹੈ ॥ ਅਜਾਦਿ ਹੈ ॥ (੩੩) ॥
aneel hain. anad hain. ajai hain. ajad hain. (33)

ਅਜਨਮ ਹੈ ॥ ਅਬਰਨ ਹੈ ॥ ਅਭੂਤ ਹੈ ॥ ਅਭਰਨ ਹੈ ॥ (੩੪) ॥
ajnam hain. abaran hain. abhoot hain. abharan hain. (34)

Hail to You, O Lord ! You could destroy all and cause their death. (dry them up), while preserving and sustaining all the beings. Our Salutations to You, O Lord ! You only bestow life on all, and then bring death to all. (27)

Hail to You, O Lord ! You are the greatest Yogi among Yogis (mendicants) and the greatest house-holder among the worldly people. My Salutations to You, O Lord ! You are showing your benign favours to all and sustaining all giving protection to all. (28)

“Chachri Chhand. By the Grace of the Lord !”

O Lord ! You do not possess any one form, nor there is anyone equal to you (in Power), and You are without a parallel. You are free from praise and the cycle of births. You could move very fast from place to place. You are free from the five elements and are not born even. (29)

O Lord ! It is not possible to portray You, or describe You in words nor there is any particular dress or outwardly form for You, O Lord ! there is no particular name for You and are invincible nor any particular desire or attachment bothers You. (30)

O Lord ! Your appearance or form is beyond our comprehension, so none so far has known your actual form, nor Your secrets are revealed to anyone. No one has been able to conquer You so far as You are invincible and are without any fear complex or are fearless. (31)

O Lord ! All the human beings of the three worlds worship You and You are the fountain head of all virtues and good things of life. O Lord ! You possess all the three material possessions of the world-Dharam, arth and kaam, which are accessible to us. None could ever create You, as You are unborn through human effort. (32)

O lord ! you are the lifeline or manistay of all the beings, or living bodies. You are without any beginning, or none knows about Your origin so far. None could ever gain victory over You, in fact You are the root cause of everything around but are not born with human effort. You are unborn but the origin or cause of all life on the face of the Earth (Universe). (33)

O Lord ! You are not taking birth being without any physical creation or reproduction. You are above all types of castes like khatri and brahmin and your existence does not depend on five elements (basic) but your sustenance does not depend on any individual as you are self existent. (34)

ਅਗੰਜ ਹੈ ॥ ਅਭੰਜ ਹੈ ॥ ਅਝੁਝ ਹੈ ॥ ਅਝੰਝ ਹੈ ॥ (੩੫) ॥
aganj hain. abhanj hain. ajhooj hain. ajhanjh hain. (35)

ਅਮੀਕ ਹੈ ॥ ਰਫੀਕ ਹੈ ॥ ਅਧੰਧ ਹੈ ॥ ਅਬੰਧ ਹੈ ॥ (੩੬) ॥
ameek hain. Rafiq hain. adhandh hain. abandh hain. (36)

ਨਿਰਬੂਝ ਹੈ ॥ ਅਸੂਝ ਹੈ ॥ ਅਕਾਲ ਹੈ ॥ ਅਜਾਲ ਹੈ ॥ (੩੭) ॥
Nirboojh hain. asnjh hain. akal hain. ajal hain. (37)

ਅਲਾਹ ਹੈ ॥ ਅਜਾਹ ਹੈ ॥ ਅਨੰਤ ਹੈ ॥ ਮਹੰਤ ਹੈ ॥ (੩੮) ॥
alaha hain. ajaha hain. anant hain. Mahant hain. (38)

ਅਲੀਕ ਹੈ ॥ ਨਿਸ਼੍ਰੀਕ ਹੈ ॥ ਨਿਲੰਭ ਹੈ ॥ ਅਸੰਭ ਹੈ ॥ (੩੯) ॥
aleek hain. Nirsarik hain. Nirlambh hain. asambh hain. (39)

ਅਗੰਮ ਹੈ ॥ ਅਜੰਮ ਹੈ ॥ ਅਭੂਤ ਹੈ ॥ ਅਛੂਤ ਹੈ ॥ (੪੦) ॥
agam hain. ajam hain. abhoot hain. achhut hain. (40)

ਅਲੋਕ ਹੈ ॥ ਅਸੋਕ ਹੈ ॥ ਅਕਰਮ ਹੈ ॥ ਅਭਰਮ ਹੈ ॥ (੪੧) ॥
alok hain. asok hain. akarm hain. abharam hain. (41)

ਅਜੀਤ ਹੈ ॥ ਅਭੀਤ ਹੈ ॥ ਅਬਾਹ ਹੈ ॥ ਅਗਾਹ ਹੈ ॥ (੪੨) ॥
ajeet hain. abheet hain. abah hain. agaha hain. (42)

ਅਮਾਨ ਹੈ ॥ ਨਿਧਾਨ ਹੈ ॥ ਅਨੇਕ ਹੈ ॥ ਫਿਰਿ ਏਕ ਹੈ ॥ (੪੩) ॥
aman hain. nidhan hain. anek hain. Phirek hain. (43)

O Lord ! None could ever conquer You or win You over, nor could anyone destroy You or cut You into pieces or bits. None could ever dare engage You in a duel or battles. You are always above all sorts of wrangles, nor You are involved in any sort of worldly clashes. (35)

O Lord ! You are like a deep ocean whose depth is not known or gauged by anybody. You are the friend or companion of all human beings. You are completely free from worldly falsehood or bondage (Maya), as such no friend could ever engross You in frivolous attachments. (36)

O lord ! None could ever know your secrets (secrets of Nature) As You are beyond our comprehension. You are not affected by the god of death, being deathless or being free from death. (Neither are You born nor undergo death). You are not affected by the effects of Maya, worldly falsehood, as You are perfect. (37)

O Lord ! You could not be traced or located from a particular place as you have not (fixed) got a particular abode for Yourself. You are limitless and the greatest of all in the Universe. (38)

O Lord ! No one could limit You in any configuration or describe Your limits nor could anyone equal you in performance or power. You do not need any support and You are beyond our comprehension. (39)

O lord ! You are beyond our reach and You are not born in the world (like human beings); nor are You created like us out of five elements, so none could ever touch You or feel You. (40)

O Lord ! You cannot be seen by us with our human eyes, nor are You bothered about any worries or sorrows. Neither there is any need for formal observances (functions) to meet You, moreover You are not affected by any whims or doubts.(41)

O Lord ! You are invincible and fearless and are not worried about any fear complex, You are like an insurmountable mountain, which cannot be moved. You are like an ocean whose depth cannot be gauged by anybody. (42)

O Lord ! You are immeasurable or no worldly measures could contain (limit) You within its limits. You are the fountain-head of all worldly treasures. (material or virtuous). You have revealed Yourself in many forms finally You unfold Yourself in Your original single form. (You have only one Form but are prevailing everywhere in many forms). (43)

ਭੁਜੰਗ ਪ੍ਰਯਾਤ ਛੰਦ ॥

ਨਮੋ ਸਰਬ ਮਾਨੇ ॥ ਸਮਸਤੀ ਨਿਧਾਨੇ ॥
ਨਮੋ ਦੇਵ ॥ ਦੇਵੇ ॥ ਅਭੇਖੀ ਅਭੇਵੇ ॥ (੪੪) ॥

Bhujang Paryat Chhand

Namo sarab mane. Samasti nidhane.
Namo Dev devai. abhekhi abhevai. (44)

ਨਮੋ ਕਾਲ ਕਾਲੇ ॥ ਨਮੋ ਸਰਬ ਪਾਲੇ ॥
ਨਮੋ ਸਰਬ ਗਉਣੇ ॥ ਨਮੋ ਸਰਬ ਭਉਣੇ ॥ (੪੫) ॥
Namo kaal kalai. Namu sarab Palai.
Namo sarab gounai. Namu sarab bhounai (45)

ਅਨੰਗੀ ਅਨਾਥੇ ॥ ਨਿ੍ਰਸੰਗੀ ਪ੍ਰਮਾਥੇ ॥
ਨਮੋ ਭਾਨ ਭਾਨੇ ॥ ਨਮੋ ਮਾਨ ਮਾਨੇ ॥ ॥ (੪੬) ॥
anangi anathai. Nirsangi parmatahai.
Namo bhan bhanai. Namu mann manai (46)

ਨਮੋ ਚੰਦ ਚੰਦ੍ਰੇ ॥ ਨਮੋ ਭਾਨ ਭਾਨੇ ॥
ਨਮੋ ਗੀਤ ਗੀਤੇ ॥ ਨਮੋ ਤਾਨ ਤਾਨੇ ॥ (੪੭) ॥
Namo chander chandrai. Namu bhan bhanai.
Namo geet geetai. Namu taan tanai. (47)

ਨਮੋ ਨਿ੍ਰਤ ਨਿ੍ਰਤੇ ॥ ਨਮੋ ਨਾਦ ਨਾਦੇ ॥
ਨਮੋ ਪਾਨ ਪਾਨੇ ॥ ਨਮੋ ਬਾਦ ਬਾਦੇ ॥ (੪੮) ॥
Namo nirat niratai. Namu naad nadai.
Namo paan panai. Namu baad badai (48)

ਅਨੰਗੀ ਅਨਾਮੇ ॥ ਸਮਸਤੀ ਸਰੂਪੇ ॥
ਪ੍ਰਭੰਗੀ ਪ੍ਰਮਾਥੇ ॥ ਸਮਸਤੀ ਬਿਭੂਤੇ ॥ (੪੯)
anangi anamai. Samasti sarupai.
Parbhangi parmatahai. Samasti bibhootai. (49)

ਕਲੰਕੰ ਬਿਨਾ ਨੇਕਲੰਕੀ ਸਰੂਪੇ ॥
ਨਮੋ ਰਾਜ ਰਾਜੇਸ਼੍ਵਰੀ ਰੂਪੇ ॥ (੫੦) ॥
Kalankung bina nekalanki sarupai.
Namo raj rajesvarung param roopai . (50)

ਨਮੋ ਜੋਗ ਜੋਗੇਸ਼੍ਵਰੀ ਪਰਮ ਸਿੱਧੇ ॥
ਨਮੋ ਰਾਜ ਰਾਜੇਸ਼੍ਵਰੀ ਪਰਮ ਬ੍ਰਿਧੇ ॥ (੫੧) ॥
Namo jogjogesvarung param sidhe.
Namo raj rajesvarung param bridhai. (51)

Bhujang Paryat Chhand

O Lord ! Salutations to You, whom the whole lot of beings recognise and worship as You are the fountain-head of all worldly treasures including all virtues. You are the greatest among all gods. You wear no particular robes or dresses to distinguish yourself and none has been able to lay his hands at Your secrets. (Nature's secrets)
(44)

O Lord ! You are not at all bothered about the existence of Death, being unaffected by it and You are protecting everyone. My salutations to such a Lord who is pervading all human beings and is present in all lands, being omni-present.
(45)

O Lord ! my salutations to You. You have no body-guards nor You have any master or protector. You have no companions or comrades nor anyone to challenge You as equal. You could be called the destroyer of All. O Lord ! Salutations to You ! O Lord! You are the greatest Sun on Earth or the Enlightener who has illuminated the Sun. All the greatest men of consequence worship You alone.
(46)

O Lord ! Salutations to You, who has illuminated the moon also, You are like a big moon, being the origin of Moonlight glamour. You are the treasure head of the Sunshine, and its bright light. You are like a beautiful song, with a heart piercing tune. The Lord's song and drama presents a beautiful and wonderful setting.
(47)

O Lord ! my salutations to You, who represents the greatest and most enchanting Dance Festival, which has bewitched the whole world. You are representing the most beautiful and bewitching sound which has enamoured the whole Universe. O Lord ! Salutations to You ! You are the greatest drum beater, who has collected the whole crowd of people by your Drum-beat.
(48)

O Lord Hail to You ! You do not possess a physical body (with different limbs) and are without any Specific Name. All the beings are an embodiment of the Lord. O Lord! you could bring Dooms-day and destroy everyone. You possess such a magical power which could bring Salvation to others.
(49)

Hail to You, O Lord ! You are pure without any malice or tinge of impurity due to Sins. You are of a pure existence and are the King of Kings and the greatest King and power on Earth.
(50)

Hail to You, O Lord ! The greatest Yogi or King of Yogis with the most enchanting spiritual existence. You are the King of Kings or the greatest ruler/administrator.(51)

ਨਮੋ ਸਸਤ੍ਰਪਾਨੇ ॥ ਅਸਤ੍ਰਮਾਨੇ ॥
 ਨਮੋ ਪਰਮ ਗਿਆਤਾ ॥ ਨਮੋ ਲੋਕ ਮਾਤਾ ॥ (੫੨)
 Namō sastarpaane. Namō astarmanai.
 Namō paramgiata. Namō lok maata. (52)

ਅਭੇਖੀ ਅਭਰਮੀ ਅਭੋਗੀ ਅਭੁਗਤੇ ॥
 ਨਮੋ ਜੋਗ ਜੋਗਸੂਰੀ ਪਰਮ ਜੁਗਤੋ ॥ (੫੩)
 abhekhi abharmi abhogi abhugtai.
 Namō jog jogesvarung param jugtai. (53)

ਨਮੋ ਨਿੱਤ ਨਾਰਾਇਣੇ ਕੂਰ ਕਰਮੇ ॥
 ਨਮੋ ਪੇਤ ਅਪ੍ਰੇਤ ਦੇਵੇ ਸੁਧਰਮੇ ॥ (੫੪) ॥
 Namō nit narayanai karoor karmai.
 Namoprait aprait devai sudharma. (54)

ਨਮੋ ਰੋਗ ਹਰਤਾ ਨਮੋ ਰਾਗ ਰੂਪੇ ॥
 ਨਮੋ ਸਾਹ ਸਾਹੀ ਨਮੋ ਭੂਪ ਭੂਪੇ ॥ (੫੫) ॥
 Namō rog harta Namō raag roopai.
 Namō sah sahung Namō bhup bhoopai. (55)

ਨਮੋ ਦਾਨ ਦਾਨੇ ਨਮੋ ਮਾਨ ਮਾਨੇ ॥
 ਨਮੋ ਰੋਗ ਰੋਗੇ ਨਮਸਤੰ ਸਨਾਨੇ ॥ (੫੬) ॥
 Namō daan danai Namō maan manai.
 Namō rog rogai namastung sananai. (56)

ਨਮੋ ਮੰਤ੍ਰ ਮੰਤ੍ਰੇ ॥ ਨਮੋ ਜੰਤ੍ਰ ਜੰਤ੍ਰੇ ॥
 ਨਮੋ ਇਸਟ ਇਸਟੇ ॥ ਨਮੋ ਤੰਤ੍ਰ ਤੰਤ੍ਰੇ ॥ (੫੭)
 Namō mantar mantarung Namō juntar jantarung.
 Namō isat isatai. Namō tantar tantarung. (57)

ਸਦਾ ਸੱਚਦਾਨੰਦ ਸਰਬੰ ਪ੍ਰਣਾਸੀ ॥
 ਅਨੂਪੇ ਅਰੂਪੇ ਸਮਸਤੁਲ ਨਿਵਾਸੀ ॥ (੫੮) ॥
 Sada sachdanund Sarbang parnasi.
 anupai arupai samastal nivasi. (58)

ਸਦਾ ਸਿਧਦਾ ਬੁਧਦਾ ਬ੍ਰਿਧ ਕਰਤਾ ॥
 ਅਧੋ ਉਰਧ ਅਰਧੰ ਅਧੰ ਓਧ ਹਰਤਾ (੫੯) ॥
 Sada Sidhda budhda bridh karta.
 adho urdh ardhung aghang Oagh harta. (59)

O Lord ! You are omni-scient knowing the feelings of all devotees. You are caring for all giving love of the mother (to th child) and showing love and concern for the Universe (52)

Hail to You, O Lord ! You are the greatest Yogi having no particular robe or dress of distinction, nor You are functioning under any doubts or whims like dual-mindedness. O Lord ! You are not engrossed in the worldly pleasers or comforts due to false greed. Neither You have frittered away Your energies in futile efforts for worldly acquisitions or pleasures. You possess a Kingly behaviour in all Your dealings. (53)

O Lord ! Hail to You, the protector of all beings ! Moreover, You are the destroyer of all beings. O Lord ! Even all the gods and demons are Your own personification. Even the good and bad souls represent Your Great family on Earth. You are the true Master of all and are sustaining everyone with due care (as Your own duty). (54)

O Lord ! Hail to You, as You are providing the healing touch to all the suffering, humanity, being an embodiment of love, Your very existence (light) is based on love alone. You are the King of Kings and the greatest monarch or ruler of the Land.(55)

O Lord ! Hail to You, as you are a great philanthropist and benefactor and many people get honoured by Your worship. O Lord ! There are many idol worshippers, who beg for getting rid of their maladies by giving bath to the idols, as You alone are capable of helping us in eliminating our sufferings. (56)

O Lord ! Our salutations to You, as Your True Name is the greatest support to our rescue, and the greatest means of protection.

O Lord ! Hail to You, who is the greatest god among gods, and the best mode of appeasing the Lord like a magic wand. O Lord ! You are my dearest god, on whom I can depend upon. (57)

O Lord ! You are Truth personified, ever-alert and enjoying perfect bliss. You remain always blissful and could cause destruction of all. None could equal Your power and You are pervading everywhere. (58)

O lord ! Hail to You, who is bestowing us with success and achievement. You alone have blessed us with intelligence or success. O Lord ! You alone are bestowing us with more knowledge and understaning, providing success in our efforts. You are omni-present, pervading the Earth, skies and the ethereal space, (mid air) infact all places. You could destroy all the Sins (limitless) of the people. (59)

ਪਰੰ ਪਰਮ ਪਰਮੇਸੁਰੰ ਪ੍ਰੋਛ ਪਾਲੰ ॥
 ਸਦਾ ਸਰਬਦਾ ਸਿੱਧ ਦਾਤਾ ਦਿਆਲੰ ॥ (੬੦) ॥
 Parungparam parmesaverung parochh palung.
 Sada sarabda sidh data dialung. (60)

ਅਛੇਦੀ ਅਭੇਦੀ ਅਨਾਮੰ ਅਕਾਮੰ ॥
 ਸਮਸਤੋ ਪਰਾਜੀ ਸਮਸਤਸਤੁ ਧਾਸੰ ॥ (੬੧) ॥
 achhedi abhedi anamung akamung.
 Samasto praji samastast dhamung. (61)

ਤੇਰਾ ਜੋਰੁ ॥ ਚਾਚਰੀ ਛੰਦ ॥
 ਜਲੇ ਹੈ' ॥ ਥਲੇ ਹੈ' ॥ ਅਭੀਭ ਹੈ' ਅਭੇ ਹੈ' ॥ (੬੨) ॥
 Tera jor Chachri Chhand
 Jale hain. Thale hain. abheet hain. abhe hain. (62)

ਪ੍ਰਭੂ ਹੈ' ॥ ਅਜੂ ਹੈ' ॥ ਅਦੇਸ ਹੈ' ॥ ਅਭੇਸ ਹੈ' ॥ (੬੩) ॥
 Prabhu hain. aju hain. ades hain. abhes hain. (63)

ਭੂਜੰਗ ਪ੍ਰਯਾਤ ਛੰਦ ॥
 ਅਗਾਧੇ ਅਬਾਧੇ ॥ ਅਨੰਦੀ ਸਰੂਪੇ ॥
 ਨਮੋ ਸਰਬ ਮਾਨੇ ॥ ਸਮਸਤੀ ਨਿਧਾਨੇ ॥ ੬੪ ॥
Bhujang Paryat Chhand
 agadhe abadhe. anandi saroopa.
 Namu sarab manai. samasti nidhanai. (64)

ਨਮਸਤੰ ਨਿਨਾਥੇ ॥ ਨਮਸਤੰ ਪ੍ਰਮਾਥੇ ॥
 ਨਮਸਤੰ ਅਗੰਜੇ ॥ ਨਮਸਤੰ ਅਭੰਜੇ ॥ ੬੫ ॥
 Namastung nirnathai. Namastung parmatahai.
 Namastung aganjai. Namastung abhanjai. (65)

ਨਮਸਤੰ ਅਕਾਲੇ ॥ ਨਮਸਤੰ ਅਪਾਲੇ ॥
 ਨਮੋ ਸਰਬ ਦੇਸੇ ॥ ਨਮੋ ਸਰਬ ਭੇਸੇ ॥ ੬੬ ॥
 Namastavang akalai. Namastavang apalai.
 Namu sarab desai. Namu sarab bhesai. (66)

ਨਮੋ ਰਾਜ ਰਾਜੇ ॥ ਨਮੋ ਸਾਜ ਸਾਜੇ ॥
 ਨਮੋ ਸਾਹ ਸਾਹੇ ॥ ਨਮੋ ਮਾਹ ਮਾਹੇ ॥ ੬੭ ॥
 Namu raj rajai. Namu saaj sajai
 Namu sah sahai. Namu mah mahai. (67)

O Lord Sublime ! You are the greatest True Master. You are sustaining all the beings, even by hiding from the eyes of those supported ones. You alone are bestowing spiritual powers or occult powers to all of Your followers. You are always maintaining or protecting us, being benign and kind. (60)

O Lord ! None could destroy or break You into pieces. Neither You possess a single acceptable Name nor You have any worldly desire or greed for worldly possessions. You have conquered all human beings and are pervading everywhere all beings, (You have created everyone with equal ease and are abiding everywhere.) (61)

All Powerful Lord ! Chachri Chhand

O Lord ! You are present in the Oceans. And on lands, and You are fearless (not afraid of anyone), but no one knows your secrets. (62)

O Lord ! You are the master of all human beings and none could ever move You from Your position. Neither You have any particular place or country as Your Abode, nor You wear any particular robes or dresses of any distinction. (63)

Bhujang Paryat Chhand 'Through Thy Grace'

O Lord ! Salutations to You ! You are fathomless and none could cause any interruption in Your path or movements. Your appearance is always full of bliss and joy, while all other beings bow to You in reverence as You are the fountain-head (treasure-load) of all virtues and worldly possession. (64)

O Lord ! Salutations to You. There is no other master or sustainer except You. You could alone destroy all and everyone perishes with Your dictates. None could excel You as You are invincible; and none could split or break loose all Your Structure or make-up, so Salutations to You, O Lord! (65)

O Lord ! Hail to You ! You are not bothered by Death, as it cannot cause You any damage. Salutations to You ! You are pervading all human beings and all the robes or dresses (wear) have originated from you. (66)

O Lord ! Hail to You. You are the King of Kings, the greatest King on Earth, and You are the creator of this Universe. You are the King emperor, being the greatest among them, and You are the greatest moon in the firmament as You are shedding delicate moonlight to the atmosphere around. (67)

ਨਮੋ ਗੀਤ ਗੀਤੋ ॥ ਨਮੋ ਪ੍ਰੀਤ ਪ੍ਰੀਤੋ ॥
 ਨਮੋ ਰੋਖ ਰੋਖੋ ॥ ਨਮੋ ਸੋਖ ਸੋਖੋ ॥ ੬੮ ॥
 Namo geet geetai. Namo preet preetai.
 Namo rokh rokhai. Namo sokh sokhai. (68)

ਨਮੋ ਸਰਬ ਰੋਗੋ ॥ ਨਮੋ ਸਰਬ ਭੋਗੋ ॥
 ਨਮੋ ਸਰਬ ਜੀਤੰ ॥ ਨਮੋ ਸਰਬ ਭੀਤੰ ॥ ੬੯ ॥
 Namo sarab rogai. Namo sarab bhogai.
 Namo sarab jeetung. Namo sarab bheetung. (69)

ਨਮੋ ਸਰਬ ਗਿਆਨੰ ॥ ਨਮੋ ਪਰਮ ਤਾਨੰ ॥
 ਨਮੋ ਸਰਬ ਮੰਤ੍ਰੰ ॥ ਨਮੋ ਸਰਬ ਜੰਤ੍ਰੰ ॥ ੭੦ ॥
 Namo sarab gianung. Namo param tanung.
 Namo sarab mantarung. Namo sarab juntarung. (70)

ਨਮੋ ਸਰਬ ਦ੍ਰਿਸੰ ॥ ਨਮੋ ਸਰਬ ਕ੍ਰਿਸੰ ॥
 ਨਮੋ ਸਰਬ ਰੰਗੋ ॥ ਤ੍ਰਿਭੰਗੀ ਅਨੰਗੋ ॥ ੭੧ ॥
 Namo sarab drisung. Namo sarab krisung.
 Namo sarab rungai. tribhangi anangai. (71)

ਨੀਵ ਜੀਵੰ ॥ ਨਮੋ ਬੀਜ ਬੀਜੇ ॥
 ਅਖਿਜੇ ਅਭਿਜੇ ॥ ਸਮਸਤੰ ਪ੍ਰਸਿਜੇ ॥ ੭੨ ॥
 Namo jeev jeevang. Namo beej beejai.
 akhijai abhijai. Samastung parasijai. (72)

ਕ੍ਰਿਪਾਲੰ ਸਰੂਪੇ ਕੁਕਰਮੰ ਪ੍ਰਣਾਸੀ ॥
 ਸਦਾ ਸਰਬਦਾ ਰਿਪਿ ਸਿਧੰ ਨਿਵਾਸੀ ॥ ੭੩ ॥
 Kirpalung sarupai. kukarmung parnasi.
 Sada sarabda ridh sidhung nivasi. (73)

ਚਰਪਟ ਛੰਦ ॥ ਤ੍ਵ ਪ੍ਰਸਾਦਿ ॥
 ਅੰਮ੍ਰਿਤ ਕਰਮੇ ॥ ਅੰਬ੍ਰਿਤ ਧਰਮੇ ॥ ਅਖਲ ਜੋਗੇ ॥ ਅਚਲ ਭੋਗੇ ॥ (੭੪) ॥
Charpat Chhand. Tav Prasad
 amrit karmai. ambrit dharmai. akhal jogai. achal bhogai. (74)

O Lord ! Hail to You, You have kept the whole world in position like the beads of a string, giving sublime music with a delicate enchanting note. You are an embodiment of love, which is of the highest and purest form, and it enables You to manage and sustain the whole world. At the same time, You are an embodiment of anger and crude might, so that the whole world is administered under the fear of Your power and might. Finally You are capable of destroying everything, as a personification of a dry spell (famine) but none could cause any harm (damage) to You. (68)

O Lord ! Salutations to You ! You are causing death and destruction everywhere, causing hardship and suffering. You are enjoying all material possessions and worldly pleasures by pervading human beings, You have won over all human beings and they are all having your fear. (They are afraid of You). (69)

O Lord ! Salutations to You ! You know all our heart's inner feelings and secrets having a fuller knowledge of the world. The vastness and expanse of Your Nature is beyond our imagination, being so great and real. O Lord ! Your True Name is really (truly) bewitching; controlling everyone with its power. You are the only force controlling all human beings. (70)

O Lord ! Hail to You ! You are keeping the Interests of human beings under Your care, thus attracting all beings towards Yourself and then bestowing them with Your love and care. You are present in all the forms and hues of life being very prominent everywhere. You are responsible for the destruction of all the three, gods, men and demons (or three worlds). Moreover You are not displaying any human form or body. (71)

O Lord ! My Salutations to You ! You are the very life-line of all human beings, and beginning of all like the seed. None could ever cause You any suffering nor could anyone divide You in parts. You are bestowing all Your benedictions and blessings on all beings, sharing with them Your bliss alongwith worldly possessions at Your pleasure. (72)

O Lord ! Hail to You ! You are the abode of Grace, and are an embodiment of kindness. You are the destroyer of all evil beings. O Lord ! All the nine treasures of worldly possessions or even occult powers are concentrated in You. So You are the representative of such powers. (73)

Charpat Chhand 'By the Grace of the Lord'

O Lord ! Your functions are all permanent and unshakable, and there is none to oppose. Your set principles. O Lord ! You are pervading everywhere and in all forms of life. Your Control of the Universe is so strong that it would last forever (74)

ਅਚੱਲ ਰਾਜੇ ॥ ਅਟੱਲ ਸਾਜੇ ॥ ਅਖੱਲ ਧਾਮੀ ॥ ਅਲੱਖ ਕਰਮੀ ॥ (੭੫) ॥
achal rajai atal sajai . akhal dharmung. Alakh karmung. (75)

ਸਰਬੰ ਦਾਤਾ ॥ ਸਰਬੰ ਗਿਆਤਾ ॥ ਸਰਬੰ ਭਾਨੇ ॥ ਸਰਬੰ ਮਾਨੇ ॥ (੭੬) ॥
Sarbung data. Sarbung giata. Sarbung bhanai.
Sarbung manai. (76)

ਸਰਬੰ ਪ੍ਰਾਣੀ ॥ ਸਰਬੰ ਤ੍ਰਾਣੀ ॥ ਸਰਬੰ ਭੁਗਤਾ ॥ ਸਰਬੰ ਜੁਗਤਾ ॥ (੭੭) ॥
Sarbung pranung. Sarbung tranung. Sarbung bhugta. Sarbung jugta. (77)

ਸਰਬੰ ਦੇਵੀ ॥ ਸਰਬੰ ਭੇਵੀ ॥ ਸਰਬੰ ਕਾਲੇ ॥ ਸਰਬੰ ਪਾਲੇ ॥ (੭੮) ॥
Sarbung devung. Sarbung bhevung. Sarbung kale.
Sarbung palai. (78)

ਲ ਛੰਦ ॥ ਤ੍ਰ ਪ੍ਰਸਾਦਿ ॥

ਆਦਿ ਰੂਪ ਅਨਾਦਿ ਮੂਰਤਿ ਅਜੋਨਿ ਪੁਰਖ ਅਪਾਰ ॥
ਸਰਬ ਮਾਨ ਤ੍ਰਿਮਾਨ ਦੇਵ ਅਭੇਵ ਆਦਿ ਉਦਾਰ ॥
ਸਰਬ ਪਾਲਕ ਸਰਬ ਘਾਲਕ ਸਰਬ ਕੋ ਪੁਨਿ ਕਾਲ ॥
ਜੱਤ੍ਰ ਤੱਤ੍ਰ ਬਿਰਾਜਹੀ ਅਵਧੂਤ ਰੂਪ ਰਸਾਲ ॥ (੭੯)

Ruall Chhand. Tav prasad

aad roop anad moorat ajon purkh apar.
Sarab maan triman devabhev aad udar.
Sarab palak sarab ghalak sarab ko pun kaal.
jatar tatar briajhi avdhoot roop rasal. (79)

ਨਾਮ ਠਾਮ ਨ ਜਾਤਿ ਜਾਕਰ ਰੂਪ ਰੰਗ ਨ ਰੇਖ ॥
ਆਦਿ ਪੁਰਖ ਉਦਾਰ ਮੂਰਤਿ ਅਜੋਨਿ ਆਦਿ ਅਸੋਖ ॥
ਦੇਸ ਔਰ ਨ ਭੇਸ ਜਾਕਰ ਰੂਪ ਰੇਖ ਨ ਰਾਗ ॥
ਜੱਤ੍ਰ ਤੱਤ੍ਰ ਦਿਸਾ ਵਿਸਾ ਹੁਇ ਫੈਲਿਓ ਅਨੁਰਾਗ ॥ (੮੦) ॥
Naam thaam na jaat jakar roop rung na rekh.
aad purkh, udar moorat ajon aad asek.
Des aur na bhes jakar roop rekh na raag.
jattar tattar disa visa holion phaliou anurag. (80)

O Lord ! Your kingdom and your creation are as permanent as ever with the laws of Nature also being perfect. But none could gain full knowledge or comprehension of your Vastness. You are not having any sign or symbol. (75)

O Lord ! You are the benefactor of all beings, knowing their inner feelings in full, like a perfect Master. You are lending Your light and brilliance to all. The whole world thus honours You and worships You. (76)

O Lord ! You are the very life or existence of all, and the support and strength of all. Your dictates and writ runs throughout the Universe, and You are pervading everywhere. (77)

O Lord ! You are worthy of worship by all human beings, and You Know the secrets of all (hearts). You could destroy all, and are representing the same form at all times. You are protecting and maintaining all (the beings). (78)

Ruaal Chhand

By the Grace of the Lord

O Lord ! You were existing before anything else was created, but none knows Your origin. You are free from the cycle of births and deaths. You are pervading every human being, and You are limitless.

O Lord ! All the beings bow to You in obeisance and all the beings of the three worlds worship You. You are an embodiment of light and brilliance (knowledge) but no one has got an insight into Your secrets. Infact You are the origin of everything we could think of, and You are broad-minded beyond our imagination. (79)

O Lord ! You are not known by any particular Name, nor are you limited or fixed to a particular place or Abode. You have no caste or creed. You have no special form or appearance, nor any particular hue or shade nor any symbol to distinguish Yourself. You are the origin or beginning of everything in the Universe. You are pervading everywhere, and Your appearance shows Your kindness and benevolence. You are free from the cycle of Rebinths. You are ever-existent in the same form from the beginning without any change or disfigurement. O Lord ! You do not belong to any particular country, nor have any particular dress or robe. You do not possess any form or appearance nor any signs, moreover You have no worldly attachments. O Lord ! You are pervading everywhere, all the four sides and corners, as an embodiment of love. (80)

ਨਾਮ ਕਾਮ ਬਿਹੀਨ ਪੇਖਤ ਧਾਮ ਹੂੰ ਨਹਿ ਜਾਹਿ ॥ ਸਰਬ ਮਾਨ ਸਰਬੱਤ੍ਰ ਮਾਨ ਸਦੈਵ ਮਾਨਤ ਤਾਹਿ ॥
ਏਕ ਮੂਰਤਿ ਅਨੇਕ ਦਰਸਨ ਕੀਨ ਰੂਪ ਅਨੇਕ ॥ ਖੇਲ ਖੇਲ ਅਖੇਲ ਖੇਲਨ ਅੰਤ ਕੋ ਫਿਰਿ ਏਕ ॥ (੮੧) ॥

Naam kam biheen pekhat dham hun neh jahe.
sarab maan sarbatar mann sardaiv manat tahai.
ek moorat anek darsan keen roop anek.
khel khel akhel khelan ant ko phir ek. (81)

ਦੇਵ ਭੇਵ ਨ ਜਾਨਹੀ ਜਿਹ ਬੇਦ ਅਓਰ ਕਤੇਬ ॥ ਰੂਪ ਰੰਗ ਨ ਜਾਤਿ ਪਾਤਿ ਸੁ ਜਾਨਈ ਕਿਹ ਜੋਬ ॥
ਤਾਤ ਮਾਤ ਨ ਜਾਤ ਜਾਕਰ ਜਨਮ ਮਰਨ ਬਿਹੀਨ ॥ ਚੱਕ੍ਰ ਬੱਕ੍ਰ ਫਿਰੈ ਚਤੁਰ ਚੱਕ ਮਾਨਹੀ ਪੁਰ ਤੀਨ ॥ (੮੨) ॥

dev bhev na janhi jeh beid aur kateb.
roop rung na jaat paat so janiee keh jeb.
taat maat na jaat jakar janam maran biheen.
Chakar bakar phirai chatur chak manhi pur teen. (82)

ਲੋਕ ਚਉਦਹ ਕੇ ਬਿਖੇ ਜਗ ਜਾਪਹੀ ਜਿਹ ਜਾਪ ॥ ਆਦਿ ਦੇਵ ਅਨਾਦਿ ਮੂਰਤਿ ਥਾਪਿਓ ਸਬੈ ਜਿਹ ਥਾਪਿ ॥
ਪਰਮ ਰੂਪ ਪੁਨੀਤ ਮੂਰਤਿ ਪੂਰਨ ਪੁਰਖ ਅਧਾਰ ॥ ਸਰਬ ਬਿਸ੍ਵ ਰਚਿਓ ਸੁਯੰਭਵ ਗੜਨ ਭੰਜਨਹਾਰ ॥ (੮੩) ॥

lok choudhe ke bikhai jag japhijeh jaap.
aad dev anad morat thapiou sabai jeh thaap.
param roop puneet moorat pooran purkh apar.
Sarab bisav rachiou suyunbhav garran bhanjanhar. (83)

ਕਾਲ ਹੀਨ ਕਲਾ ਸੰਜੁਗਤਿ ਅਕਾਲ ਪੁਰਖ ਅਦੇਸ ॥ ਧਰਮ ਧਾਮ ਸੁ ਭਰਮ ਰਹਿਤ ਅਭੂਤ ਅਲਖ ਅਭੇਸ ॥
ਅੰਗ ਰਾਗ ਨ ਰੰਗ ਜਾਕਹਿ ਜਾਤਿ ਪਾਤਿ ਨਾ ਨਾਮ ॥ ਗਰਬ ਗੰਜਨ ਦੁਸਟ ਭੰਜਨ ਮੁਕਤਿ ਦਾਇਕ ਕਾਮ ॥ (੮੪) ॥

Kaal heen kala sanjugat akal purkh ades.
dharam dham so bharam rihat abhoot alakh abhes.
ang raag na rang jakeh jaat paat na naam.
garab ganjan dust bhanjan mukat daiek kaam. (84)

The Lord is not known by any particular Name, nor does he possess any worldly desires or we do not perceive any particular abode of His. All the human beings bow to Him and worship Him everywhere. The Lord is only one but He appears in various forms, infact He possesses many distictive features. The Lord's (worldly) drama consists of the creation of the Universe alongwith Nature, then destroying the whole Universe and merging it into one form alone, into Himself as such. (81)

Neither gods the Veda's or Katebs (the Koran) know the true picture or the Lord's secrets as none knows His secrets. (None Knows) What is His hue, colour or His caste and creed or how does He look like. No one knows, what is His appearance like. The Lord does not have a mother or father nor does He belong to any Caste nor He undergoes the cycle of births and deaths. Moreover, the dreaded scene of Lords appearance (in the form of death) pervades all the sides and corners of the world, and all the human beings of the three worlds bow to Him in obeisance. (82)

All the human beings of the fourteen worlds or the entire Universe are busy in reciting His True Name and His existence is the first one worth worshipping. No one has been able to establish Lord's origin, who has created this (wealth of) whole Universe. O Lord ! You are pervading everywhere in a perfect and limitless form. The Whole Universe has been created by the Lord, who is self-existent. Infact, the creator and destroyer (of the Universe) is the Lord Himself.(83)

The Lord is above the effects of (control) death, as He possesses power of every type. The Lord does not belong to any particular country or area, as the Supreme (being) Purkh is beyond the effects of Time (death) and pervades everywhere. The Lord is the fountain-head of true religion, above the effects of whims and dualities, moreover He does not possess a body out of five elements (like the human being) ; neither the Lord could be seen in physical form nor does He wear any particular robes or dress. The Lord has no love for the human body, nor He has any colour, Form, appearance, caste or creed or even any Name. The Lord destroys the ego and pride of some human beings ; destroys the demons against men, and bestows us with Salvation or fulfils every desire or wish of ours. (84)

ਆਪ ਰੂਪ ਅਮੀਕ ਅਨ ਉਸਤਤਿ ਏਕ ਪੁਰਖ ਅਵਧੂਤ ॥ ਗਰਬ ਗੰਜਨ ਸਰਬ ਭੰਜਨ ਆਦਿ ਰੂਪ ਅਸੂਤ ॥
ਅੰਗ ਹੀਨ ਅਭੰਗ ਅਨਾਤਮ ਏਕ ਪੁਰਖ ਅਪਾਰ ॥ ਸਰਬ ਲਾਇਕ ਸਰਬ ਘਾਇਕ ਸਰਬ ਕੇ ਪ੍ਰਤਿਪਾਰ ॥ (੮੫) ॥

aap roop ameeek anustat ek purkh avdhoot.
garab ganjan sarab bhanjan aad roop assot.
ang heen abhang anatam ek purkh apar.
sarab laiek sarab ghaiek sarab ko pritpar. (85)

ਸਰਬ ਗੰਤਾ ਸਰਬ ਹੰਤਾ ਸਰਬ ਤੇ ਅਨਭੋਖ ॥ ਸਰਬ ਸਾਸਤ੍ਰ ਨ ਜਾਨਹੀ ਜਿਹ ਰੂਪ ਰੰਗੁ ਅਰੁ ਰੇਖ ॥
ਪਰਮ ਬੇਦ ਪੁਰਾਨ ਜਾਕਹਿ ਨੇਤ ਭਾਖਤ ਨਿੱਤ ॥ ਕੋਟਿ ਸਿਮ੍ਰਿਤ ਪੁਰਾਨ ਸਾਸਤ੍ਰ ਨ ਆਵਈ ਵਹੀ ਚਿੱਤ ॥ (੮੬) ॥

sarab ganta sarab hanta sarab te anbhekh.
sarab sastar na janhai jeh roop rung or rekh.
param beid puran jakeh nait bhakhat nit.
kot simrit puran sastar na aviee voh chit. (86)

ਮਧਭਾਰ ਛੰਦ ॥ ਤ੍ਵ ਪ੍ਰਸਾਦਿ ॥

ਗੁਨ ਗਨ ਉਦਾਰ ॥ ਮਹਿਮਾ ਅਪਾਰ ॥
ਆਸਨ ਅਭੰਗ ॥ ਉਪਮਾ ਅਨੰਗ ॥ ੮੭ ॥

Madh bhar chhand Tav Prasad

gun gan udar. mehma apar.
asan abhung. upma anang. (87)

ਅਨਭਓ ਪ੍ਰਕਾਸ ॥ ਨਿਸ਼ਦਿਨ ਅਨਾਸ ॥
ਆਜਾਨ ਬਾਹੁ ॥ ਸਾਹਾਨ ਸਾਹੁ ॥ ੮੮ ॥
anbhou parkas. nisdin anas.
ajan bahou. sahan saho. (88)

ਰਾਜਾਨ ਰਾਜ ॥ ਭਾਨਾਨ ਭਾਨ ॥
ਦੇਵਾਨ ਦੇਵ ॥ ਉਪਮਾ ਮਹਾਨ ॥ ੮੯ ॥
Rajan raj. bhanan bhan.
devan dev. upma mahan. (89)

The Lord had created Himself at first being self-existent; and is too deep for a probe by us, and is beyond our comprehension, as such we cannot know His secrets. No one could ever describe His Greatness or Sing His praises. He is all by Himself, the only one Lord, ever self-existent and pervades everywhere without any worldly bondage of Maya (worldly false hood)

O Lord ! You always destroy our ego, and destroy everyone. The Lord has been in existence since the beginning of the Universe, and is not controlled (affected) by the cycle of births and deaths. He is not born (like human beings) and is ever-existent. The Lord does not possess destructive forms of various beings as in reality., He is the only one who is pervading all beings and is limitless. The Lord is controlling everyone As He has supreme powers. He could destroy all, but He only protects and sustains everyone. (85)

The Lord could approach all human beings and also destroy all as it pleases Him. His robe or dress is equally distinctive. The Shastras (Hindu books of lore) even do not know. His Name or His form, nor His Colour or any aymbol describing Him. (The Lord alone knows His form) The Vedas and Puranas have described the Lord as the highest and greatest power, without any equal to Him not with standing all the Smritis (crores of) Shastras and Puranas, we cannot visualise the true form or appearance of the Lord, as He is beyond our comprehension. (86)

Madhbhar Chhand "By the Grace of the Supreme Lord"

O Lord ! You are the master of all the virtues put togeteher (a combination of all virtues) and a broad-minded benefactor. Your grateness is limitless and beyond words, which cannot be described by us. Your Abode or Palace is immovable or unshakable. (None could compare with Your Virtues) Your physical appearance is so great as to beg for description. (beyond description). (87)

O Lord ! You are omni-scient having all the knowledge of Yourself and are ever existent by day and night and are not perishable. O Lord ! All the means (and modes) of creation of this Universe are within Your Control as You are the King of Kings. (88)

O Lord ! You are the greatest King among Kings, and the greatest Sun in the firmament ; and You are providing brilliance to the Sun as well. Even the gods worship You. Your greatness is of the purest form, and the highest type. (89)

ਇੰਦ੍ਰਾਨ ਇੰਦ੍ਰ ॥ ਬਾਲਾਨ ਬਾਲ ॥
ਰੰਕਾਨ ਰੰਕ ॥ ਕਾਲਾਨ ਕਾਲ ॥ ੯੦ ॥
Indran Inder. Balan bal.
rankan runk. kalan kaal. (90)

ਅਨਭੂਤ ਅੰਗ ॥ ਆਭਾ ਅਭੰਗ ॥
ਗਤਿ ਮਿਤਿ ਅਧਾਰ ॥ ਗੁਨ ਗਨ ਉਦਾਰ ॥ ੯੧ ॥
anbhoot ang. abha abhung.
gat miti apar. guun gan udar. (91)

ਮੁਨਿ ਗਨ ਪ੍ਰਨਾਮ ॥ ਨਿਰਭੈ ਨਿਕਾਮ ॥
ਅਤਿ ਦੁਤਿ ਪ੍ਰਚੰਡ ॥ ਮਿਤਿ ਗਤਿ ਅਖੰਡ ॥ ੯੨ ॥
muni gun parnam. nirbhai nikam.
atidut prachand. mit gat. akhand. (92)

ਆਲਿਸਯ ਕਰਮ ॥ ਆਦ੍ਰਿਸਯ ਧਰਮ ॥
ਸਰਬਾ ਭਰਣਾਦਯ ॥ ਅਨੰਡੰਡ ਬਾਦਯ ॥ ੯੩ ॥
alisiu karam. adrin dharam.
sarba bharnadhav. andund badau. (93)

ਚਾਚਰੀ ਛੰਦ ॥ ਤ੍ਵ ਪ੍ਰਸਾਦਿ ॥
ਗੁਬਿੰਦੇ ॥ ਮੁਕੰਦੇ ॥ ਉਦਾਰੇ ॥ ਅਪਾਰੇ ॥ ੯੪ ॥
Chachri Chhand Tav Prasad
Gobindai. Mukande. Udarai. aparai. (94)

ਹਰੀਅੰ ॥ ਕਰੀਅੰ ॥ ਨਿਨਾਮੇ ॥ ਅਕਾਮੇ ॥ ੯੫ ॥
Hariang. Kariang. nirnamai. akamai. (95)

ਭੁਜੰਗ ਪ੍ਰਯਾਤ ਛੰਦ ॥
ਚੱਤ ਚੱਕ੍ਰ ਕਰਤਾ ॥ ਚੱਤ ਚੱਕ੍ਰ ਹਰਤਾ ॥
ਚੱਤ੍ਰ ਚੱਕ੍ਰ ਦਾਨੇ ॥ ਚੱਤ੍ਰ ਚੱਕ੍ਰ ਜਾਨੇ ॥ ੯੬ ॥
Bhujang Prayat Chhand
Chatar chakar karta. Chatar chakar harta.
Chatar chakar danai. Chatar chakar janai. (96)

O Lord ! You are greater than the god 'Indra' and greater than the greatest even. (If we were to look at the other side). You are the poorest among the poor. (You are omni-present with the poor people). You are the King of death even (as even death is created by You) ; in fact, death is also controlled by your will. (90)

O Lord ! You are distinct from the five elements as Your structure remains distinct without these five elements. Your brilliance and enlightenment never wanes nor is perishable. Your greatness is being discussed everywhere, but is beyond words, as it is indescribable. None could even stand the glamour or brilliance of your person and is beyond words. (91)

O Lord ! There are a number of mendicants who bow to You in obeisance all the time, neither You have any fear of everyone else (any other power) nor You possess any desires. No one could really stand the brilliance and glamour of Your enlightenment and spritual power. Your greatness could not be affected by (tempered with) anyone, in trying to reduce its importance. (92)

O Lord ! Your system of working does not need any extra effort on Your part to function as per Your Will, as Your natural phenomenon is an eye-opener and guide for the whole world. O lord ! You are decorated and embellished with all the worldly ornamental and beautiful articles and none has the courage to view You with a demanding eye or ulterior motives, as none could punish You or try to pull You down in admonition. (93)

Chachari Chhand

**'By the grace of the Supreme Lord'
(You are sustaining the whole world).**

O Lord ! You are omni-scient, having knowledge of our inner feelings even. You are limitless and are very large-hearted, but we cannot gauge Your greatness, being beyond our comprehension. (94)

O Lord ! You are the destroyer of all but You are the creator of all but You are the creator of all beings as well. You do not possess a single name which You are known. You are without any desires and are completely disinterested in anything else. (95)

Bhujang Paryat Chhand

O Lord ! You are the creator of all the beings in all the four directions of the Universe, and are then responsible for their destruction as well. O Lord ! You are the benefactor of all the beings, bestowing on them all Your gifts, as You are knowing all their inner desires or feelings. (96)

ਚੱਤ੍ਰ ਚੱਕ੍ਰ ਵਰਤੀ ॥ ਚੱਤ੍ਰ ਚੱਕ੍ਰ ਭਰਤੀ ॥
ਚੱਤ੍ਰ ਚੱਕ੍ਰ ਪਾਲੇ ॥ ਚੱਤ੍ਰ ਚੱਕ੍ਰ ਕਾਲੇ ॥ ੯੭ ॥
Chatar chakar varti. Chatar chakar bharti.
Chatar chakar palai. Chatar chakar kaalai. (97)

ਚੱਤ੍ਰ ਚੱਕ੍ਰ ਪਾਸੇ ॥ ਚੱਤ੍ਰ ਚੱਕ੍ਰ ਵਾਸੇ ॥
ਚੱਤ੍ਰ ਚੱਕ੍ਰ ਮਾਨਯੇ ॥ ਚੱਤ੍ਰ ਚੱਕ੍ਰ ਦਾਨਯੇ ॥ ੯੮ ॥
Chatar chakar pasai. Chatar chakar vasai.
Chatar chakar maniyai. Chatar chakar daniye. (98)

ਚਾਚਰੀ ਛੰਦ ॥
ਨ ਸੱਤ੍ਰੈ ॥ ਨ ਮਿੱਤ੍ਰੈ ॥ ਨ ਭਰਮੰ ॥ ਨ ਭਿੱਤ੍ਰੈ ॥ ੯੯ ॥
Chachri Chhand
Na satryai. Na mitrai. Na bharmung. Na bhitrai. (99)

ਨ ਕਰਮੰ ॥ ਨ ਕਾਏ ॥ ਅਜਨਮੰ ॥ ਅਜਾਏ ॥ ੧੦੦ ॥
Na karmung. Na kaie. Naajanmung. ajaie. (100)

ਨ ਚਿੱਤ੍ਰੈ ॥ ਨ ਮਿੱਤ੍ਰੈ ॥ ਪਰੇ ਹੈ ॥ ਪਵਿੱਤ੍ਰੈ ॥ ੧੦੧ ॥
Na Chitrai . Na mitrai. pare hain. pavitrai. (101)

ਪ੍ਰਿਥੀਸੈ ॥ ਅਦੀਸੈ ॥ ਅਦ੍ਰਿਸੈ ॥ ਅਕ੍ਰਿਸੈ ॥ ੧੦੨ ॥
pritheesai. adeesai. sdrisai. akirsai. (102)

ਭਗਵਤੀ ਛੰਦ ॥
ਤ੍ਵ ਪ੍ਰਸਾਦਿ ਕਥਤੇ ॥
ਕਿ ਅਛਿੱਜ ਦੇਸੈ ॥ ਕਿ ਅਭਿੱਜ ਭੇਸੈ ॥
ਕਿ ਅਗੰਜ ਕਰਮੈ ॥ ਕਿ ਅਭੰਜ ਭਰਮੈ ॥ ੧੦੩ ॥
Bhagwati Chhand
Tav Prasad Kathte
ki achhij desai. ki abhij bhesai.
ki aganj karmai. ki abhung bharmai. (103)

O Lord ! You are pervading all the four corners of the Universe, and are sustaining all the beings of the world. You are protecting all beings and then maintaining them. You are responsible for (the cause of) death, as You are controlling destruction also. (97)

O Lord ! You are pervading all the four sides (directions) of this Universe and are omni-present; so all the human beings worship you everywhere. You are the benefactor of all gifts (benedictions) to mankind. (98)

Chachri Chhand

O Lord ! Neither You have any enemies nor any friends ; neither You have any misgivings (doubts) nor there is any duality in Your dealings. (99)

O Lord ! Neither You are under the control and effects of (under the spell) of Your actions, nor You are being born in this world as a consequence of Your actions. O Lord ! You do not undergo the cycle of Rebirths and do not take birth from the woman's womb. (like other beings). (100)

O Lord ! You have no portrait or painting of Yours (and none could be made), nor You have any friend or comrade as there is none equal to You ; infact You are completely detached and distinct from the other worldly beings. You are perfect and complete in all respects. (101)

O Lord ! You are the Master of this Earth (world) and that too from the very beginning of the creation. O Lord ! No one could perceive (see) You as You are beyond the effects of this material world and our vision. You are never weak not do You lose Your power, as such Your control is permanent. (102)

Bhagwati Chhand

'By the Grace of the Supreme Lord'

O Lord ! Your abode or country is not subject to destruction, and Your roles (forms) are equally permanent (lasting), being non-perishable. Neither any formal religious practices could win You over, nor there are any whims and fancies which could completely ignore (remove) You from human mind. (nor any misgivings make us forget You). (103)

ਕਿ ਆਭਿਜ ਲੋਕੈ ॥ ਕਿ ਆਦਿਤ ਸੋਕੈ ॥
 ਕਿ ਅਵਧੂਤ ਬਰਨੇ ॥ ਕਿ ਬਿਭੂਤ ਕਰਨੇ ॥ ੧੦੪ ॥
 ki abhij lokai. ki adit Sokai.
 ki avdhoot barnai. ki bibhoot karnai. (104)

ਕਿ ਰਾਜ ਪ੍ਰਭਾ ਹੈ ॥ ਕਿ ਧਰਮ ਧੁਜਾ ਹੈ ॥
 ਕਿ ਆਸੋਕ ਬਰਨੇ ॥ ਕਿ ਸਰਬਾ ਅਭਰਨੈ ॥ ੧੦੫ ॥
 kirajung prabha hain. ki dharming dhuja hain.
 ki asok barnai. ki sarba abharnai. (105)

ਕਿ ਜਗਤ ਕ੍ਰਿਤੀ ਹੈ ॥ ਕਿ ਛਤ੍ਰ ਛਤ੍ਰੀ ਹੈ ॥
 ਕਿ ਬ੍ਰਹਮ ਸਰੂਪੇ ॥ ਕਿ ਅਨਭਉ ਅਨੂਪੈ ॥ ੧੦੬ ॥
 ki jagtung kriti hain. ki chhatrung chhatri hain.
 ki brahmung saroopai. ki anbhau anupai. (106)

ਕਿ ਆਦਿ ਅਦੇਵ ਹੈ ॥ ਕਿ ਆਪਿ ਅਭੇਵ ਹੈ ॥
 ਕਿ ਚਿਤ੍ਰ ਬਿਹਨਿ ॥ ਕਿ ਏਕੈ ਅਧਨਿ ॥ ੧੦੭ ॥
 ki adi adev hain. ki aap abhev hain.
 ki chitung biheenai. ki ekai adheenai (107)

ਕਿ ਰੋਜੀ ਰਜਾਕੈ ॥ ਰਹੀਮੇ ਰਿਹਾਕੇ ॥
 ਕਿ ਪਾਕ ਬਿਐਬ ਹੈ ॥ ਕਿ ਗੈਬੁਲ ਗੈਬ ਹੈ ॥ ੧੦੮ ॥
 ki rozi razakai. rahimai rihakai.
 ki pak biaib hain. ki ghebul ghaib hain. (108)

ਕਿ ਅਫਵੁਲ ਗੁਨਾਰ ਹੈ ॥ ਕਿ ਸ਼ਾਹਾਨ ਸ਼ਾਹ ਹੈ ॥
 ਕਿ ਕਾਰਨ ਕੁਨਿੰਦ ਹੈ ॥ ਕਿ ਰੋਜੀ ਦਿਹੰਦ ਹੈ ॥ ੧੦੯ ॥
 ki aphvul gunah hai. ki shahan shah hain.
 ki karan karim hain. ke rozi dehind hain. (109)

ਕਿ ਰਾਜਕ ਰਹੀਮ ਹੈ ॥ ਕਿ ਕਰਮ ਕਰੀਮ ਹੈ ॥
 ਕਿ ਸਰਬੀ ਕਲੀ ਹੈ ॥ ਕਿ ਸਰਬੀ ਦਲੀ ਹੈ ॥ ੧੧੦ ॥
 ki rajak rahim hain. ki karmung karim hain.
 ki sarbung kali hain. ki sarbung dali hain. (110)

O Lord ! Your abode is permanent, being not subject to destruction. You are having the power (strength) of destroying the brilliance (light) of the Sun even. Your presence is above our imagination, being of the purest and the highest order as such the worldly falsehood (Maya) has no effect on You. You are the fountain-head of all the worldly glamour or enlightenment which sustains the world's beauty. (104)

O Lord ! You are the power behind the kings or the greatest amongst Kings. You alone show (make) the path of true religion, beautiful and full of enlightenment. Your appearance is above all care or worry, and You alone are responsible for improving the individual's beauty and worth as You are in fact the (ornaments) embellishment of all the human beings. (105)

O Lord ! You are the creator of Universe, You are the greatest warrior and most powerful of all, while Your form is an embodiment of beauty and grandeur. Your knowledge is self-created, without any outside assistance, and is infact without any parallel or beyond our Praise. (106)

O Lord ! You are ever-existent from the very beginning and there is no other power or god controlling You. No one could ever portray You or make a painting or sculpture as You are under Your own control. (107)

O Lord ! You are arranging for the livelihood of all beings, and are bestowing Your kindness and blessings on all of us ; at the same time relieving us of all sufferings and calamities. You are having an existence without any blemish, which is a complete secret, not known to anyone, nor anyone has any access to it. (108)

O Lord ! You always forgive the sins and short-comings of human-beings, being the King of Kings and the cause of all happenings. In fact You are the actual performer of all actions, while arranging the livelihood through various means and creating the circumstances for it. (109)

O Lord ! You are the benefactor of all human beings providing everyone with sustenance and livelihood thus bestowing Your blessings and benevolence on each and everyone, as You are the wielder of power. You are also responsible for the destruction or death of all beings (when it pleases You). (110)

ਕਿ ਸਰਬੱਤ੍ਰ ਮਾਨਿਯੈ ॥ ਕਿ ਸਰਬੱਤ੍ਰ ਦਾਨਿਯੈ ॥
ਕਿ ਸਰਬੱਤ੍ਰ ਗਉਨੈ ॥ ਕਿ ਸਰਬੱਤ੍ਰ ਭਉਨੈ ॥ ੧੧੧ ॥
ki sarbattar maniyai. ki sarbattar daniyei.
ki sarbattar gounai. ki sarbatar bhounai. (111)

ਕਿ ਸਰਬੱਤ੍ਰ ਦੇਸੈ ॥ ਕਿ ਸਰਬੱਤ੍ਰ ਭੇਸੈ ॥
ਕਿ ਸਰਬੱਤ੍ਰ ਰਾਜੈ ॥ ਕਿ ਸਰਬੱਤ੍ਰ ਸਾਜੈ ॥ ੧੧੨ ॥
ki sarbatar desai. ki sarbattar bhisai.
ki sarbatar rajai. ki sarabttar sajai. (112)

ਕਿ ਸਰਬੱਤ੍ਰ ਦੀਨੈ ॥ ਕਿ ਸਰਬੱਤ੍ਰ ਲੀਨੈ ॥
ਕਿ ਸਰਬੱਤ੍ਰ ਜਾਹੋ ॥ ਕਿ ਸਰਬੱਤ੍ਰ ਭਾਹੋ ॥ ੧੧੩ ॥
ki sarbattar deenai. ki sarbatar leenai.
ki sarbatar jaho. ki sarbatar bhaho. (113)

ਕਿ ਸਰਬੱਤ੍ਰ ਦੇਸੈ ॥ ਕਿ ਸਰਬੱਤ੍ਰ ਭੇਸੈ ॥
ਕਿ ਸਰਬੱਤ੍ਰ ਕਾਲੈ ॥ ਕਿ ਸਰਬੱਤ੍ਰ ਪਾਲੈ ॥ ੧੧੪ ॥
ki sarbatar desai. ki sarbattar bhesai.
ki sarbattar kalai. ki sarbattar palai. (114)

ਕਿ ਸਰਬੱਤ੍ਰ ਹੰਤਾ ॥ ਕਿ ਸਰਬੱਤ੍ਰ ਗੰਤਾ ॥
ਕਿ ਸਰਬੱਤ੍ਰ ਭੇਖੀ ॥ ਕਿ ਸਰਬੱਤ੍ਰ ਪੇਖੀ ॥ ੧੧੫ ॥
ki sarbattar hanta. ki sarbattar ganta.
ki sarbattar bhekhi. ki sarbattar pekhi. (115)

ਕਿ ਸਰਬੱਤ੍ਰ ਕਾਜੈ ॥ ਕਿ ਸਰਬੱਤ੍ਰ ਰਾਜੈ ॥
ਕਿ ਸਰਬੱਤ੍ਰ ਸੋਖੈ ॥ ਕਿ ਸਰਬੱਤ੍ਰ ਪੋਖੈ ॥ ੧੧੬ ॥
ki sarbattar kajai. ki sarbattar rajai.
ki sarbattar sokhai. ki sarbattar pokhai. (116)

ਕਿ ਸਰਬੱਤ੍ਰ ਤ੍ਰਾਨੈ ॥ ਕਿ ਸਰਬੱਤ੍ਰ ਪ੍ਰਾਨੈ ॥
ਕਿ ਸਰਬੱਤ੍ਰ ਦੇਸੈ ॥ ਕਿ ਸਰਬੱਤ੍ਰ ਭੇਸੈ ॥ ੧੧੭ ॥
ki sarbattar tranai. ki sarbattar pranai.
ki sarbattar disai. ki sarbattar bhesai. (117)

O Lord ! You are being worshipped and praised everywhere, while You are bestowing Your favours and benedictions on all of us. You are pervading all the lands as Your access (reach) is beyond our imagination, being everywhere. (111)

O Lord ! Being omni-present, You are pervading all the lands and all the places ; and You are to be seen in different lands in various roles or dresses (forms), (You are present in all the sects donning different robes of distinction). You are the greatest King with Your control and power being visible everywhere. Your creation is to be seen everywhere as You alone are the creator of us all. (112)

O Lord ! You are maintaining all the beings at all places with the help of Your blessings and gifts of various types, as You are pervading everywhere being omni-present. All the places have been illumined with Your glamour and grandeur and we could perceive Your vision (light) everywhere.(113)

O Lord ! You are prevalent everywhere in all lands, in all shapes and forms or sects, as You are omni-present, so all the robes (costumes) of distinction are an embodiment of Your perfect existence. At the same time You are (also) controlling the destruction or death of all beings in all the lands while You are providing safety and protection to all the beings, as it pleases You. (114)

O Lord ! You are the cause of death or destruction of all beings at various places and You alone have access to all the places. You alone are to be perceived in different sects and followers of different religious paths, through various robes or dresses of distinction, while You alone are caring for the maintenance and sustenance of all beings at all places. (115)

O Lord ! You are to be seen everywhere in action through various functions and jobs being undertaken by individuals as we could perceive Your light, vision and enlightenment everywhere. It is rather strange that whether You are causing destruction of all and are also sustaining all at the same time under Your care at all places. (116)

O Lord ! It is Your power and Nature alone functioning everywhere and Your soul (life) throbs everywhere in the form of various types of beings including human beings. (All the beings are personification of Your presence). You are omni-present pervading all the lands (countries) in different forms, castes and colours being Your own personification and You are to be seen in all types of human beings, with different roles or designs. (117)

ਕਿ ਸਰਬੱਤ੍ਰ ਮਾਨਿਯੈ ॥ ਸਦੈਵ ਪ੍ਰਧਾਨਿਯੈ ॥
ਕਿ ਸਰਬੱਤ੍ਰ ਜਾਪਿਯੈ ॥ ਕਿ ਸਰਬੱਤ੍ਰ ਥਾਪਿਯੈ ॥ ੧੧੮ ॥
ki sarbattar maniyai. Sadevung pradhaniye.
ki sarbattar Japayiai. ki sarbattar thapiyiai. (118)

ਕਿ ਸਰਬੱਤ੍ਰ ਭਾਨੈ ॥ ਕਿ ਸਰਬੱਤ੍ਰ ਮਾਨੈ ॥
ਕਿ ਸਰਬੱਤ੍ਰ ਇੰਦ੍ਰੈ ॥ ਕਿ ਸਰਬੱਤ੍ਰ ਚੰਦ੍ਰੈ ॥ ੧੧੯ ॥
ki sarbat bhainai.ki sarbatar mainai.
ki sarbat indrai.ki sarbat chandrai. (119)

ਕਿ ਸਰਬੰ ਕਲੀਮੈ ॥ ਕਿ ਪਰਮੰ ਫਹੀਮੈ ॥
ਕਿ ਆਕਲ ਅਲਾਮੈ ॥ ਕਿ ਸਾਹਿਬ ਕਲਾਮੈ ॥ ੧੨੦ ॥
ki sarabung kalimai.ki parmung phelimai.
ki akal alamai.ki sahib klamai.(120)

ਕਿ ਹੁਸਨਲ ਵਜੂ ਹੈ ॥ ਤਮਾਮੁਲ ਰੁਜੂ ਹੈ ॥
ਹਮੇਸੁਲ ਸਲਾਮੈ ॥ ਸਲੀਖਤ ਮੁਦਾਮੈ ॥ ੧੨੧ ॥
ki husnal vaju hai.Tamaimul raju hai.
hamiesal salamai.saleekhat mudamai. (121)

ਗਨੀਮੁਲ ਸ਼ਿਕਸਤੈ ॥ ਗਰੀਬੁਲ ਪਰਸਤੈ ॥
ਬਿਲੰਦੁਲ ਮਕਾਨੈ ॥ ਜ਼ਮੀਨੁਲ ਜ਼ਮਾਨੈ ॥ ੧੨੨ ॥
ghanimul shikastai.greebul prasatai.
bilandal makainai.jaminul jamainai. (122)

ਤਮੀਜ਼ੁਲ ਤਮਾਮੈ ॥ ਰੁਜੂਅਲ ਨਿਧਾਨੈ ॥
ਹਰੀਫੁਲ ਅਜੀਮੈ ॥ ਰਜਾਇਕ ਯਕੀਨੈ ॥ ੧੨੩ ॥
tamizul tamamai.razul nidhanai.
hariful azimai.rajaik jakinai. (123)

O Lord ! All the beings worship You and praise You at all places as Your greatness and power is reflected everywhere in Your true and perfect glory. Every –where people are busy reciting Your Name and singing Your praises as You are pervading everywhere. (118)

O Lord ! Your grandeur and light emitted being equal to that from the Sun is pervading everywhere and all are worshipping You everywhere. Your glamour is spread out everywhere like that from the god Indra the greatest King. O Lord ! You are emitting the most soothing light just like the moon, and bestowing it on all the beings. (119)

O Lord ! You are speaking the most pleasant and sweetest language with beautiful words amongst all human beings. You are having the most intelligent and greatest wisdom amongst all beings. You are the greatest scholar with the highest common sense ; Your language being of the highest purity and sweetest like that of a great worldly professional in languages. (120)

O Lord ! Your appearance is an embodiment of beauty and You are always busy in caring for the sustenance of all beings. You are always established and fixed and ever-lasting posture in the Universe. You have created the world with such a beautiful pattern and grandeur that it cannot be upset by any means and it remains steady for all times to come. I always greet You. (121)

O Lord ! You are always victorious over Your enemies (enemies of Your saints) while You are looking after the protection and care of all humble and poor people. O Lord ! Your abode is the highest and the purest in the Universe as You are pervading everywhere in the world with the same consistency i.e. Your Kingdom of Heaven as fully established all over in equal measure. (122)

O Lord ! You are the fountain-head of the culture or protection and identification of all Your creation, and the treasure of all the care of beings, so that the sustenance of all beings is done in a perfect and satisfactory manner. O Lord ! You are the greatest enemy of all those sinners with a devilish mind, while taking care to provide sustenance and livelihood to all and sundry in a truly definite and systematic manner. (123)

ਅਨੇਕੁਲ ਤਰੰਗ ਹੈ ॥ ਅਭੇਦ ਹੈ ਅਭੰਗ ਹੈ ॥
ਅਜ਼ਿਜ਼ੁਲ ਨਿਵਾਜ਼ ਹੈ ॥ ਗਨੀਮੁਲ ਖਿਰਾਜ ਹੈ ॥ ੧੨੪ ॥
anikul tarang hain.abhed hain abhang hain.
azizul nivaz hain.ghaneemul khiraj hain. (124)

ਨਿਰੁਕਤ ਸਰੂਪ ਹੈ ॥ ਤ੍ਰਿਮੁਕਤਿ ਬਿਭੁਤ ਹੈ ॥
ਪ੍ਰਭੁਗਤਿ ਪਰਭਾ ਹੈ ॥ ਸੁਜੁਗਤਿ ਸੁਧਾ ਹੈ ॥ ੧੨੫ ॥
nirukat saroop hain.trimukt bhibhut hain.
prabhugat prabha hain.sajugat sudha hain. (125)

ਸਦੈਵੰ ਸਰੂਪ ਹੈ ॥ ਅਭੇਦੀ ਅਨੂਪ ਹੈ ॥
ਸਮਸਤੇ ਪਰਾਜ ਹੈ ॥ ਸਦਾ ਸਰਬ ਸਾਜ ਹੈ ॥ (੧੨੬)
sadevang saroop hain.abhedi anoop hain.
samasto praj hain.sada sarab saaj hain. (126)

ਸਮਸਤੁਲ ਸਲਾਮ ਹੈ ॥ ਸਦੈਵਲ ਅਕਾਮ ਹੈ ॥
ਨ੍ਰਿਬਾਧ ਸਰੂਪ ਹੈ ॥ ਅਗਾਧ ਅਨੂਪ ਹੈ ॥ ੧੨੭ ॥
samasatul salam hain.sadaival akam hain.
nirbadh sarup hain.agadh anoop hain. (127)

ਓਅੰ ਅਦਿ ਰੂਪੇ ॥ ਅਨਾਦਿ ਸਰੂਪੈ ॥
ਅਨੰਗੀ ਅਨਾਮੇ ॥ ਤ੍ਰਿਭੰਗੀ ਤ੍ਰਿਕਾਮੇ ॥ ੧੨੮ ॥
Oang aad roopai.anad sarupai.
anangi anamai.tribhangi tirkamai. (128)

O Lord ! You are like a vast and grand ocean, whilst the whole world is represented by the onerous waves with huge velocity which permeate the whole surface of the ocean in all directions and You are pervading equally all over the Universe. No body has ever found Your secrets before nor will anybody dare to unravel Your mysteries in future, and You are ever-lasting, not subject to extinction.anytime. (like the world). O Lord ! You are caring and bestowing Your Grace and blessings on Your saints, on whom Your love is showered being dearest to You. They are the recepients of Your benedictions. On the other hand, the enemies (of holy saints) are subjected to all sorts of torture and punishment. All those self-willed persons, who disobey Your will are punished with various sentense and taught a lesson for future. (124)

O Lord ! Your existence and appearance is beyond our comprehension, so it cannot be explained or described. Your glamour and greatness is above the three-pronged worldly falsehood of lust, greed and (partial) peace. O Lord ! The whole world enjoys Your light of knowledge and brilliance of worldly possessions or material things. (The whole world enjoys Your benedictions). Your True Name is mingled with the whole Universe as You are pervading everywhere.(125)

O Lord ! You are ever-existent and permanently established in Your position, as there is no other power equal to Yours, and none could ever think of another one (power) equal to You, due to dual-mindedness. You are always victorius and brook no defeats under any circumstances as You are always the winner. You are the creator of the whole Universe at all times, O Lord ! (126)

O Lord ! You are always wishing for the safety of all human beings, and the betterment of the whole world. Yor are always without any hopes or desires for worldfly attainments. O Lord ! Your presence is felt in all direction without any obstacles. No one has been able to gauge. Your depth and vastness, and there is none equal to You nor anyone has been able to evaluate Your greatness. (127)

O Lord ! Your existence in the Universe is from the very beginning, so You are the very soul or (centre) key figure of the whole Universe. No one knows Your origin or details of Your beginning as You are self-existent. O Lord ! Neither You have any figure, body or configuration nor there is any distinctive name for you. You are capable of destroying all the three regions, in fact, You are causing death and destruction of all the beings, of the three regions (worlds) While You are responsible for the fulfilment of the hopes and aspirations of all human beings therein as well. (128)

ਤ੍ਰਿਬਰੰਗੀ ਤ੍ਰਿਬਾਧੇ ॥ ਅਗੰਜ ਅਗਾਧੇ ॥
ਸੁਬੰ ਸਰਬ ਭਾਗੇ ॥ ਸੁ ਸਰਬਾ ਅਨੁਰਾਗੇ ॥ ੧੨੯ ॥
tirbergang tribhade.aganje agadhe.
subhung sarab bhagai.so sarba anragai. (129)

ਤ੍ਰਿਭੁਗਤ ਸਰੂਪ ਹੈ' ॥ ਅਛਿੱਜ ਹੈ' ਅਛੁਤ ਹੈ' ॥
ਕਿ ਨਰੰਕ ਪ੍ਰਣਾਸ ਹੈ' ॥ ਪਿਥੀਓਲ ਪ੍ਰਵਸ ਹੈ' ॥ ੧੩੦ ॥
tribhugat saroop hain.achhij hain achhut hain.
ki narkung pranas hain.prithiul pravas hain. (130)

ਨਿਰੁਕਤਿ ਪ੍ਰਭਾ ਹੈ' ॥ ਸਦੈਵੰ ਸਦਾ ਹੈ' ॥
ਬਿਭੁਗਤਿ ਸਰੂਪ ਹੈ' ॥ ਪ੍ਰਜੁਗਤਿ ਅਨੂਪ ਹੈ' ॥ ੧੩੧ ॥
nirukat prabha hain.sadevung sada hain.
bibhugat sarup hain.prajugat anup hain. (131)

ਨਿਰੁਕਤਿ ਸਦਾ ਹੈ' ॥ ਬਿਭੁਗਤਿ ਪ੍ਰਭਾ ਹੈ' ॥
ਅਨੁਕਤਿ ਸਰੂਪ ਹੈ' ॥ ਪ੍ਰਜੁਗਤਿ ਅਨੂਪ ਹੈ' ॥ ੧੩੨ ॥
nirukat sada hain.bibhugat prabha hain.
anukat saroop hain.prajugat anup hain. (132)

ਚਾਚਰੀ ਛੰਦ ॥
ਅਬੰਗ ਹੈ' ॥ ਅਨੰਗ ਹੈ' ॥ ਅਭੇਖ ਹੈ' ॥ ਅਲੇਖ ਹੈ' ॥ ੧੩੩ ॥
Chachri Chhand
abhang hain.anung hain. abhekh hain.alekh hain. (133)

ਅਭਰਮ ਹੈ' ॥ ਅਕਰਮ ਹੈ' ॥
ਅਨਾਦਿ ਹੈ' ॥ ਜੁਗਾਦਿ ਹੈ' ॥ ੧੩੪ ॥
abharam hain.akaram hain.
anad hain.jugad hain. (134)

O Lord ! You are the fountain-head of all the three worldly materials like dharam, arth and kaam (religion, wealth and pleasures) and You are exercising control over all the beings. No one could ever gain victory over You, nor anyone could ever gauge Your vastness or depth, being infinite, (indeterminate) O Lord ! All the spheres or parts of the Universe are beautiful and praiseworthy and You are caring and loving all Your creation. (129)

O Lord ! Your existence bestows joy and bliss to all the beings of the three regions (worlds). Your form and existence remains unimpaired and unaffected by time, nor anyone could ever gauge Your depth or greatness, O Lord ! You are the destroyer of hell (also) , as You are controlling the sustenance of all beings in the Universe. Infact, You alone are enjoying this human life for a short spell being the love traveller in this world and then merging in the infinite. (130)

O Lord ! Your radiance and glamour are beyond description. You are ever-existent being omni-present and are pervading everywhere. O Lord ! The human beings have always enjoyed Your presence (existence), form and wonderful Nature. You are pervading every being and all places in equal measure, being omni-present and there is none equal to You. (131)

O Lord ! Your existence is beyond description and the human beings have always enjoyed the bliss and joy of Your enlightenment. You are beyond our comprehension and are indescribable. You are pervading all forms of life and all places in the Universe and there is none other (power) equal or parallel to You. (132)

Chachri Chhand

O Lord ! You are imperishable (indestructible) as You do not possess any perishable limits of the body. Neither You wear any special robes of distruction, or dress (of the sect) nor You could be depicted by anyone through a picture or painting as it is not possible to portray You. (133)

O Lord ! You have no doubts or whunsical beliefs (based on dual-mindedness), moreover You do not perform any actions, As You are not controlled by the theory of action and reward, in fact Your Will prevails everywhere. No one either knows Your origin or since when You are in existence from the beginning, through You have been self-existent from the very beginning, before Time factor was introduced and since the beginning of ages as such. (Infact, You are not influenced by the Time-factor). (134)

ਅਜੈ ਹੈ ॥ ਅਬੈ ਹੈ ॥
ਅਭੂਤ ਹੈ ॥ ਅਧੂਤ ਹੈ ॥ ੧੩੫ ॥
ajai hain.abai hain.
abhoot hain.adhoot hain. (135)

ਅਨਾਸ ਹੈ ॥ ਉਦਾਸ ਹੈ ॥
ਅਧੰਧ ਹੈ ॥ ਅਬੰਧ ਹੈ ॥ ੧੩੬ ॥
anas hain.udas hain.
adhandh hain.abhand hain. (136)

ਅਭਗਤ ਹੈ ॥ ਬਿਰਕਤ ਹੈ ॥
ਅਨਾਸ ਹੈ ॥ ਪ੍ਰਕਾਸ ਹੈ ॥ ੧੩੭ ॥
abhagat hain.birkat hain.
anas hain.prakas hain. (137)

ਨਿਚਿੰਤ ਹੈ ॥ ਸੁਨਿੰਤ ਹੈ ॥
ਅਲਿੱਖ ਹੈ ॥ ਅਦਿੱਖ ਹੈ ॥ (੧੩੮)
nichint hain.sunint hain.
alikh hain.adikh hain. (138)

ਅਲੇਖ ਹੈ ॥ ਅਭੇਖ ਹੈ ॥
ਅਡਾਹ ਹੈ ॥ ਅਗਾਹ ਹੈ ॥ (੧੩੯)
alekh hain. abhekh hain.
adhah hain. agaha hain. (139)

ਅਸੰਭ ਹੈ ॥ ਅਗੰਭ ਹੈ ॥
ਅਨੀਲ ਹੈ ॥ ਅਨਾਦਿ ਹੈ ॥ ੧੪੦ ॥
asabhnb hain.agambh hain.
aneel hain.anad hain. (140)

ਅਨਿੱਤ ਹੈ ॥ ਸੁਨਿੱਤ ਹੈ ॥
ਅਜਾਤ ਹੈ ॥ ਅਜਾਦ ਹੈ ॥ ੧੪੧ ॥
anit hain.sunit hain.
ajat hain.ajad hain. (141)

O Lord ! Neither anyone could ever conquer You nor anyone could destroy You as Your existence is not subject to the combination of five basic elements (like air, water and fire) of creation unlike the creation of man. So no one could ever dislodge You from Your lofty position. (135)

O Lord ! Though this Universe is perishable, You are imperishable being its creator as You are ever-existent throughout the ages, without any change. Neither You are worried about the sustenance of this world nor any other problems or obstacles deter You from Your normal course of action and no other difficulties cause any headache to You (as everything is controlled through Your Will) (136)

O Lord ! You are completely detached and distinct from the normal worldly functions as You have no attraction for the worldly behaviour or actions. You are imperishable and an embodiment of enlightenment. (You are not affected by the darkness of ignorance or whimsical beliefs). (137)

O Lord ! You are maintaining the whole Universe after its creation but are least worried about its sustenance, a colossal job though, as You are ever-existent so there is no botheration or worry on Your part. Neither anyone could portray You through a painting or picture nor human eye could see You in Your grand posture. (as it is all beyond our comprehension). (138)

O Lord ! No one could portray You or make any effort at picturising Your personality or form as it is not possible to do so. You are not confirming to any particular dress or robe of distinction (from other sects like Yogis) nor could anyone defeat You or pull You down (in the eyes of others). You are like a vast ocean, whose depth is neither known nor could he guessed (attempted) by anyone. (139)

O Lord ! You are too great to be understood by us and are beyond our comprehension and too deep to be probed. You are the life line of all the beings in the Universe, but none has been able to know Your origin, as to since when You are in existence or any other information about Your bebinning. (140)

O Lord ! You are much different from ordinary persons, with an existence which is not ever-lasting as You are ever-existent. No one has been able to conquer You or defeat You so far. You are not born (like a human being) so You do not possess any particular caste, though You are the root cause (beginning) of everything or starting point of everything in the world. (141)

ਚਰਪਟ ਛੰਦ ॥ ਤ੍ਵ ਪ੍ਰਸਾਦਿ ॥
ਸਰਬੰ ਹੰਤਾ ॥ ਸਰਬੰ ਗੰਤਾ ॥
ਸਰਬੰ ਖਿਆਤਾ ॥ ਸਰਬੰ ਗਿਆਤਾ ॥ ੧੪੨ ॥
sarabung hanta.sarabung ganta.
sarabung khiata.sarabung giata. (142)

ਸਰਬੰ ਹਰਤਾ ॥ ਸਰਬੰ ਕਰਤਾ ॥
ਸਰਬੰ ਪ੍ਰਾਣੰ ॥ ਸਰਬੰ ਤਾਣੰ ॥ ੧੪੩ ॥
sarabung harta.sarabung karta.
sarabung pranung.sarabung tranung. (143)

ਸਰਬੰ ਕਰਮੰ ॥ ਸਰਬੰ ਧਰਮੰ ॥
ਸਰਬੰ ਜੁਗਤਾ ॥ ਸਰਬੰ ਮੁਕਤਾ ॥ ੧੪੪ ॥
sarabung karmung.sarabung dharmung.
sarabung jugta.darbung mukta. (144)

ਰਸਾਵਲ ਛੰਦ ॥ ਤ੍ਵ ਪ੍ਰਸਾਦਿ ॥
ਨਮੋ ਨਰਕ ਨਾਸੇ ॥ ਸਦੈਵ ਪ੍ਰਕਾਸੇ ॥
ਅਨੰਗ ਸਰੂਪੇ ॥ ਅਭੰਗੀ ਬਿਭੂਤੇ ॥ ੧੪੫ ॥
Rasaval chhand. Tav prasad.
Namo narak nasai.sadevung prakasai.
anungung saroopai.abhungang bibhutai. (145)

ਪਰਮਾਥੰ ਪ੍ਰਮਾਥੇ ॥ ਸਦਾ ਸਰਬ ਸਾਥੇ ॥
ਅਗਾਧ ਸਰੂਪੇ ॥ ਨਿਰਬਾਧ ਬਿਭੂਤੇ ॥ ੧੪੬ ॥
paramathung paramathai.sada sarab sathai.
agadh sarupai.nirbadh bibhutai. (146)

ਅਨੰਗੀ ਅਨਾਮੇ ॥ ਤ੍ਰਿਭੰਗੀ ਤ੍ਰਿਕਾਮੇ ॥
ਨਿਰੰਗੀ ਸਰੂਪੇ ॥ ਸਰਬੰਗੀ ਅਨੂਪੇ ॥ ੧੪੭ ॥
anagi anamai.tirbhangi tirkamai.
nirbhangi saroopai.sarbhangi anoopai. (147)

Chaupat Chhand
'By the Grace of the Lord'

O Lord ! You are responsible for causing destruction or death of every human being. You have approach to all the beings and You are known and acclaimed by all. You always know the secret of everybody's hearts. (142)

O Lord ! You are Yourself responsible for causing destruction and at the same time. You are responsible for creating everybody and sustaining them in the world. In fact, You are the very life line of all the things, and their strength or power as You are pervading everywhere and in every being. (143)

O Lord ! You are omni-present as such You are responsible for carrying out all functions, being present in each individual and You are fulfilling all the responsibilities of various individuals, as one performs religious functions strictly. All the arrangements are also Yours, as You are pervading everywhere and in every being. At the sametime You are completely separate and distinct, arranging Salvation for all. (144)

Rasaval Chhand
'By the Grace of the Lord'

O Lord ! Our Salutations to You ! You are destroying all the arrangements of hell for us (or You are responsible for destroying our hell-like sufferings) and You are causing enlightenment and light of Knowledge. You have no (specific) distinct features or special appearance as You do not possess any physical form (body). O Lord ! Our Salutations to You ! You are always pervading as an illuminating star and Your brilliance or radiance is ever-existent. (145)

O Lord ! My salutations to You ! You could destroy all the enemies and tyrants who ill-treat Your holy saints causing them sufferings. You are always supporting everyone and helping the weak and down-trodden. Your existence and appearance is like a vast and deep ocean which is beyond our comprehension. Your glittering radiance spreads in all directions without any hindrance and Your brilliant presence causes enlightenment everywhere. (146)

O Lord ! Our Salutations to You ! Your existence and appearance is beyond any description as You do not possess any physical form (body). You are not having any distinctive name. as You are known by many names. O Lord ! You are the master of all three regions and You are fulfilling the hopes and desires of all human beings of all regions. You are ever-existent, being imperishable. O Lord ! Your existence is complete and full in all respects and none could equal You, as there is no parallel to You. (147)

ਨ ਪੋਤ੍ਰੈ ਨ ਪੁੱਤ੍ਰੈ ॥ ਨ ਸੱਤ੍ਰੈ ਨ ਮਿਤ੍ਰੈ ॥
 ਨ ਤਾਤੈ ਨ ਮਾਤੈ ॥ ਨ ਜਾਤੈ ਨ ਪਾਤੈ ॥ ੧੪੮ ॥
 Na potrai na putrai.Na satrai na mitrai.
 Na taatai na maatai.Na jaatai na paatai. (148)

ਨਿਸਾਕ ਸਰੀਕ ਹੈ' ॥ ਅਮਿਤੋ ਅਮੀਕ ਹੈ' ॥
 ਸਦੈਵ ਪ੍ਰਭਾ ਹੈ' ॥ ਅਜੈ ਹੈ' ਅਜਾ ਹੈ' ॥ ੧੪੯ ॥
 Nirsakung sarik hain.amito ameeek hain.
 sadevang prabha hain.ajai hain aja hain. (149)

ਭਗਵਤੀ ਛੰਦ ॥ ਤ੍ਵ ਪ੍ਰਸਾਦਿ ॥
 ਜਿ ਜਾਹਰ ਜਹੂਰ ਹੈ' ॥ ਕਿ ਹਾਜ਼ਰ ਹਜ਼ੂਰ ਹੈ' ॥
 ਹਮੋਸੁਲ ਸਲਾਮ ਹੈ' ॥ ਸਮਸਤੁਲ ਕਲਾਮ ਹੈ' ॥ ੧੫੦ ॥
Bhagwati Chhand.Tav prasad.
 ji zahar zarur hain.ki hazar hazur hain.
 hamesul salam hain.samastul kalam hain. (150)

ਕਿ ਸਾਹਿਬ ਦਿਮਾਗ ਹੈ' ॥ ਕਿ ਹੁਸਨਲ ਚਰਾਗ ਹੈ' ॥
 ਕਿ ਕਾਮਲ ਕਰੀਮ ਹੈ' ॥ ਕਿ ਰਾਜਕ ਰਜੀਮ ਹੈ' ॥ ੧੫੧ ॥
 ki sahib dimagh hain.ki husnal chiragh hain.
 ki kamil karim hain.ki razak rahim hain. (151)

ਕਿ ਰੋਜ਼ੀ ਦਿਹਿੰਦ ਹੈ' ॥ ਕਿ ਰਾਜਕ ਰਹਿੰਦ ਹੈ' ॥
 ਕਰੀਮੁਲ ਕਮਾਲ ਹੈ' ॥ ਕਿ ਹੁਸਨਲ ਜਮਾਲ ਹੈ' ॥ ੧੫੨ ॥
 ki rozi dihind hain.ki razak rahind hain.
 Karimul kamal hain.ki husnal jamal hain. (152)

ਗਗਨੀਮੁਲ ਖਿਰਾਜ ਹੈ' ॥ ਗਰੀਬੁਲ ਨਿਵਾਜ ਹੈ' ॥
 ਹਰੀਫੁਲ ਸ਼ਿਕਨ ਹੈ' ॥ ਹਿਰਾਸੁਲ ਫਿਕਨ ਹੈ' ॥ ੧੫੩ ॥
 ghanimul khiraj hain.ghribul niwaz hain.
 hariful shikan hain.hirasul fikan hain. (153)

O Lord ! Neither You have any son or grandson as You have no physical existence like other human beings of this world, nor there is any enemy or friend of Yours ; neither You have any mother or father. Neither You have any caste or fineage nor You have any companion or friend. (Infact, You have no ordinary existence, like the human beings, so no relationship exists). (148)

O Lord ! Neither You have any relationship nor any other parallel in the world, with similar powers. You are like a vast ocean, too deep to be probed, and none has been able to gauge Your depth so far. Your radiance and glamour is ever-existent as You are an embodiment of enlightenment. No one could ever conquer You nor You are taking birth like human beings of this world. (149)

Bhagwati Chhand
‘By the Grace of the Lord’

O Lord ! Your illumined and radiant existence appears openly and practically could be seen by anybody as You are omni-present. You are the companion or friend of everyone, giving protection to all. You are ever-existent in the same form. Everyone sings Your praises, O Lord ! and all speak the same language as it pleases You, being of the same sweetness as Your True Name. (150)

O Lord ! You are the master of the highest intelligence and a fountain-head of beauty and glamour. O Lord ! You are the perfect benefactor bestowing all Your blessings and giving livelihood to all the beings through Your grace. (151)

O Lord ! You are giving all material requirements for livelihood to mankind and alongwith material wealth You are bestowing Salvation on us. O Lord ! You are a wonderful benefactor, giving various benedictions to us. You are having the serene beauty of the moon, being the most magnificent light in the Universe. (152)

O Lord ! You are controlling Your enemies (enemies of our saints) by demanding money for Compensation (like war crimes) but You are protecting the interests of the poor and down-trodden and bestowing greatness on them. O Lord ! All the enemies who try to oppose You are defeated and destroyed. There is no question of fear-Complex coming near You, as You would discard it far away. (You are wiping away fear-complex). (153)

ਕਲੰਕ ਪ੍ਰਣਾਸ ਹੈ' ॥ ਸਮਸਤੁਲ ਨਿਵਾਸ ਹੈ' ॥
 ਅਗਜੁਲ ਗਨੀਮ ਹੈ' ॥ ਰਜਾਇਕ ਰਹੀਮ ਹੈ' ॥ ੧੫੪ ॥
 Kalankung pranas hain.samastul nivas hain.
 aganjul ghaneem hain.razaik rahim hain. (154)

ਸਮਸਤੁਲ ਜੁਬਾ ਹੈ' ॥ ਕਿ ਸਾਹਿਬ ਕਿਰਾ ਹੈ' ॥
 ਕਿ ਨਰਕ ਪ੍ਰਣਾਸ ਹੈ' ॥ ਬਹਿਸਤੁਲ ਨਿਵਾਸ ਹੈ' ॥ ੧੫੫ ॥
 Samastul zuban hain.ki sahib kiran hain.
 ki narkung pranas hain Bahistul nivas hain. (155)

ਕਿਸਰਬੁਲ ਗਵੰਨ ਹੈ' ॥ ਹਮੇਸੁਲ ਰਵੰਨ ਹੈ' ॥
 ਤਮਾਮੁਲ ਤਮੀਜ ਹੈ' ॥ ਸਮਸਤੁਲ ਅਜੀਜ ਹੈ' ॥ ੧੫੬ ॥
 ki sarbul gavan hain.hamesul ravan hain.
 tamamul tamiz hain.samastul azeez hain. (156)

ਪਰੰ ਪਰਮ ਈਸ ਹੈ' ॥ ਸਮਸਤੁਲ ਅਦੀਸ ਹੈ' ॥
 ਅਦੇਸੁਲ ਅਲੇਖ ਹੈ' ॥ ਹਮੇਸੁਲ ਅਭੇਖ ਹੈ' ॥ ੧੫੭ ॥
 Parang param eas hain.samastul adees hain.
 adisul alikh hain. hamesul abhekh hain. (157)

ਜਮਾਨੁਲ ਜਮਾ ਹੈ' ॥ ਅਮੀਕੁਲ ਇਸਾ ਹੈ' ॥
 ਕਰੀਮੁਲ ਕਮਾਲ ਹੈ' ॥ ਕਿ ਜੁਰਿਅਤ ਜਮਾਲ ਹੈ' ॥ ੧੫੮ ॥
 Zaminul zamz hain.amikul ima hain.
 Karimul kamal hain.ki jurat jamal hain. (158)

ਕਿ ਅਚਲ ਪ੍ਰਕਾਸ ਹੈ' ॥ ਕਿ ਅਮਿਤੋ ਸੁਬਾਸ ਹੈ' ॥
 ਕਿ ਅਜਬ ਸਰੂਪ ਹੈ' ॥ ਕਿ ਅਮਤਿ ਬਿਭੂਤ ਹੈ' ॥ ੧੫੯ ॥
 Ki achlung prakas hain.ki amito subas hain.
 ki ajab sarip hain.ki amito bibhut hain. (159)

ਕਿ ਅਮਿਤੋ ਪਸਾ ਹੈ' ॥ ਕਿ ਆਤਮ ਪ੍ਰਭਾ ਹੈ' ॥
 ਕਿ ਅਚਲੀ ਅਨੰਗ ਹੈ' ॥ ਕਿ ਅਮਿਤੋ ਅਭੰਗ ਹੈ' ॥ ੧੬੦ ॥
 Ki amito pasa hain.ki atam prabha hain.
 ki achlung anung hain.ki amito abhang hain. (160)

O Lord ! No discredit or disrepute could be attracted to You, as You are washing away the Sins and stigmas of all others, as You are present in all the beings, being omni-present. O Lord ! The enemies have never conquered You, and You are the benefactor of all human beings, bestowing them with Your Grace and kindness.(154)

O Lord ! You are present within all the human beings, so it is You, who are speaking within each individual. You are the fountain-head of all enlightenment and glamour around us. You are the destroyer of hell and are dwelling in the heavens as well. (Yourself) (No suffering comes near You, and all the time joy and happiness of heaven is felt here). (155)

O Lord ! You have access to all human beings as You are omni-present ; and You are a personification of joy and bliss all the time. O Lord ! You are looking after and protecting the interests of all human beings, and are a darling or dear to one and all. (156)

O Lord ! You are the greatest Master or the true-Lord Yourself and You are the master of all from the very beginning. Neither You have any particular Abode (place of residence), nor there is any portrait or description of Yours, and there is no particular role or dress distinguishing You from others, so You are without any distinctive form (dress.) (157)

O Lord ! You are present all over the land, as You are pervading everywhere, Your indications and signs are too deep to be understood and no one has been able to appreciate or probe Your secrets so far. You are a perfect benefactor, and Your beauty and bravery are acclaimed all over the Universe, being of the highest order, as You are brave and smart. (158)

Madhbhar Chhand 'By the Grace of the Lord'

O Lord ! Your glamour and enlightenment never goes down beyond a certain limit, so nothing changes. Your fragrance and aroma is beyond description as none could even imagine its strength or evaluate it. O Lord ! Your form (appearance) is wonderful and beyond our imagination and Your brilliance and glamour is beyond any estimate or limits, and Your beauty is superb. (159)

O Lord ! Your creation is so vast that it is beyond description, being too spread out and You are the Master of all this wonderful layout. You are an embodiment of light (Knowledge) and beauty, and the fountain-head of all glittering beauty. You are without any physical form and never falter from the truth path. O Lord ! You are limitless and imperishable, as such Your greatness and glamour lasts longer and knows no limits or explanation. (160)

ਮਧੁਭਾਰ ਛੰਦ ॥ ੩ ਪ੍ਰਸਾਦਿ ॥
ਮੁਨਿ ਮਨਿ ਪ੍ਰਨਾਮ ॥ ਗੁਨਿ ਗਨ ਮੁਦਾਮ ॥
ਅਰਿ ਬਰ ਅਗੰਜ ॥ ਹਰਿ ਨਰ ਪ੍ਰਭੰਜ ॥ ੧੬੧ ॥
Madhubhar chhand.Tav prasad
mun man prasad.gunn gan mudam.
ar bar agang.har nar prabhang. (161)

ਅਨ ਗਨ ਪ੍ਰਨਾਮ ॥ ਮੁਨਿ ਮਨਿ ਸਲਾਮ ॥
ਹਰਿ ਨਰ ਅਖੰਡ ॥ ਬਰ ਨਰ ਅਮੰਡ ॥ ੧੬੨ ॥
an gan pranam.mun man salam.
har nar akhand.har nar amand. (162)

ਅਨਭਵ ਅਨਾਸ ॥ ਮੁਨਿ ਮਨਿ ਪ੍ਰਕਾਸ ॥
ਗੁਨਿ ਗਨ ਪ੍ਰਨਾਮ ॥ ਜਲ ਥਲ ਮੁਦਾਮ ॥ ੧੬੩ ॥
anbhav anas.mun man prakas.
gunn jan pranam.jal thal mudam. (163)

ਅਨਛਿੱਜ ਅਗੰ ॥ ਆਸਨ ਅਭੰਗ ॥
ਉਪਮਾ ਅਪਾਰ ॥ ਗਤਿ ਮਿਤਿ ਉਦਾਰ ॥ ੧੬੪ ॥
anchhij ang.asan abhang.
upma apar.gat mit udar. (164)

ਜਲ ਥਲ ਅਮੰਡ ॥ ਦਿਸ ਵਿਸ ਅਭੰਡ ॥
ਜਲ ਥਲ ਮਹੰਤ ॥ ਦਿਸ ਵਿਸ ਬਿਅੰਤ ॥ ੧੬੫ ॥
jal thal amand.dis vis abhand.
jal thal mahant.dis vis biant. (165)

ਅਨਭਵ ਅਨਾਸ ॥ ਧ੍ਰਿਤ ਧਰ ਧੁਰਾਸ ॥
ਆਜਾਨ ਬਾਹੁ ॥ ਏਕੈ ਸਦਾਹੁ ॥ ੧੬੬ ॥
anbhav anas.dhrit dhar dhuras.
ajan bahoo.ekai sadaho. (166)

O Lord ! even the Rishis and Munis, the mendicants of a high order salute You in their hearts, as You are the Master of all virtues. Even the bravest enemies could not conquer You or defeat You. You are the master or leader of all the human beings and You alone are responsible for their destruction as well. (161)

O Lord ! Innumerable persons salute You and hail You as the greatest power on Earth, while the persons performing penance and worship also pay obeisance to You within their hearts, You are the only perfect being amongst all the human beings, as You are the embodiment of perfection, with no parallel, and with all the virtues within Yourself. You are much higher than the human beings and do not need any beautification or embellishments, being of unimaginable power and beauty. (162)

O Imperishable formless Lord ! You are an embodiment of Knowledge, and You alone are bestowing enlightenment to the learned Munis. (absetics) O Lord ! Master of all virtues ! Our Salutations to You ! You are ever-existent in all the Lands and Oceans and are pervading everywhere being omni-present. (163)

O Lord ! Your form is ever new and fresh, and never becomes stale or old, and never undergoes any change for the worse. Your abode is as immovable as anything, and there is none equal to You, and Your greatness is beyond our comprehension. It is rather impossible (difficult) to describe., Your form or appearance as it is too great and Vast to be described ; and it is beyond our imagination and Comprehension. (164)

O Lord ! You are omni-present, being present everywhere, on lands or oceans, and Your greatness begs no description or beautification. You are present in all the directions, and the corners of the world and You are not born from the woman's womb. O Lord ! You are too great for all the lands and oceans ; You are prevalent everywhere being present in all the corners even, and none has been able to evaluate or gauge Your depth or greatness, as You are limitless and beyond our imagination. (165)

O Imperishable Lord ! You are a personification of knowledge as You have the know- how of everything. You are the greatest power on Earth, being the Master of the whole drama (show). All the arrangements for the maintenance of the Universe are within Your powers as You are the only power, being everything in One. Your form is really wonderful. (166)

ਉਅੰਕਾਰ ਆਦਿ ॥ ਕਥਨੀ ਅਨਾਦਿ ॥
ਖਲ ਖੰਡ ਖਿਆਲ ॥ ਗੁਰਬਰ ਅਕਾਲ ॥ ੧੬੭ ॥
Onkar aad.kathni anad.
khal khand khial.gurbar akal. (167)

ਘਰ ਘਰਿ ਪ੍ਰਨਾਮ ॥ ਚਿਤ ਚਰਨ ਨਾਮ ॥
ਅਨਛਿੱਜ ਗਾਤ ॥ ਆਜਿਜ ਨ ਬਾਤ ॥ ੧੬੮ ॥
ghar ghar parinam. chit charan nam.
anchhijv gat. ajiz na baat. (168)

ਅਨਝੰਝ ਗਾਤ ॥ ਅਨਰੰਜ ਬਾਤ ॥
ਅਨਟੁਟ ਭੰਡਾਰ ॥ ਅਨਠਟ ਅਪਾਰ ॥ ੧੬੯ ॥
aanjhanjh gaat. anrunga baat.
antut bhandar. anthat apar. (169)

ਆਡੀਠ ਧਰਮ ॥ ਅਤਿ ਢੀਠ ਕਰਮ ॥
ਅਣਬ੍ਰਣ ਅਨੰਤ ॥ ਦਾਤਾ ਮਹੰਤ ॥ ੧੭੦ ॥
adith dharam. at dheeth karam.
anbaran anant. daata mahant. (170)

ਹਰਿਬੋਲਮਨਾ ਛੰਦ ॥ ਤ੍ਵ ਪ੍ਰਸਾਦਿ ॥
ਕਰੁਣਾਲਯ ਹੈ ॥ ਅਰਿ ਘਾਲਯ ਹੈ ॥
ਖਲ ਖੰਡਨ ਹੈ ॥ ਮਹਿ ਮੰਡਨ ਹੈ ॥ ੧੭੧ ॥
Harbolmana Chhand. Tav Parsad
Karnaleiu hain. ar ghaliu hain.
khal kandan hain. Meh mandan hain. (171)

ਜਗਤੇਸੁਰ ਹੈ ॥ ਪਰਮੇਸੁਰ ਹੈ ॥
ਕਲਿ ਕਾਰਣ ਹੈ ॥ ਸਰਬ ਉਬਾਰਣ ਹੈ ॥ ੧੭੨ ॥
jagtesvar hain. Parmesavar hain.
Kal karan hai. Sarab ubaran hain. (172)

ਧ੍ਰਿਤ ਕੇ ਧ੍ਰਣ ਹੈ ॥ ਜਗ ਕੇ ਕ੍ਰਣ ਹੈ ॥
ਮਨ ਮਾਨਿਯ ਹੈ ॥ ਜਗ ਜਾਨਿਯ ਹੈ ॥ ੧੭੩ ॥
drit ke dhran hain. jag ke kran hain.
man maniu hain. jag janiye hain. (173)

O Lord ! You are omni-present, being present everywhere in one form, with only one appearance and presentation. You are the beginning of everything in the world. It is rather difficult to describe You and it is beyond us to find out Your origin. O Lord ! You could destroy all the enemies in a moment, You are the greatest and are unaffected by Time or death, as You are immortal and ever-existent. (167)

O Lord ! All the human beings worship You in their homes and salutes You, having inculcated Your love (Your lotus feet) in their hearts and meditate on true Name fully immersed in Your worship. Your form is ever new (green) and never gets old and You are never in need of anything. (168)

O Lord ! Your existence is above all the worldly bickerings, but You are never annoyed with human beings on their short-comings. Your blessings and gifts to the man-kind are never in short-supply and You are bestowing (Your) material wealth with a broad smile. You are limitless but cannot be established in a fixed position like the statutes of gods, but no one has ever found the limits of Your existence as it is beyond us. (169)

O Lord ! Your form and practice of religious duties are not to be seen anywhere as there is no indication of any sign or symbol depicting You. You are controlling (running) the show of this worldly drama in a perfect order. O Lord ! You are limitless, the greatest benefactor and none could ever belittle You. (tarnish Your image) (170)

Harbole mana Chhand 'By the Grace of the Lord'

O Lord ! You are the fountain-head of mercy and kindness, and You are bestowing Your mercy on all human beings. You could destroy all the enemies (of saints) and cause destruction of all villainous (devilish) persons or demons. (who are a source of pain and suffering to society). You alone are responsible for beautifying the land and managing sustenance or maintenance of all human beings. (171)

O Lord ! You are the Master of the whole world. You are the True great Master, the protector of all human beings, and are engaged in the conduct of wars and You alone are looking after our safety in the Wars. (172)

O Lord ! You are the support of the Earth and You are the creator of the Universe as well. The human beings of the world always salute You in the hearts, being their sustainer and Lord, and all the human beings try to unveil Your secrets. (173)

ਸਰਬੰ ਭਰ ਹੈ' ॥ ਸਰਬੰ ਕਰ ਹੈ' ॥
ਸਰਬ ਪਾਸਿਯ ਹੈ' ॥ ਸਰਬ ਨਾਸਿਯ ਹੈ' ॥ ੧੭੪ ॥
Sarbung bhar hain. sarbung kar hain.
sarab pasien hain. sarab nasien hai. (174)

ਕਰੁਣਾਕਾਰ ਹੈ' ॥ ਬਿਸੰਭਰ ਹੈ' ॥
ਸਰਬੇਸ਼ੁਰ ਹੈ' ॥ ਜਗਤੇਸ਼ੁਰ ਹੈ' ॥ ੧੭੫ ॥
Karunakar hain. bisvanghhar hain.
Sarbesvar hain. Jagteivar hain. (175)

ਬ੍ਰਹਮੰਡਮ ਹੈ' ॥ ਖਲ ਖੰਡਮ ਹੈ' ॥
ਪਰ ਤੇ ਪਰ ਹੈ' ॥ ਕਰੁਣਾਕਾਰ ਹੈ' ॥ ੧੭੬ ॥
Brehmandas hain. Khal Khandas hain.
par te par hain. Karunakar hain. (176)

ਅਜਪਾ ਜਪ ਹੈ' ॥ ਅਥਪਾ ਥਪ ਹੈ' ॥
ਅਕ੍ਰਿਤਾ ਕ੍ਰਿਤ ਹੈ' ॥ ਅੰਮ੍ਰਿਤਾ ਮ੍ਰਿਤ ਹੈ' ॥ ੧੭੭ ॥
ajapa jap hain. athapa thap hain.
akirta kirat hain. amrita mirat hain. (177)

ਅਮ੍ਰਿਤਾ ਮ੍ਰਿਤ ਹੈ' ॥ ਕਰਣਾ ਕ੍ਰਿਤ ਹੈ' ॥
ਅਕ੍ਰਿਤਾ ਕ੍ਰਿਤ ਹੈ' ॥ ਧਰਣੀ ਪ੍ਰਿਤ ਹੈ' ॥ ੧੭੮ ॥
amrita mirat hain. karna kirat hain.
akirta kirat hain. dharni dhrit hain. (178)

ਅਮ੍ਰਿਤੇਸ਼ੁਰ ਹੈ' ॥ ਪਰਮੇਸ਼ੁਰ ਹੈ' ॥
ਅਕ੍ਰਿਤਾ ਕ੍ਰਿਤ ਹੈ' ॥ ਅਮ੍ਰਿਤਾ ਅਮ੍ਰਿਤ ਹੈ' ॥ ੧੭੯ ॥
amritesvar hain. Parmesvar hain.
akirta krit hain. amrita mirat hain. (179)

ਅਜਬਾ ਕ੍ਰਿਤ ਹੈ' ॥ ਅਮ੍ਰਿਤਾ ਅਮ੍ਰਿਤ ਹੈ' ॥
ਨਰ ਨਾਇਕ ਹੈ' ॥ ਖਲ ਘਾਇਕ ਹੈ' ॥ ੧੮੦ ॥
ajba kirat hain. amrita amrit hain.
Nar naiek hain. khal ghaiek hain. (180)

ਬਿਸੰਭਰ ਹੈ' ॥ ਕਰੁਣਾਲਯ ਹੈ' ॥
ਨ੍ਰਿਪ ਨਾਇਕ ਹੈ' ॥ ਸਰਬ ਪਾਇਕ ਹੈ' ॥ ੧੮੧ ॥
abisvanbhar hain. karnalieu hain.
Nrip naik hain. sarab paiek hain. (181)

O Lord ! You are the creator and sustainer of the whole world. You are very close to all the beings, as You are pervading everywhere. At the same time You are the destroyer of the whole world as well. (174)

O Lord ! You are the True master of the whole world. (You are the creator and Master of the whole Universe). You are responsible for the destruction of tyrants by cutting them into bits and pieces. O Lord ! You are the greatest power on Earth with no parallel and are the fountain-head of Your-Grace. (175)

O Lord ! You are the fountain-head of Your mercy and kindness and are the sustainer of the whole Universe. You are the true master of all human beings in the world and are the protector of all beings, as You are the Lord Almighty. (176)

O Lord ! You are above the reach of all religious practices like mantras and even You cannot be controlled by Your worship or prayers. You cannot be established in a fixed posture like the statue in a temple (mandir) nor anybody could portray You, and You are ever-existent and are immortal. Your power is ever-existent in the same position and stature. (177)

O Lord ! You are ever-existent being immortal. You are an embodiment of Mercy but none could ever portray Your picture (painting) as none could ever make Your sculpture or portrayal of Your form. (as none has seen You). You are the support of the Earth. (178)

O Lord ! You are such a True Master that it is rather difficult to gauge Your depth or describe Your power. As You are the greatest (power) on Earth, the Lord Almighty. You are immortal and none could ever portray You. (179)

O Lord ! Your appearance and Form is really wonderful, and You are immortal. You are the Sole (True) Master of the whole world, and are the destroyer of all sinners and devils.) (180)

O Lord ! You are the protector and sustainer of the whole world. You are the fountain head of all mercy and benevolence. You are the King of Kings, the greater King and True Master of the whole Universe, and are protecting the whole human race. (181)

ਭਵ ਭੰਜਨ ਹੈ ॥ ਅਰਿ ਗੰਜਨ ਹੈ ॥
 ਰਿਪੁ ਤਾਪਨ ਹੈ ॥ ਜਪੁ ਜਾਪਨ ਹੈ ॥ ੧੮੨ ॥
 aBhav bhanjan hain. ari ganjan hain.
 rip tapan hain. jap japan hain. (182)

ਅਕੰਲ ਕ੍ਰਿਤ ਹੈ ॥ ਸਰਬਾ ਕ੍ਰਿਤ ਹੈ ॥
 ਕਰਤਾ ਕਰ ਹੈ ॥ ਹਰਤਾ ਹਰਿ ਹੈ ॥ ੧੮੩ ॥
 aaklung kirat hain. Sarba kirat hain.
 Karta kar hain. harta har hain. (183)

ਪਰਮਾਤਮ ਹੈ ॥ ਸਰਬਾਤਮ ਹੈ ॥
 ਆਤਮ ਬਸ ਹੈ ॥ ਜਸ ਕੇ ਜਸ ਹੈ ॥ ੧੮੪ ॥
 Parmatam hain. Sarbatam hain.
 atam bas hain. jas ke jas hain. (184)

ਭੁਜੰਗ ਪ੍ਰਯਾਤ ਛੰਦ ॥
 ਨਮੋ ਸੂਰਜ ਸੂਰਜੇ ਨਮੋ ਚੰਦ੍ਰ ਚੰਦ੍ਰੇ ॥
 ਨਮੋ ਰਾਜ ਰਾਜੇ ਨਮੋ ਇੰਦ੍ਰ ਇੰਦ੍ਰੇ ॥
 ਨਮੋ ਅੰਧਕਾਰੇ ਨਮੋ ਤੇਜ ਤੇਜੇ ॥
 ਨਮੋ ਬ੍ਰਿੰਦ ਬ੍ਰਿੰਦੇ ਨਮੋ ਬੀਜ ਬੀਜੇ ॥ ੧੮੫ ॥

Bhujang Paryat Chhand

Namo suraj sooraj Namō Chander chandrai.
 Namō raj raje Namō Indra Indrai.
 Namō andhkarai Namō tej tejai.
 Namō brind brindai. Namō beej beejai. (185)

ਨਮੋ ਰਾਜਸੰ ਤਾਮਸੰ ਸਾਤ ਰੂਪੇ ॥ ਨਮੋ ਪਰਮ ਤੱਤੰ ਅਤੱਤੰ ਸਰੂਪੇ ॥
 ਨਮੋ ਜੋਗ ਜੋਗੇ ਨਮੋ ਗਿਆਨ ਗਿਆਨੇ ॥ ਨਮੋ ਮੰਤ੍ਰ ਮੰਤ੍ਰੇ ਨਮੋ ਧਿਆਨ ਧਿਆਨੇ ॥ ੧੮੬ ॥

Namo rajsung taamsung Sant roopai .
 Namō param tatung attantung surupai.
 Namō jog jogai Namō gyan gianai.
 Namō mantar mantrai Namō dhian dhianai. (186)

ਨਮੋ ਜੁਧ ਜੁਧੇ ਨਮੋ ਗਿਆਨ ਗਿਆਨੇ ॥ ਨਮੋ ਭੋਜ ਭੋਜੇ ਨਮੋ ਪਾਨ ਪਾਨੇ ॥
 ਨਮੋ ਕਲਹ ਕਰਤਾ ਨਮੋ ਸਾਤ ਰੂਪੇ ॥ ਨਮੋ ਇੰਦ੍ਰ ਇੰਦ੍ਰੇ ਅਨਾਦੀ ਬਿਭੂਤੇ ॥ ੧੮੭ ॥

Namo judh judhi Namō gyan gianai.
 Namō bhoj bhojai Namō paan panai.
 Namō kaleh karta Namō sant rupai.
 Namō Indra Indrai anadung bibhootai. (187)

O Lord ! You could save man from being thrown in the cycle of rebirth and are responsible for the conquest of all enemies or their defeat. You are also responsible for causing punishment to the enemies (of saints) and the Guru-minded persons are made to recite Your Name through Your Grace. (182)

O Lord ! There is no Stigma attached to Your form or appearance, as Your form is perfect in all respects. You are the Creator of (god) Brahma, the god of creation, and You are the destroyer of Shiva, the god of destruction. (183)

O Lord ! You are the greatest and purest soul of all (Prime-Soul) and are the soul of all beings. You are under Your own control, as You are representing the same form and appearance as You are in actual practice, the Supreme Soul. (184)

Bhujang prayat Chhand

O Lord ! Hail to You ! You are the greatest sun in the firmament and the source of light to the Sun, and also the bestower of the cooling light to the moon. You are the King of Kings, and the King of the King of the gods, Indra even. O Lord ! Our Salutations to You. You represent the total darkness also and the power to illuminate all around. O Lord ! Hail to You ! You are the collective gathering of various types of human beings, and also the formless presentation of the Lord Himself. (This world, seen and unseen, are both representative of Your presence). (185)

O Lord ! Hail to You! The three-pronged Maya (worldly falsehood) i.e. lust for power, greed and partial peace have taken birth from You only. Our Salutations to You, the Primal Soul, and Your form is free from the three-pronged worldly activity. Our Salutations to You ! You are representing the most toughest form of penance or the great knowledge on Earth. You are the greatest mantr (spell), prayer for acquiring wealth and the most difficult posture of trance or meditation. (O Lord ! Your Name is everything for us, the penance, knowledge, mantr or pose for meditation). (186)

O Lord ! Salutations to You ! You are the conqueror of enemies in the wars and Your Name is the greatest and purest form of knowledge. You are the sustainer of all beings at all times, and the power to sustain is within Your Control. You are responsible for creating bickerings and quarrels in the world and You are an embodiment of peaceful existence also. You are the King of the Kingdom of gods, but no one could trace the beginning or source of Your brilliance and enlightenment. (187)

ਕਲੰਕਾਰ ਰੂਪੇ ਅਲੰਕਾਰ ਅਲੰਕੇ ॥
 ਨਮੋ ਆਸ ਆਸੇ ਨਮੋ ਬਾਕ ਬੰਕੇ ॥
 ਅਭੰਗੀ ਸਰੂਪੇ ਅਨੰਗੀ ਅਨਾਮੇ ॥
 ਤ੍ਰਿਭੰਗੀ ਤ੍ਰਿਕਾਲੇ ਅਨੰਗੀ ਅਕਾਮੇ ॥ ੧੮੮ ॥
 Kalankar roopai alankar alankai.
 Namo aas aasai Namo bank bankai.
 abhangi sarupai anagi anamai.
 tribhangi tirkalai anangi akamai. (188)

ਏਕ ਅਛਰੀ ਛੰਦ ॥
 ਅਜੈ ॥ ਅਲੈ ॥ ਅਭੈ ॥ ਅਬੈ ॥ ੧੮੯ ॥
ek achhri Chhand
 ajai. alai. abhai. abai. (189)

ਅਬੂ ॥ ਅਜੂ ॥ ਅਨਾਸ ॥ ਅਕਾਸ ॥ ੧੯੦ ॥
 abhu aju. anas. akas. (190)

ਅਗੰਜ ॥ ਅਭੰਜ ॥ ਅਲੱਖ ॥ ਅਬੱਖ ॥ ੧੯੧ ॥
 aganj. abhanj. alakh. abhekh. (191)

ਅਕਾਲ ॥ ਦਿਆਲ ॥ ਅਲੇਖ ॥ ਅਭੇਖ ॥ ੧੯੨ ॥
 akal. dial. alekh. abhekh. (192)

ਅਨਾਮ ॥ ਅਕਾਮ ॥ ਅਗਾਹ ਅਫਾਹ ॥ ੧੯੩ ॥
 anam. akam. agah. adhar. (193)

ਅਨਾਥੇ ॥ ਪ੍ਰਮਾਥੇ ॥ ਅਜੋਨੀ ॥ ਅਮੋਨੀ ॥ ੧੯੪ ॥
 anathai. pramathai. ajoni. amoni. (194)

ਨ ਰਾਗੇ ॥ ਨ ਰੰਗੇ ॥ ਨ ਰੂਪੇ ॥ ਨ ਰੇਖੇ ॥ ੧੯੫ ॥
 Na ragai. na rungai. Na roopai. na rekhai. (195)

ਅਕਰਮੰ ॥ ਅਭਰਮੰ ॥ ਅਗੰਜੇ ॥ ਅਲੇਖੇ ॥ ੧੯੬ ॥
 akarmung. abhrung. aganjai. alekhai. (196)

O Lord ! Hail to You ! Your Form is without any short comings. You are the most precious ornament and the most beautiful form and are responsible for bestowing beauty on the most beautiful persons. You are the support of the hopes and aspirations of men, and the most beautiful power on Earth. O Lord ! Your existence is not subject to destruction (like the human beings). You do not possess any form or body and are without any Name. O Lord ! You are the destroyer of all the three regions (worlds). You do not have any body form or limbs nor are you impressed by any worldly desires or hopes. (188)

Ek Achhri Chhand

O Lord ! No one could ever conquer You or gain upper hand over You. You are imperishable. You are fearless (having no fear of anyone) as You are free from death and are pervading everywhere including the skies. (190)

O Lord ! No one could conquer You nor anyone could break You into bits and pieces. You cannot be seen, nor You need any food for sustenance. (191)

O Lord ! You are above (the effect of) death, or unaffected by Time. You are the fountain-head of Grace and Mercy. No one could ever portray You nor do You wear any particular robes or dress of distinction. (192)

O Lord ! There is no particular Name for You. You have no desires or aspirations in this worldly life. No one could gauge Your depth or vastness and dislodge You from Your position. (193)

O Lord ! You have no master overseeing You. You are the destroyer of all. Neither You are born (like human beings) nor You are engrossed in meditation in complete silence. (194)

O Lord ! You do not have any worldly attachments as You do not possess any form, hue or symbol. (195)

O Lord ! You are not in need of any religious (formal) practices or functions, neither any doubts, misgivings or dual-mindedness ever bother You. No one could ever defeat You or portray You. (196)

ਭੁਜੰਗ ਪ੍ਰਯਾਤ ਛੰਦ ॥

ਨਮਸਤੁਲ ਪ੍ਰਣਾਮੇ ਸਮਸਤੁਲ ਪ੍ਰਣਾਮੇ ॥ ਅਗੰਜੁਲ ਅਨਾਮੇ ਸਮਸਤੁਲ ਨਿਵਾਸੇ ॥
ਨਿਕਾਮੰ ਬਿਭੂਤੇ ਸਮਸਤੁਲ ਸਰੂਪੇ ॥ ਕੁਕਰਮੰ ਪ੍ਰਣਾਮੀ ਸੁਧਾਮੰ ਬਿਭੂਤੇ ॥ ੧੯੭ ॥

Bhujang prayat Chhand

Namastul pranamai samastual pranasai.
aganjul anamai samastual nivasai.
Nirkamung bibhootai Samastual Saroopai.
Kukarmung pranasi Sudharmung bibhootai. (197)

ਸਦਾ ਸੱਚਿਦਾਨੰਦ ਸੱਤ੍ਰੰ ਪ੍ਰਣਾਸੀ ॥
ਕਰੀਮੁਲ ਕੁਨਿੰਦਾ ਸਮਸਤੁਲ ਨਿਵਾਸੀ ॥
ਅਜਾਇਬ ਬਿਭੂਤੇ ਗਜਾਇਬ ਗਨੀਮੇ ॥
ਹਰੀਅੰ ਕਰੀਅੰ ਕਰੀਮੁਲ ਰਹੀਮੇ ॥ ੧੯੮ ॥
Sada sachdanand satrunga pranasai.
Karimul kuninda Samastual nivasi.
ajaieb bibhootai gajaieb ghanimai.
hariang kariang karimul rahimai. (198)

ਚੱਤ੍ਰ ਚਕ੍ਰ ਵਰਤੀ ਚੱਤ੍ਰ ਚਕ੍ਰ ਭੁਗਤੇ ॥
ਸੁਯੰਭਵ ਸੁਬੰ ਸਰਬਦਾ ਸਰਬ ਜੁਗਤੇ ॥
ਦੁਕਾਲੰ ਪ੍ਰਣਾਸੀ ਦਿਆਲ ਸਰੂਪੇ ॥
ਸਦਾ ਅੰਗ ਸੰਗੇ ਅਭੰਗੀ ਬਿਭੂਤੇ ॥ ੧੯੯ ॥
Chattar chakar varti chatar chakar bhugtai.
suyunbhav subhang sarabda sarab jugtai.
dukalang pranasai dialung saroopai.
Sada ang sungai abhangung bibhootai. (199)

ਅਕਾਲ ਉਸਤਤਿ ।

ੴ ਸਤਿਗੁਰ ਪ੍ਰਸਾਦਿ । ਸ੍ਰੀ ਭਗਉਤੀ ਜੀ ਸਹਾਇ
ਸ੍ਰੀ ਅਕਾਲ ਜੀ ਕੀ ਉਸਤਤਿ ਉਤਾਰਾ ਖਾਸੇ ਦਸਤਖਤ ਕਾ । ਪਾਤਿਸ਼ਾਹੀ ੧੦
ਅਕਾਲ ਪੁਰਖ ਕੀ ਰੱਛਾ ਹਮ ਨੈ । ਸਰਬ ਲੋਹ ਕੀ ਰੱਛਿਆ ਹਮ ਨੈ ।
ਸਰਬ ਕਾਲ ਜੀ ਕੀ ਰੱਛਿਆ ਹਮ ਨੈ । ਸਰਬ ਲੋਹ ਜੀ ਦੀ ਸਦਾ ਰੱਛਿਆ ਹਮ ਨੈ ॥ ੧

Akal Ustat

ik Onkar Satgur Prasad Sri Bhagouti ji Sahai

Sri Akal ji ki Ustat Patshahi 10

Akal Purkh ki rachha hum nai. Sarab Loh ki rachhia hum nai.
Sarab Kal ji ki rachhia hum nai. Sarab Loh ji di Sada rachhia hum nai. (1)

Bhujang Prayat Chhand

My Salutations to the Lord, worthy of worship. He is the destroyer of all. O Lord ! You are invincible and do not possess any one Name. You are pervading all the human beings, and are established in position. Hail to the Lord ! His detachment is his biggest asset for His light and glamorous form, in fact, all the beings of the world (human and animal Kingdom) are requesting Your form. O Lord ! You are the destroyer of all sins and Sinful actions. Your greatness lies in carrying out Your functions and duties. (197)

(The Lord is devoid of any desires, is performing all His functions including Sustenance of the world, while His grandeur and greatness are witnessed by us.) O Lord ! Hail to You ! You are an embodiment of Truth, consciousness and bliss ; and You are representing surely consciousness and joy or bliss. You are the destroyer of Your enemies and the greatest benefactor of all. You are the creator of all and are pervading all human beings equally. O Lord ! Your form is really wonderful and full of grandeur. You are causing unknown miseries to Your enemies. You are the destroyer of all and the creator of all at the same time. You are the benefactor and bestower of Grace and mercy to all mankind. (198)

O Lord ! Hail to You ! You are pervading all the four sides and the whole world, While Your Will prevails over the whole Universe. You are self existent and most beautiful and are pervading everywhere. O Lord ! You could destroy all the suffering caused by the cycle of births and deaths and are an embodiment of Grace and kindness. You are truthful, and are the support of all beings and Your grandeur and greatness is permanent and imperishable. (199)

Akal Ustat (In praise of the Lord)

(ik Onkar Sat Gur Prasad)

By the Grace of The One Supreme Being,

Manifested by Himself & Attainable

Through the Guru's Grace.

“May the Lord, embodiment of Sword, be our protector.”

Under the Signature of The Tenth Master”

Let the Lord, the Imperishable Manifestation of the Supreme Being, be our protector, Let the Lord, the personification of Steel, (all powerful) be our protector, let the Lord, Embodiment of Death, (for all), be our protector ; let the Lord manifestation of all powerful (Steel-hearted) Being, be our protector for all times.

੩ ਪ੍ਰਸਾਦਿ । ਚਉਪਾਈ

ਪ੍ਰਣਵੇ ਆਦਿ ਏਕੰਕਾਰਾ । ਜਲ ਥਲ ਮਹੀਅਲ ਕੀਓ ਪਸਾਰਾ ।
ਆਦਿ ਪੁਰੁਖ ਅਬਗਤਿ ਅਬਿਨਾਸੀ । ਲੋਕ ਚੜ੍ਹ ਦਸਿ ਜੋਤਿ ਪ੍ਰਕਾਸੀ ॥ ੧

Tav Prasad Choupaiee

Pranvo aad akankara. jal thal mahial kiun pasara.
aad Purkh abgat abnasi. Lok chatar das joat prakasi (1)

ਹਮਤਿ ਕੀਟ ਕੇ ਬੀਚ ਸਮਾਨਾ । ਰਾਵ ਰੰਕ ਜਿਹ ਇਕਸਰ ਜਾਨਾ ।
ਅਦੈ ਅਲਖ ਪੁਰਖ ਅਬਿਗਾਮੀ । ਸਭ ਘਟ ਘਟ ਕੇ ਅੰਤਰਜਾਮੀ ॥ ੨
hast keet ke beech samana. rav rung jeh iksar jana.
adaiv alakh purkha abgammī. sabh ghat ghat ke antarjammi (2)

ਅਲਖ ਰੂਪ ਅੱਛੈ ਅਨਭੇਖਾ । ਰਾਗ ਰੰਗ ਜਿਹ ਰੂਪ ਨ ਰੇਖਾ ।
ਬਰਨ ਚਿਹਨ ਸਭਹੂੰ ਤੇ ਨਿਆਰਾ । ਆਦਿ ਪੁਰੁਖ ਅਦੈ ਅਬਿਕਾਰਾ ॥ ੩
alakh roop achai unbhekha. rag rung jeh roop na rekha.
baran chehan sabhhun te niara. aad Purkh adaiv abikara. (3)

ਬਰਨ ਚਿਹਨ ਜਿਹ ਜਾਤਿ ਨ ਪਾਤਾ । ਸੱਤ੍ਰੁ ਮਿੱਤ੍ਰੁ ਜਿਹ ਤਾਤ ਨਾ ਮਾਤਾ ।
ਸਭ ਤੇ ਦੂਰਿ ਸਭਨ ਤੇ ਨੇਰਾ । ਜਲਿ ਥਲਿ ਮਹੀਅਲਿ ਜਾਹਿ ਬਸੇਰਾ ॥ ੪
baran chehan jeh jaat na paata. Satar mitar jeh tat na mata.
sabh te dur sabhan te nera. jal thal mehial jahe basera. (4)

ਅਨਾਹਦ ਰੂਪ ਅਨਾਹਦ ਬਾਨੀ । ਚਰਨ ਸਰਨਿ ਜਿਹ ਬਸਤ ਭਵਾਨੀ ।
ਬ੍ਰਹਮਾ ਬਿਸਨੁ ਅੰਤੁ ਨਹੀ ਪਾਇਓ । ਨੇਤਿ ਨੇਤਿ ਮੁਖਚਾਰ ਬਤਾਇਓ ॥ ੫
anhad roop anand bani. charan saran jeh bast bhavani.
Brahma bisnu ant nahi pajon. nait nait mukhchar bataion. (5)

ਕੋਟਿ ਇੰਦ੍ਰ ਉਪਇੰਦ੍ਰ ਬਨਾਏ । ਬ੍ਰਹਮ ਰੁਦ੍ਰ ਉਪਾਇ ਖਪਾਏ ।
ਲੋਕ ਚੜ੍ਹ ਦਮ ਖੇਲ ਰਚਾਇਓ । ਬਹੁਰਿ ਆਪ ਹੀ ਬੀਚ ਮਿਲਾਇਓ ॥ ੬
Kot Indra Upindra banaie. Braham ruder upaie khapaie.
lok chattar das khel rachiou. bahur aap hi beech milaion. (6)

(Followed by the Author's Signature)
'By the Grace of the Supreme-Being',
'Choupaiee-(Composition of Four Stanzas)

My salutations to the Formless Lord (of one Form-Imperishable) first of all, who has created everything including Oceans, lands, and Skies (the ethereal Space), the only God-head in the beginning, (Timeless Supreme Being), Formless and Imperishable Lord, who has illuminated and enlightened all the fourteen regions of the Universe (with His light of Knowledge). (1)

The Lord, who is pervading all beings, including the elephant and the ant (from biggest to the smallest being) and has treated (sustained) all beings including the King and beggar on par (with equal care) is free from dual-mindedness ; is imperceivable, Indescribable, and beyond our comprehension, and is omni-potent, knowing all our inner feelings (our mindset), having all knowledge. (2)

He is Unseen, Indestructible (Imperishable Death-less) and (free from any outer appearance) formless ; neither. He is having any shape, colour nor anyone could portray His configuration. He is above all Varnas (four castes like Brahmins, Kashatriyas) and symbols (birth marks) and incomparable ; the pereneal Supreme Being, without attachments and free from all vices. (None has the capacity or comprehension to narrate or recount Your form, being self-effulgent light having indescribable radiance). (3)

The Lord has no signs(symptoms) Varnas, caste or creed, has no friends or foes, has no parents (mother or father) ; He is a distant being though the nearest being (being close by, though we perceive Him as a being from distant lands). He abides in all lands, seas and the skies being omni-present. (4)

His form is infinite beyond any description, and is the Greatest being having no limits with a speech like Unstrung Music (emanating from space) The goddess of worldly wealth (Maya) is taking the support of His lotus-feet, (In His support, the treasures of the world are available) Even gods like Brahma and Vishnu have not known His limits. (He is beyond the comprehension of gods being infinite and limitless) . The god Brahma with his four faces (four tongues), has described Him as beyond description and infinite without any limits. (5)

The Lord has created millions of gods like Indra and Upindra (Vaman incarnations); He has created gods like Brahma and Shiva and sustained them, (with his might), who get perished also through 'Him. He has enacted His worldly drama of creation with fourteen regions (creation of Universe) which finally merge with Him only. (He creates and destroys the Universe at Will) (6)

ਦਾਨਵ ਦੇਵ ਫਨਿੰਦ ਅਪਾਰਾ । ਗੰਧਰਬ ਜੁੱਛ ਰਚੇ ਸੁਭਚਾਰਾ ।
 ਭੂਤ ਭਵਿੱਖ ਭਵਾਨ ਕਹਾਨੀ । ਘਟ ਘਟ ਕੇ ਪਟ ਪਟ ਕੀ ਜਾਨੀ ॥ ੭
 danav dev phenind apara. gandhrab rache subhchara.
 bhoot bhavikh bhavan kahani.ghar ghar ke pat pat ki jani. (7)

ਤਾਤ ਮਾਤ ਜਿਹ ਜਾਤਿ ਨਾ ਪਾਤਾ । ਏਕ ਰੰਗ ਕਾਹੂੰ ਨਹੀ ਰਾਤਾ ।
 ਸਰਬ ਜੋਤਿ ਕੇ ਬੀਚ ਸਮਾਨਾ । ਸਭਹੂੰ ਸਰਬ ਠੌਰਿ ਪਹਿਚਾਨਾ ॥ ੮
 taat maat jeh jaat na pata. ek rung kahun nahi raata.
 sarab joat ke beech samana.sabhhun sarab thor pehchana. (8)

ਕਾਲ ਰਹਿਤ ਅਨਕਾਲ ਸਰੂਪਾ । ਅਲਖ ਪੁਰਖ ਅਵਿਗਤਿ ਅਵਧੂਤਾ ।
 ਜਾਤਿ ਪਾਤਿ ਜਿਹ ਚਿਹਨ ਨ ਬਰਨਾ । ਅਬਿਗਤਿ ਦੇਵ ਅਛੈ ਅਨ-ਭਰਮਾ ॥ ੯
 Kaal rehat ankal sarupa. alakh purkh avgat avdhoota.
 jaat paat jeh chehan na barna. abgat dev acchai Un bharma. (9)

ਸਭ ਕੇ ਕਾਲ ਸਭਨ ਕੋ ਕਰਤਾ । ਰੋਗ, ਸੋਗ ਦੋਖਨ ਕੋ ਹਰਤਾ ।
 ਏਕ ਚਿੱਤ ਜਿਹ ਇਕ ਛਿਨ ਪਿਆਇਓ । ਕਾਲ ਫਾਸਿ ਕੇ ਬੀਚ ਨ ਆਇਓ ॥ ੧੦
 Sabh ko kaal sabhan ko karta. rog sog dokhon ko harta.
 ek chit jeh ik chhin dhiaieon. Kaal phas ke beech na aieon. (10)

ਅਕਾਲ ਉਸਤਤਿ ਤੁ ਪ੍ਰਸਾਦਿ ॥ ਕਬਿੱਤ
 ਕਤਹੂੰ ਸੁਚੇਤ ਹੁਇ ਕੈ, ਚੇਤਨਾ ਕੋ ਚਾਰੁ ਕੀਓ ;
 ਕਤਹੂੰ ਅਚਿੰਤ ਹੁਇ ਕੈ, ਸੋਵਤ ਅਚੇਤ ਹੋ ।
 ਕਤਹੂੰ ਭਿਖਾਰੀ ਹੁਇ ਕੈ, ਮਾਗਤ ਫਿਰਤ ਭੀਖ ;
 ਕਹੂੰ ਮਹਾ ਦਾਨਿ ਹੁਇ ਕੈ, ਮਾਗਿਓ ਧਨ ਦੇਤ ਹੈ ।
 ਕਹੂੰ ਮਹਾ ਰਾਜਨ ਕੇ, ਦੀਜਤ ਅੰਨਤ ਦਾਨ ;
 ਕਹੂੰ ਮਹਾ ਰਾਜਨ ਤੇ ਛੀਨ ਛਿਤ ਲੇਤ ਹੋ ।
 ਕਹੂੰ ਬੇਦਿ ਰੀਤਿ ਕਹੂੰ ਤਾ ਸਿਉ! ਬਿਪਰੀਤਿ ;
 ਕਹੂੰ ਤ੍ਰਿਗੁਨ ਅਤੀਤ, ਕਹੂੰ ਸੁਰਗੁਨ ਸਮੇਤ ਹੋ । ੧੧

Akal Ustati Tav prasad Kabit

Kathun suchet hoiai kai chetna ko chaar kiou.
 Kathun achint hoiai kai sovat achet ho.
 Kathun bhikhari hoiai kai mangat phirat bheekh.
 Kahun maha(n) dani hoia kai mangiou dhan deit ho.
 Kahun maha(n) rajan ko deejat anant daan.
 Kahun maha(n) rajan te cheen chhit leit ho.
 Kahun Beid reet kahun ta siun bipreet.
 Kahun trigun ateet Kahun sargun samet ho. (11)

The lord has created limitless demons, gods and the Snake (Sheshnag) (The Cobra with thousand fangs) the musicians of gods, (who sing their praises) and various beings with virtuous deeds. He alone represents the Happenings of Past and Present (all present and past history) times, being an embodiment of all events of the Universe. He knows all the (secret) inner feelings and thoughts of various beings, as He is omni-scient. (7)

Neither He has any father or mother (He is not born of any parents) nor He has any caste or lineage. He is not related to any particular (culture) race : in fact He is pervading all the forms of human beings. (His light is immanent from all beings), and He has been perceived being present at all places. (He is omni-present). (8)

He is free from Death (Imperishable) and His form is free from destruction. (His form is beyond the reach of god of death). He is fathomless (beyond our comprehension), Indescribable Supreme-being and free from the reach of worldly falsehood (Unaffected by Maya). He has no caste or creed, colour or race, sign or symbol. He is above human comprehension, Imperishable and free from all doubts or misgivings, a manifestation of supreme being. (Almighty). (9)

He is destroyer of all beings and is responsible for eradication, of all sins, afflictions and sadness. Whosoever remembers Him for a moment with full concentration of mind, escapes the clutches of the god of death. (10)

“By thy Grace” Kabit (Poetic Song)

O Lord ! You have embellished the mind with enlightenment and beauty, being an active manifestation of knowledge and cleverness at times, while at other times You are perceived resting in the Slumber of inactivity and free from all worries (all responsibilities). You are perceived at times begging for alms, whereas at other times You are perceived as an embodiment of donations (a Great donor), distributing (always) wealth to the poor and needy. You have been perceived lending (distributing)-in plenty to the Kings even at times, while at other times, You are divesting kings of their domain (Kingdom). You have been perceived proclaiming the rule of Vedas (the knowledge of Vedas) at times while at other times Your dictates are against the Vedic pronouncements. At times You are seen above the effects of the three pronged worldly falsehood (Maya-representing the cult of richness, greed or peace) whereas at other times You are perceived engrossed in the three-pronged Maya (worldly falsehood)

(O Lord ! Your greatness and Vastness is beyond our comprehension as You are omni-present and omni-potent). (11)

ਕਹੂੰ ਜੱਛ ਗੱਧੁਬ ਉਰਗ, ਕਹੂੰ ਬਿਦਿਆਧਰ ;
 ਕਹੂੰ ਭਏ ਕਿੰਨਰ, ਪਿਸਾਚ ਕਹੂੰ ਪ੍ਰੇਤ ਹੋ ।
 ਕਹੂੰ ਹੋਇ ਕੈ ਹਿੰਦੂਆ!, ਗਾਇਤਰੀ ਕੋ ਗੁਪਤ ਜਪਿਓ ;
 ਕਹੂੰ ਹੋਇ ਕੈ ਤੁਰਕਾ, ਪੁਕਾਰੇ ਬਾਗ ਦੇਤ ਹੋ ।
 ਕਹੂੰ ਕੋਕ ਕਾਬਿ ਹੁਇ ਕੋ, ਪੁਰਾਨ ਕੋ ਪੜਤੁ ਮਤਿ
 ਕਤਹੂੰ ਕੁਰਾਨ ਕੋ, ਨਿਦਾਨ ਜਾਨ ਲੇਤ ਹੋ । ;
 ਕਹੂੰ ਬੇਦ ਰੀਤਿ, ਕਹੂੰ ਤਾ ਸਿਉ! ਬਿਪਰੀਤਿ,
 ਕਹੂੰ ਤ੍ਰਿਗੁਨ ਅਤੀਤ, ਕਹੂੰ ਸੁਰਗੁਨ ਸਮੇਤ ਹੋ ॥ ੧੨
 Kahun jachh gandhrab urg Kahun bidiadhar.
 Kahun bhaie Kinar pisach Kahun prait ho.
 Kahun hoiai kai hindua(n) gaietri ko gupat japion.
 hoiai kai Turka pukarai bang deit ho.
 Kahun kok kabe hoiai kai praun ko parat mat.
 Kahun Koran ko nidan jaan lait ho.
 Kahun Beid reet Kahun ta(n) Siun bipreet.
 Kahun trigun ateet, Kahun, surgun samet ho. (12)

ਕਹੂੰ ਦੇਵਤਾਨ ਕੋ, ਦਿਵਾਨ ਮੈ ਬਿਰਾਜ ਮਾਨ ;
 ਕਹੂੰ ਦਾਨਵਾਨ ਕੋ, ਗੁਮਾਨ ਮਤਿ ਦੇਤ ਹੋ ।
 ਕਹੂੰ ਇੰਦ੍ਰ ਰਾਜਾ ਕੋ, ਮਿਲਤ ਇੰਦ੍ਰ ਪਦਵੀ ਸੀ ;
 ਕਹੂੰ ਇੰਦ੍ਰ ਪਦਵੀ, ਛਪਾਇ ਛੀਨ ਲੇਤ ਹੋ ।
 ਕਤਹੂੰ ਬਿਚਾਰ ਅਬਿਚਾਰ ਕੋ ਬਿਚਾਰਤ ਹੋ,
 ਕਹੂੰ ਨਿਜ ਨਾਰਿ, ਪਰਨਾਰਿ ਕੋ ਨਿਕੋਤਿ ਹੋ ।
 ਕਹੂੰ ਬੇਦ ਰੀਤਿ, ਕਹੂੰ ਤਾ ਸਿਉ! ਬਿਪਰੀਤਿ ;
 ਕਹੂੰ ਤ੍ਰਿਗੁਨ ਅਤੀਤ, ਕਹੂੰ ਸੁਰਗੁਨ ਸਮੇਤ ਹੋ ॥ ੧੩
 Kahun devtan ke diwan mein briaaj maan.
 Kahun denwan ko guman mat dait ho.
 Kahun Indra raja ko milat Indra padvi see.
 Kahun Indra padvi chhapai chheen lait ho.
 Kahun bichar abichar ko bicharat ho.
 Kahun nij naar parnaar ke nikait ho.
 Kahun Baid reet kahun ta siun bipreet.
 Kahun trigun ateet, Kahun surgun samet ho. (13)

O Lord ! You are seen at times worshipping gods (in worship of gods) among musicians of gods like a Snake (reptiles) or immersed in studies while at other times we perceive You as a horse-faced human being (in the court of Brahma, the god) or as a demon even. At times You are Hindu worshipper saying the Gaitri Mantra (saying Gaitri prayers) in secrecy while at other times You are seen as a Muslim giving the call for prayers (in a mosque) like a Musalman. At times You are seen reading the Puranas (Hindu literature) as a Kok-poet (a great Brahmin Scholar) while at other times You are seen reading Koran the Muslim holy book, like a great scholar of Koran. At times You are seen following the vedic rites while at times You are totally against the Vedas. At times You are free from the effects of three-pronged Maya (worldly falsehood) whereas at other times You are engrossed fully in the three-pronged Maya only (worldly falsehood). (O Lord ! You are perceived in various forms of worship, in prayers or engrossed in worldly pleasures, being omni-present). (12)

O Lord ! At times You are perceived seated in the company of gods (congregations of gods), while at other times You are equally emphatic in guiding the demons in their egoistic tendencies. At times You are bestowing the Kingdom of Heavens to god Indra while at other times You have taken away this kingdom of heaven from the god Indra. (and kept in hiding). You are perceived among the most wicked persons engrossed in vicious and sinful actions while at other times You are engaged in virtuous actions as a pious person. At times You are perceived in the love of the wife only while at other times You are seen among persons involved in the love of other's spouses. (You are the centre of love with one's own wife only or even the others person's wife) You are perceived in the study of Vedas and Vedic rites or completely against the Vedic principles. You alone are perceived engrossed in worldly falsehood (Maya) or totally free from its effects. O Lord ! You are seen abiding in all beings, engaged in good or vicious acts. (13)

ਕਹੂੰ ਸਸਤ੍ਰ ਧਾਰੀ, ਕਹੂੰ ਬਿੰਦਿਆ ਕੇ ਬਿਚਾਰੀ ;
 ਕਹੂੰ ਮਾਰੂਤ ਅਹਾਰੀ, ਕਹੂੰ ਨਾਰ ਕੇ ਨਿਕੋਤਿ ਹੋ ।
 ਕਹੂੰ ਦੇਵਬਾਨੀ, ਕਹੂੰ ਸਾਰਦਾ ਭਵਾਨੀ ;
 ਕਹੂੰ ਮੰਗਲਾ ਮ੍ਰਿਡਾਨੀ, ਕਹੂੰ ਸਿਆਮ ਕਹੂੰ ਸੇਤ ਹੋ ।
 ਕਹੂੰ ਧਰਮ ਧਾਮੀ, ਕਹੂੰ ਸਰਬ ਠਉਰ ਗਾਮੀ ;
 ਕਹੂੰ ਜਤੀ ਕਹੂੰ ਕਾਮੀ, ਕਹੂੰ ਦੇਤ ਕਹੂੰ ਲੇਤ ਹੋ ।
 ਕਹੂੰ ਬੇਦਿ-ਰੀਤਿ, ਕਹੂੰ ਤਾ ਸਿਉ! ਬਿਪਰੀਤਿ ;
 ਕਹੂੰ ਤ੍ਰਿਗੁਨ ਅਤਤਿ, ਕਹੂੰ ਸੁਰਗੁਨ ਸਮੇਤ ਹੋ ॥ ੧੪

Kahun Sastar dhari. Kahunbidia ke bichari.

Kahun marut ahari. Kahun nar ke nikait ho.

Kahun devbani. Kahun Sarda bhavani.

Kahun mangla mirtani. Kahun Siam Kahun Sait ho.

Kahun dharam dhami. Kahun sarab thour gami.

Kahun jati kahun kami. kahun dait kahun lait ho.

Kahun Beid-reet. Kahun ta siun bipreet.

Kahun trigun ateet, V Surgun samait ho. (14)

ਕਹੂੰ ਜਟਾਧਾਰੀ, ਕਹੂੰ ਕੰਠੀ ਧਰੇ ਬ੍ਰਹਮਚਾਰੀ ;
 ਕਹੂੰ ਜੋਗ ਸਾਧੀ, ਕਹੂੰ ਸਾਧਨਾ ਕਰਤ ਹੋ ।
 ਕਹੂੰ ਕਾਨ ਫਾਰੇ, ਕਹੂੰ ਡੰਡੀ ਹੁਇ ਪਧਾਰੇ ;
 ਕਹੂੰ ਫੁਕਿ ਫੁਕਿ, ਪਾਵਨ ਕੋ ਪ੍ਰਿਥੀ ਪੈ ਧਰਤ ਹੋ ।
 ਕਤਹੂੰ ਸਿਪਾਹੀ ਹੁਇ ਕੇ, ਸਾਧਤ ਸਿਲਹਾਨ ਕੋ ;
 ਕਹੂੰ ਛੱਤ੍ਰੀ ਹੁਇਕੇ, ਅਰਿ ਮਾਰਤ ਮਰਤ ਹੋ ।
 ਕਹੂੰ ਭੂਮਿ ਭਾਰ ਕੋ, ਉਤਾਰਤ ਹੋ ਮਹਾਰਾਜ ;
 ਕਹੂੰ ਭਵ ਭੂਤਨ ਕੀ, ਭਾਵਨਾ ਭਰਤ ਹੋ ॥ ੧੫

Kahun jatadhari, Kahun kanthi dhare braham chari.

Kahun jog Sadhi, Kahun sadhna karat ho.

Kahun kaan phare, Kahun dandi hoiai padharai.

Kahu(n) phuk phuk, pavan ko prithi pai dharat ho.

Kahun sipahi hoiai kai, Sadat silahan ko.

Kahun Chhatri hoiai kai, or marat marat ho.

Kahun bhoom bharko, utarat ho maharaj.

Kahun bhav bhootan ki, bhavana bharat ho. (15)

O Lord ! You are like an armed warrior at times, while at other times You are behaving like a scholar engaged in studies. Sometimes You are one of the forty-nine gods living on air (without solid food) whereas at other times You are like the god Vishnu abiding in the waters (oceans). Some times You are the (Ultras) words of the gods while at other times You are perceived as the goddess Sarasvati (of education) or goddess Parvati (Shiva's spouse) ; and at times You represent god Shiva or goddess Durga (woman with chastity) while sometimes You are dark coloured (like Krishna) or white coloured. Sometimes You represent a godly religious person (maintaining religious discipline) or even an all-pervasive person (being omni-present) at other times. Sometimes You represent a person of character or even a sex-hungry person (engrossed in sexual pleasures). At times You are seen as an alms-giver (donor) while at other times You are seen receiving alms. (as a beggar). Sometime You are seen propagating Vedic studies while at other times You are totally negating the Vedas. At times You are free from the three-pronged Maya (worldly falsehood) whereas at other times You are fully engrossed in worldly pleasures and possessions (worldly falsehood).

(14)

O Lord ! You are perceived as a mendicant (with tufts of hair) at times while You are perceived as a Ramanand monk (celibate) with wooden rosary around the neck and without any sexual attachments at times. At times You have become a Yogi (mendicant) attuned to Yogic exercises (practising Yoga). Sometimes You have followed the Sadhus with half-torn ears or become a Sanyasi with a staff, at times You are a follower of Jainism who walk with impunity not to step on any living beings (creatures). Then again You are perceived as a Soldier practising techniques of warfare with various arms, while at other times You are seen as a warrior engaged in killing enemy in the battle field or facing death there. At times You are seen behaving like a King eliminating the oppressors (a heavy load on the Earth) with force of arms, whereas at other times You are seen like a King of humility, fulfilling the desires and aspirations of the subjects.

(15)

ਕਹੂੰ ਗੀਤ ਨਾਦ ਕੇ, ਨਿਦਾਨ ਕੋ ਬਤਾਵਤ ਹੋ ;
 ਕਹੂੰ ਨਿਤਕਾਰੀ, ਚਿਤਕਾਰੀ ਕੇ ਨਿਧਾਨ ਹੋ ।
 ਕਤਹੂੰ ਪਯੂਖ ਹੁਇ ਕੈ, ਪੀਵਤ ਪਿਵਾਵਤ ਹੋ ;
 ਕਤਹੂੰ ਮਯੂਖ ਊਖ, ਕਹੂੰ ਮਦਿ ਪਾਨਿ ਹੋ ।
 ਕਹੂੰ ਮਹਾ' ਸੂਰ ਹੋਇਕੈ, ਮਾਰਤ ਮਵਾਸਨ ਕੋ ;
 ਕਹੂੰ ਮਹਾ' ਦੇਵ, ਦੇਵਤਾਨ ਕੇ ਸਮਾਨ ਹੋ ।
 ਕਹੂੰ ਮਹਾ' ਦੀਨ, ਕਹੂੰ ਦੁਬ ਕੇ ਅਧੀਨ ;
 ਕਹੂੰ ਬਿੱਦਿਆ ਮੈ ਪ੍ਰਬੀਨ, ਕਹੂੰ ਭੂਮਿ ਕਹੂੰ ਭਾਨੁ ਹੋ ॥੧੬
 Kahun geet nad ke, nidan ko batavat ho.
 Kahun nrit kari, chitarkari ke nidhan ho.
 Kahun peiou ookh hoiai kai, pivat pivavat ho.
 Kahun mayukh ookh, kahun mud paan ho.
 Kahun maha(n) Sur hoiai kai, marat mavasan ko.
 Kahun mahadev devtaan ke Saman ho.
 Kahun maha(n) deen, Kahun darab ke adheen.
 Kahun bidia mein prabeen,
 Kahun bhoom Kahin bhan ho. (16)

ਕਹੂੰ ਅਕਲੰਕ, ਕਹੂੰ ਮਾਰੁਤ ਮਯੰਕ ;
 ਕਹੂੰ ਪੂਰਨ ਪ੍ਰਜੰਕ, ਕਹੂੰ ਸੁੱਧਤਾ ਕੀ ਸਾਰ ਹੋ ।
 ਕਹੂੰ ਦੇਵ ਧਰਮ ਕਹੂੰ, ਸਾਧਨਾ ਕੇ ਹਰਮ ;
 ਕਹੂੰ ਕੁਤਸਿਤ ਕੁਕਰਮ ਕਹੂੰ, ਧਰਮ ਕੇ ਪ੍ਰਕਾਰ ਹੋ ।
 ਕਹੂੰ ਪਉਨ ਹਾਰੀ, ਕਹੂੰ ਬਿੱਦਿਆ ਕੇ ਬਿਚਾਰੀ ;
 ਕਹੂੰ ਜੋਗੀ ਜਤੀ ਬ੍ਰਹਮਚਾਰੀ, ਨਰ ਕਹੂੰ ਨਾਰਿ ਹੋ ।
 ਕਹੂੰ ਛਤ੍ਰਧਾਰੀ, ਕਹੂੰ ਛਾਲਾ ਧਰੇ ਛੈਲ ਭਾਰੀ ;
 ਕਹੂੰ ਛਕਵਾਰੀ, ਕਹੂੰ ਛਲ ਕੇ ਪ੍ਰਕਾਰ ਹੋ ॥ ੧੭
 Kahun aklunk, kahun marut mayunk.
 Kahunpuran prayunk, Kahun Sudhta ki saar ho.
 Kahun dev dharam, Kahun sadhna ke haram.
 Kahun kutsit kukaram, Kahun dharam ke parkar ho.
 Kahun pounhari, Kahun bidia ke bichari.
 Kahun jogi jati brahamchhari, nar kahun naar ho.
 Kahun chhatardhari, Kahun Chhal dhare Chhail bhari.
 Kahun Chhakvari, Kahun chhal ke prakar ho. (17)

O Lord ! At times You are seen as a propagator of Song and drama while at other times

You are representing a (treasure) school of dance, engaged in dancing techniques ; at times You are engaged in preparing and distributing the nectar of life (of True Name), while at other times You are embodiment of (honey and sugar cane) sweetness while You are engrossed in partaking liquor and wines. (hard drinks) At times You are quelling the uprising of mutineers as a great fighter while at other times You behave as the god of gods (engaged in Virtuous deeds). At times You are seen like a wealthy and rich person or a complete pauper with no money. At times You are perceived as a scholarly person engaged in studies whereas You are seen as an earthly person or a Shining Star (like Sun). (as a humble person or an egoistic person.) (16)

O Lord ! At times You are free from all blemish while at other times You are blemished (blamed) for killing the moon (the Rishi Gautam blaming the god moon). At times You are a (householder) person with a wedded wife, while at times You are known for Your perfection as a virtuous person (free from known comforts of life). Sometimes You are like a godly person while at other times You are the stock-holder of all means of pleasures (treasure load of Comforts). At times You are responsible for vilification of others (as a Vilifier) while at other times You are known as a religious and pious person. (means of virtuous qualities). At times You are sustaining on air as Your food or a scholar with scholastic learnings and at other times You are a Yogi, mendicant or a bachelor (without sexual desires) or a (female) representative of womanhood. Sometimes You are a King (honoured with a Canopy) or a Sanyasi (seated on a lion-skin) or a Smart youngman or a feeble looking person (weakling) while at times representing Various persons of cleverness and fraud.

(17)

ਕਹੂੰ ਗੀਤ ਕੇ ਗਵੱਯਾ, ਕਹੂੰ ਬੇਨੁ ਕੇ ਬਜੱਯਾ ;
 ਕਹੂੰ ਨਿਤ੍ਰ ਕੇ ਨਚੱਯਾ, ਕਹੂੰ ਨਰ ਕੇ ਅਕਾਰ ਹੋ ।
 ਕਹੂੰ ਬੇਦ ਬਾਨੀ, ਕਹੂੰ ਕੋਕ ਕੀ ਕਹਾਨੀ ;
 ਕਹੂੰ ਰਾਜਾ ਕਹੂੰ ਰਾਨੀ, ਕਹੂੰ ਨਾਰਿ ਕੇ ਪ੍ਰਕਾਰ ਹੋ ।
 ਕਹੂੰ ਬੇਨ ਕੇ ਬਜੱਯਾ, ਕਹੂੰ ਧੋਨ ਕੇ ਚਰੱਯਾ ;
 ਕਹੂੰ ਲਾਖਨ ਲਵੱਯਾ, ਕਹੂੰ ਸੁੰਦਰ ਕੁਮਾਰ ਹੋ ।
 ਸੁੱਧਤਾ ਕੀ ਸ਼ਾਨ ਹੋ, ਕਿ ਸੰਤਨ ਕੇ ਪ੍ਰਾਨ ਹੋ ;
 ਕਿ ਦਾਤਾ ਮਹਾ' ਦਾਨਿ ਹੋ, ਕਿ ਨਿਰੋਖੀ ਨਿਰੰਕਾਰ ਹੋ ॥ ੧੮
 Kahun geet ke gaviya, Kahun bane ke bajiya.
 Kahun nirit ke nachiya, Kahun nar ko akar ho.
 Kahun beid bani, Kahun kok ki kahani.
 Kahun Raja Kahin rani, Kahun naar ke parkar ho.
 Kahun lakhan laviya, Kahun Sunder Kumar ho.
 Sudhta ki Shan ho, ki santan ke pran ho.
 Ki daata maha(n) daan ho, Ke nirdokhi nirankar ho. (18)

ਨਿਰਜੁਰ ਨਿਰੂਪ ਹੋ, ਕਿ ਸੁੰਦਰ ਸਰੂਪ ਹੋ ;
 ਕਿ ਭੂਪਨ ਕੇ ਭੂਪ ਹੋ, ਕਿ ਦਾਤਾ ਮਹਾ' ਦਾਨ ਹੋ ।
 ਪ੍ਰਾਨ ਕੇ ਬਚੱਯਾ, ਦੂਧਪੂਤ ਕੇ ਦਿਵਯਾ ;
 ਰੋਗ ਸੋਗ ਕੇ ਮਿਟੱਯਾ, ਕਿਧੋ ਮਾਨੀ ਮਹਾ' ਮਾਨ ਹੋ ।
 ਬਿੱਦਿਆ ਕੇ ਬਿਚਾਰ ਹੋ, ਕਿ ਅੱਦੈ ਅਵਤਾਰ ਹੋ ;
 ਕਿ ਸਿੱਧਤਾ ਕੀ ਸੂਰਤਿ ਹੋ, ਕਿ ਸੁੱਧਤਾ ਕੀ ਸ਼ਾਨ ਹੋ ।
 ਜੋਬਨ ਕੇ ਜਾਲ ਹੋ, ਕਿ ਕਾਲ ਹੂੰ ਕੇ ਕਾਲ ਹੋ ;
 ਕਿ ਸੁਤਨ ਕੇ ਸੂਲ ਹੋ, ਕਿ ਮਿਤ੍ਰਨ ਕੇ ਪ੍ਰਾਨ ਹੋ ॥ ੧੯
 Nirjur nirup ho, ke Sunder Sarup ho.
 Ke bhupan ke bhoop ho, ke daata maha(n) daan ho.
 Pran ke bacheiya, doodh poot ke diveiya.
 rog sog ke mitaiya, Kidho mani maha(n) man ho.
 bidia ke bichar ho, ke adaiv avtar ho.
 Ki sidhta ki soorat ho, ki sudhita ki Shan ho.
 joban ke jaal ho, ke kaal hun ke kal ho.
 Ki satran ke Sul ho, Ki mitran ke pran ho. (19)

At times You are seen as a Singer of songs or a player of flute while at other times You are a master of dance (a known dancer) or (a male-faced) representing a masculine figure. At times You are engaged in Vedic Studies while at other times You are an embodiment of sexual pleasures. You are representing a King or a queen at times or various forms of female beauty at other times. You are seen as a flute player or a cowboy looking after the cow-herd at times, whereas at other times You are making vicious charges against others. At times You represent a Young prince or a personification and symbol of purity while at other times You are the very life of holy saints or a great donor giving alms (to the poor) or a known householder or a flawless and formless King. (You represent various forms of virtuous or ill-famed characters and beautiful, smart young persons). (18)

O Lord ! At times You are a representative of healthy person (free from disease) or a beautiful smart person while at other times You are King of Kings or a great donor distributing donations. At times You are the protector of our life or bestower of fertility and sons (giving blessings for a family life) while at other times You are the destroyer of all vices and afflictions in life, or You are behaving like a proud person with haughtiness. At Times You are representing a scholarly person engaged in deep studies or are like a personification of the Wonderous Lord-sublime. Then again You are an embodiment of all occult powers or the splendour of all-purity and perfection. You are at times responsible for the engulfing of youthful beauty (for engrossing inworldly pleasures due to love and attachment), or You are the master of death (controlling death) and destruction. You are representing the burning fire or are the master of death being deathless at times but at other times You are the worry and pain of the enemies and the very life of friends and companions. (19)

ਕਹੂੰ ਬ੍ਰਹਮ-ਬਾਦ, ਕਹੂੰ ਬਿੱਦਿਆ ਕੋ ਬਿਖਾਦ ;
 ਕਹੂੰ ਨਾਦ ਕੋ ਨਿਨਾਦ, ਕਹੂੰ ਪੂਰਨ ਭਗਤ ਹੋ ।
 ਕਹੂੰ ਬਧਦ ਰੀਤ, ਕਹੂੰ ਬਿੱਦਿਆ ਕੀ ਪ੍ਰਤੀਤ ;
 ਕਹੂੰ ਨੀਤਿ ਅਉ ਅਨੀਤਿ, ਕਹੂੰ ਜਾਲਾ ਸੀ ਜਗਤ ਹੋ ।
 ਪੂਰਨ ਪ੍ਰਤਾਪ ਕਹੂੰ, ਇਕਾਤੀ ਕੋ ਜਾਪ ਕਹੂੰ ;
 ਤਾਪ ਕੋ ਅਤਾਪ ਕਹੂੰ, ਜੋਗ ਤੇ ਡਿਗਤ ਹੋ ।
 ਕਹੂੰ ਬਰੁ ਦੇਤ, ਕਹੂੰ, ਛਲ ਸੋ ਛਿਨਾਇ ਲੇਤ ;
 ਸਰਬ ਕਾਲਿ ਸਰਬ ਠੈਰਿ, ਏਕ ਸੇ ਲਗਤ ਹੋ ॥ ੨੦

Kahun braham baad, Kahun bidia ki bikhad.
 Kahun naad ke ninad, Kahun puran bhagat ho.
 Kahun Beid reet, Kahun bidia ki parteet.
 Kahun neet au aneet, Kahun jawala si jagat ho.
 Puran pratap kahun, ekanti ko jaap kahun.
 Taap ko ataap kahun, jog te digat ho.
 Kahun bar deit kahun, chhal so chhinaie leit.
 Sarab kaal, sarab thaur se lagat ho. (20)

ਅਕਾਲ ਉਸਤਤਿ ਤ੍ਰ ਪ੍ਰਸਾਦਿ ॥ ਸ੍ਰੋਯੇ

ਸ੍ਰਾਵਗ ਸੁੱਧ ਸਮੂਹ ਸਿਧਾਨ ਕੇ, ਦੇਖਿ ਫਿਰਿਓ ਘਰਿ ਜੋਗਿ ਜਤੀ ਕੇ ।
 ਸੂਰ ਸੁਰਾਰਦਨ ਸੁੱਧ ਸੁਧਾਦਿਕ, ਸੰਤ ਸਮੂਹ ਅਨੇਕ ਮਤੀ ਕੇ ।
 ਸਾਰੇ ਹੀ ਦੇਸ ਕੋ ਦੇਖਿ ਰਹਿਯੇ ਮਤ, ਕੋਊ ਨ ਦੇਖੀਅਤ ਪ੍ਰਾਨ ਪਤੀ ਕੇ ।
 ਸ੍ਰੀ ਭਗਵਾਨ ਕੀ ਭਾਇ ਕ੍ਰਿਪਾ ਹੂੰ ਤੇ, ਏਕ ਰਤੀ ਬਿਨੁ ਏਕ ਰਤੀ ਕੇ । ੨੧

Akal Ustat

Tav Prasad Swaiyyeiai

Saravag sidh samooh sidhan ke,
 dekh phiriou ghar jog jati ke.
 Soor surardan sudh sudhadik,
 sant samooh anek mati ke.
 Sarai hi des ko dekh rihou mat,
 kouoo na dekhiat pran pati ke.
 Sri Bhagwan ki bhaie kirpa hun te,
 ek rati bin ek rati ke. (21)

(O Lord !) At (times) places, You are engaged in the discourses about the supreme-Being or the discussions doubts and misgivings about the (education) study (of the Lord-Almighty). At times You are an embodiment of the Natural Unstrung Music, or You are completely immersed in the songs of the Unstrung music of Nature like a holy saint at other times. Sometimes You are busy in the study of Vedas or You are having full faith in these studies. There is complete Nature's Principles or Rules at times while at other times You are totally ignorant of these rules. (against these Principles). Else You are resplendent like the burning fire (resplendent light). At times You are a personification of complete (Perfect) and powerful Being or else You are engaged in a lovely posture of meditation (Silent meditation). At times You are the Supreme Being, unattainable through penance or Incomprehensible Lord-Almighty. At other times You (represent) have fallen from the pursuit of attaining the Lord through Yogic exercises (efforts of a mendicant). Then again You are responsible for rewarding the others (human beings for their efforts), or else You are responsible for snatching away these rewards through treachery (cleverness). But O Lord ! I have perceived You at all times and at all places in the same standard posture. (as omnipresent) and omni-potent Lord-Almighty. (20)

**‘By the Grace of the Lord –Swayyai.
(Songs of Eloquent Praise)**

Being a Bodhi Bhikshu of pure soul and conscience I have been to the place of perfect Yogis and seen the abodes of Yogis, mendicants or celibates and visited even the place of great warriors, demons or gods partaking nectar or even some saints of other sects (denominations) but without any success.

I have even visited some sects of other countries, big and small, far and near, but have not come across any such faith (religion) which talks about Lord Almighty or shows us the path of uniting with the Lord. But all the religions put together would have no value whatsoever in case we have not developed faith and love for the Lord and the Lord has not bestowed His Grace on us. If we are devoid of this love of the Lord, then all these valuables in the form of various sects are of no value, not even worth a stone. (21)

ਮਾਤੇ ਮਤੰਗ ਜਰੇ ਜਰ ਸੰਗਿ, ਅਨੂਪ ਉਤੰਗ ਸੁਰੰਗ ਸਵਾਰੇ ।
 ਕੋਟਿ ਤੁਰੰਗ ਕੁਰੰਗ ਸੇ ਕੂਦਤ, ਪਉਨ ਕੇ ਦਉਨ ਕੇ ਜਾਤ ਨਿਵਾਰੇ ।
 ਭਾਰੀ ਭੁਜਾਨ ਕੇ ਭੂਪ ਭਲੀ ਬਿਧਿ, ਨਿਆਵਤ ਸੀਸ ਨ ਜਾਤ ਬਿਚਾਰੇ ।
 ਏਤੇ ਭਏ ਤੋ ਕਹਾ ਭਏ ਭੂਪਤਿ, ਅੰਤ ਕੋ ਨਾਗੇ ਹੀ ਪਾਇ ਪਧਾਰੇ । ੨੨

Maate matung jare jar Sung,
 anup utang surang savarai.
 Kot torung kurang se kudat,
 paun ke goun ko jaat nivarai.
 bhari bhujan ke bhoop bhali bidh,
 niavat sees na jat bichare.
 etai bhaie to kaha bhaie bhoopat,
 ant ko nangai hi paie padharai. (22)

ਜੀਤ ਫਿਰੇ ਸਭ ਦੇਸ ਦਿਸਾਨ ਕੋ, ਬਾਜਤ ਢੋਲ ਮ੍ਰਿਦੰਗ ਨਗਾਰੇ ।
 ਗੁੰਜਤ ਗੁੰਡ ਗਜਾਨ ਕੇ ਸੁੰਦਰ, ਹਿੰਮਤ ਹੀ ਹਯ ਰਾਜ ਹਜਾਰੇ ।
 ਭੂਤ ਭਛਿਖ ਭਵਨ ਕੇ ਭੂਪਤਿ, ਕਉਨ ਗਨੈ ਨਹੀ ਜਾਤ ਬਿਚਾਰੇ ।
 ਸ੍ਰੀਪਤਿ ਸ੍ਰੀ ਭਗਵਾਨ ਭਜੇ ਬਿਨੁ, ਅੰਤ ਕੋ ਅੰਤ ਕੇ ਧਾਮ ਸਿਧਾਰੇ । ੨੩

jeet phirai sabh des disan ko,
 bajat dhol mirdung nagarai.
 gunjat goorr gajan ke sunder,
 himsat hi hei raj hajarai.
 bhoot bhavikh bhavan ke bhoopat,
 kaun gannai nahi jaat bicharai.
 Sripat sri bhagwan bhajai bin,
 ant ko ant ke dham sidharai. (23)

ਤੀਰਥ ਨਾਨ ਦਇਆ ਦਮ ਦਾਨ, ਸੁ ਸੰਜਮ ਨੇਮ ਅਨੇਕ ਬਿਸੇਖੇ ।
 ਬੇਦ ਪੁਰਾਨ ਕਤੇਬ ਕੁਰਾਨ, ਜਿਮੀਨ ਜਮਾਨ ਸਬਾਨ ਕੇ ਪੇਖੇ ।
 ਪਉਨ ਅਹਾਰ ਜਤੀ ਜਤਧਾਰਿ, ਸਬੈ ਸੁਬਿਚਾਰ ਹਜਾਰਕ ਦੇਖੇ
 ਸ੍ਰੀ ਭਗਵਾਨ ਭਜੇ ਬਿਨੁ ਭੂਪੀਤ । ਏਕ ਰਤੀ ਬਿਨੁ ਏਕ ਨ ਲੇਖੇ । ੨੪
 Tirath nahn deiya dam daan, so sanjam nem anek bisekhai.
 Beid Puran kateb kuran, jameen jaman saban ke pekhai.
 pann ahar jati jatdhar, sabai subichar hajarak dekhai.
 Sri bhagwan bhaje bin bhoopat, ek rati bin ek na lekha. (24)

In case someone were to possess elephants, who are decorated with gold ornaments and robes, they look beautiful in their tall grandeur, and are embellished with different hues, and are like drunken elephants with the ego of I-am-ness, but without the support of the Lord, are all useless. If one were to have millions of fast steeds, who race (run) faster than the (speed of) wind, and pose a challenge to its speed being as fast as the deer. Even if there were Kings who are as brave as anything (as lion) but are without any count and bow to the Lord in obeisance, what will be the use of all this grandeur and authority, even if they become such powerful kings ? Not-withstanding all the greatness, one will proceed with bare feet after death, to the next world while leaving this world. (22)

If there were some Kings, who conquer some other countries (small and big) far and near and celebrate this (success) with the beating of drums, or the beat of other heavy (large) cymbals and even beautiful and drunken elephants, decorated with multi-coloured beautiful embellishments, make noise within their establishments along with the braying of horses in their stables, but all this grandeur would be of no avail. Such Kings have existed in the past and are there even now and will always be there in future as well, so what use is all this greatness without the remembrance of the Lord ? (or Lord's worship) ! Such people engrossed in worldly falsehood (Maya), being forgetful of the Lord, proceed to the Yama's land (are caught in the Yama's noose) in the absence of True Name leaving all the worldly pleasures in this world and getting caught by the god of death. (23)

If someone were to bathe at the holy places of pilgrimage, and were to give alms to the poor by feeling pity and kindness towards them or tries to control the mind, (with all sorts of methods) from vicious thoughts and sinful actions in an effort to gain concentration of mind, but it is all useless. Even if someone were to study Vedas, Puranas and Koran (semetic books), including all the religious books of the world, it would be of no consequence. Or if some one to gain occult powers, so as to live (Sustain) on air alone, or live a life of celibacy, and tries all other methods of living a life of discipline (control) and thinks about such means of life, it would be futile. Infact, without the recitation of Lord's True-Name (The True Master of the world), all other activities mentioned above, will not lead to any success and will not be taken into account by the Lord. So we should always depend on Lord's True Name alone. (24)

ਸੁੱਧ ਸਿਪਾਹ ਦੁਰੰਤ ਦੁਬਾਹ, ਸੁ ਸਾਜਿ ਸਨਾਹ ਦੁਰਜਾਨ ਦਲੈ'ਗੇ ।
 ਭਾਰੀ ਗੁਮਾਨ ਭਰੇ ਮਨ ਮੇ, ਕਰਿ ਪਰਬਤ ਪੰਖ ਹਲੈ, ਨ ਹਲੈ'ਗੇ ।
 ਤੋਰਿ ਅਰੀਨ ਮਰੋਰਿ ਮਵਾਸਨ, ਮਾਤੇ ਮਤੰਗਨ ਮਾਨ ਮਲੈ'ਗੇ ।
 ਸ੍ਰੀ ਪਤਿ ਸ੍ਰੀ ਭਗਵਾਨ ਕ੍ਰਿਪਾ ਬਿਨੁ, ਤਿਆਗਿ ਜਹਾਨੁ ਨਿਦਾਨ ਚਲੈ'ਗੇ । ੨੫

Sudh sipah durant dubah,
 so saj sanah durjan dalaigaie.
 bhari guman bhare man mein,
 kar parbat pankh hale(n) na hale(n) ge.
 Tor areen maror mavasan,
 maatai matungan maan male(n) ge.
 Sripat Sri bhagwan kirpa bin,
 tiag jahan nidan chalainge. (25)

ਬੀਰ ਅਪਾਰ ਬਡੇ ਬਰਿਆਰ, ਅਬਿਚਾਰਹਿ ਸਾਰ ਕੀ ਧਾਰ ਭਛੱਯਾ ।
 ਤੋਰਤ ਦੇਸ ਮਲਿੰਦ ਮਵਾਸਨ, ਪਾਤੇ ਗਜਾਨ ਕੇ ਮਾਨ ਮਲੱਯਾ ।
 ਗਾੜੇ ਗੜ੍ਹਾਨ ਕੇ ਤੋੜਨਹਾਰ, ਸੁ ਬਾਤਨ ਹੀ ਚਕ ਚਾਰ ਲਵੱਯਾ ।
 ਸਾਹਿਬ ਸ੍ਰੀ ਸਭਕੋ ਸਿਰਨਾਇਕ, ਜਾਚਕ ਅਨੇਕ ਸੁ ਏਕ ਦਿਵੱਯਾ । ੨੬
 Beer apar bade bariar, abichareh saar ki dhar bhackhaiya.
 Torat des malind mavasan, matai niatangan maan malieya.
 garhe garrhan ke toranhaar, so batan hi chak char lavieya.
 Sabh Sri sabhko sirnaiyak, jachak anek so ek davieya. (26)

ਦਾਨਵ ਦੇਵ ਫਨਿੰਦ ਨਿਸਾਚਰ, ਭੂਤ ਭਵਿਖ ਭਵਾਨ ਜਪੈ'ਗੇ ।
 ਜੀਵ ਜੀਤੇ ਜਲ ਮੈ ਥਲ ਮੈ, ਪਲ ਹੀ ਪਲ ਮੈ ਸਭ ਥਾਪ ਥਪੈ'ਗੇ ।
 ਪੁੰਨ ਪ੍ਰਤਾਪਨ ਬਾਦਿ ਜੈਤ ਧੁਨਿ, ਪਾਪਨ ਕੇ ਬਹੁ ਪੁੰਜ ਖਪੈ'ਗੇ ।
 ਸਾਧ ਸਮੂਹ ਪ੍ਰਸੰਨ ਫਿਰੈ' ਜਗਿ, ਸੱਤ੍ਰ ਸਭੈ ਅਵਿਲੋਕਿ ਚਪੈ'ਗੇ । ੨੭

danav dev phanind nisachar,
 bhoot bhavikh bhavan japai(n)gai.
 jeev jitai jal mein thal mein,
 pal hi pal mein sabh thap thapai(n)gai.
 punn pratapan baadh jat dhun,
 papan kai boh punj khapai(n)gai
 Sadh samooh prasan phirai(n) jug, s
 atar sabhai avlok-chapai(n)gai. (27)

If there are (very) brave warriors, tested in their valour, whom none could challenge, as they could destroy their enemies by wearing the armour of protection during war. If they were full of ego, feeling that they will not desert their post (duty) in the battle field inspite of the mountain like power of their opponents. If they could destroy (over power) their enemies by surmounting all the opponents and could conquer even drunken elephants with all their might, but all this power will be of no avail in the end without the Lord's Grace as even such brave men leave this world empty handed and do not find favour with the Lord. (25)

Great warriors, who are very brave and could bear the brunt of arms without effort or care and would destroy all opponents after winning over various countries of the world and could control even drunken elephants with all their might. They could occupy many forts, the strongholds of enemy, and conquer the whole land with ease, but the same people are seen begging for the Lord's Support at the Lord's Court as He is the benefactor of all. Infact, He is the Master of the worldly falsehood (Maya) and the Lord-spouse of all the beings in the world. (26)

If someone were to conquer the devils and demons or even Sheshnag, the King Cobra, who is supposed (by some) to be supporting the (whole) Earth as per Hindu belief or who would remember the Lord all the time whether past, present or future even. They serve the Lord who has the power to create all the beings of the world whether on land or in the sea (waters) in no time. Even if there were gods, demons or ghosts whose good work wins applause and their sinful actions are washed away. However, the saints of the Lord move around with flying colours (with honour) whereas the clever and vily persons go down or insignificant and pale (unknown) before these holy saints. (27)

ਮਾਨਵ ਇੰਦ੍ਰ ਗਜਿੰਦ੍ਰ ਨਰਾਧਿਪ, ਜੋਨ ਤ੍ਰਿਲੋਕ ਕੋ ਰਾਜ ਕਰੈਗੇ ।
 ਕੋਟਿ ਇਸ਼ਨਾਨ ਗਜਾਦਿਕ ਦਾਨ, ਅਨੇਕ ਸੁਅੰਬਰ ਸਾਜਿ ਬਰੈਗੇ ।
 ਬ੍ਰਹਮ ਮਹੇਸ਼ੁਰ ਬਿਸਨੁ ਸਚੀ ਪਤਿ, ਅੰਤਿ ਫਮੇ ਜਮ-ਫਾਸਿ ਪਰੈਗੇ ।
 ਜੇ ਨਰ ਸ੍ਰੀ ਪਤਿ ਕੇ ਪ੍ਰਮ ਹੈ ਪਗ : ਤੇ ਨਰ ਫੇਰਿ ਨ ਦੇਹ ਧਰੈਗੇ । ੨੮

Manav Indra gajinder naradhip,
 joan trilok ko raj karaingai.
 Kot isnan gajaidik daan,
 anek soaunbar saj baraingai.
 Braham mahesar bisan sachi pat,
 ant phasai jam phas parangai.
 jo nar pati kai pram hai pag,
 te nar pher na deh dharai(n)gai. (28)

ਕਹਾ ਭਯੋ ਜਪ ਦੋਊ ਲੋਚਨ ਮੂੰਦਕੈ, ਬੈਠਿ ਰਹਿਓ ਬਕ-ਧਯਾਨ ਲਗਾਇਓ ।
 ਨ੍ਰੁਤ ਫਿਰਿਓ ਲੀਏ ਸਤਿ ਸਮੁੰਦ੍ਰਨ, ਲੋਕ ਗਇਓ ਪਰਲੋਕ ਗਵਾਇਓ ।
 ਬਾਸੁ ਕੀਓ ਬਿਖਿਆਨ ਸੋ ਬੈਠ ਕੇ, ਐਸੇ ਹੀ ਐਸ ਸੋ ਬੈਸ ਬਿਤਾਇਓ ।
 ਸਚਿ ਕਹੋ ਸੁਨ ਲੇਹੁ ਸਭੈ, ਜਿਨ ਪ੍ਰੇਮ ਕੀਓ ਤਿਨ ਹੀ ਪ੍ਰਭੂ ਪਾਇਓ । ੨੯

Kaha(n) bheiou douoo lochan moond kai,
 baith reho bak-dhian lagaieou.
 nahat phiriou liaesaati saat samundran,
 lok gevou pralok gavaieou.
 Baas kiou bikhian siunbaith kai,
 aisai hi ais so bais bataieon.
 saach kahun sunn liou sabhai,
 jin prem kion tin hi prabh paieou. (29)

ਕਾਹੂੰ ਲੈ ਪਾਹਨ ਪੂਜ ਧਰਿਓ ਸਿਰਿ, ਕਾਹੂੰ ਲੈ ਲਿੰਗੁ ਗਰੇ ਲਟਕਾਇਓ ।
 ਕਾਹੂੰ ਲਖਿਓ ਹਰਿ ਅਵਾਚੀ ਦਿਸਾ ਮਹਿ, ਕਾਹੂੰ ਪਛਾਹ ਕੋ ਸੀਸ ਨਿਵਾਇਓ ।
 ਕੋਊ ਬੁਤਾਨ ਕੋ ਪੂਜਤ ਹੈ ਪਸੁ ; ਕੋਊ ਮ੍ਰਿਤਾਨ ਕੋ ਪੂਜਨ ਧਾਇਓ ।
 ਕੂਰ ਕ੍ਰਿਆ ਉਰਤਿਓ ਸਭ ਹੀ ਜਗੁ ; ਸ੍ਰੀ ਭਗਵਾਨ ਕੋ ਭੇਦੁ ਨ ਪਾਇਓ । ੩੦

Kahun lai pahin pooj dhariou Sir,
 Kahu(n) lai ling gare latkaieou.
 Kahun lakhiou har avachi disa meh,
 kahu pachhai ko sees nivaieou.
 Kouoo butaan ko poojat hai pas(u),
 Kouoo mirtan ko poojan dhaieou.
 Koor kiria urjhieou sabh hi jug,
 Sri bhagwan ko bheid na paieou. (30)

The person, who become undisputed Kings, being masters of huge elephants and control the whole world, or some persons who bathe at many (crores of) holy places and give away elephants in alms, and get married at organised (functions) assemblies like swamber, Even gods like Brahma, Shiva, Vishnu or Indra with great powers finally get caught in the clutches of death. It is only few persons, who are immersed in the love of the Lord, by falling at the lotus-feet of the Lord and could save themselves from the cycle of births and deaths ; Apart from these all other great men undergo sufferings by going through the cycle of Rebirths. (28)

If someone were to close his eyes and with closed eyes like that of the crane, would pose to be busy with the love of the Lord, but all this would be of no avail. Even if someone were to bathe in all the Seven Seas of the world, or the holy places of worship connected with them, one would be wasting this life as well as the next (in the next world) as without the meditation of Lord's True Name all the effort would be wasteful. If someone develops love for the vices or sinful actions, with full knowledge, then the life would be a total loss or waste. O Brother ! Listen to me carefully, as this is true (a truthful matter). The person who has developed love of the Lord through the company of holy saints (Lord), has won over the lord Through Love. Rest all other efforts at meditation, bathing at holy places or penance are a sheer waste being fruitless and without any gain. (29)

Some persons have worshiped the Stones and Kept it on the head in reverence or someone has made Shiva's lingam out of stone and worn it round the neck like a garland. Some people have considered the Lord to be abiding in the south or someone else believes the Lord to be present in the West and bow before God present in Kaaba, the muslim holy place. Someone worships the Lord in the form of Statues of stone, while some others worship the graves, thinking the Lord to be present in the graveyard. So the whole world is engrossed in false and untrue practices but none has been able to lay his hands on the secrets of nature, or the Lord's secrets. (30)

ਅਕਾਲ ਉਸਤਤਿ
ਤ੍ਰ ਪ੍ਰਸਾਦਿ ॥ ਤੋਮਰ ਛੰਦ

ਹਰਿ ਜਨਮ ਮਰਨ ਬਿਹੀਨ । ਦਸ ਚਾਰ ਚਾਰ ਪ੍ਰਬੀਨ ।
ਅਕਲੰਕ ਰੂਪ ਅਪਾਰ । ਅਨਛਿੱਜ ਤੇਜ ਉਦਾਰ । ੩੧

Tav prasad Tomar Chhand

har janam maran biheen. das char char prabeen.
aklank roop apar. anchhij tej udar. (31)

ਅਨਭਿੱਜ ਰੂਪ ਦੁਰੰਤ । ਸਭ ਜਗਤ ਭਗਤ ਮਹੰਤ ।
ਜਸ ਤਿਲਕ ਭੂ ਭ੍ਰਿਤ ਭਾਨੁ । ਦਾਸ ਚਾਰ ਚਾਰ ਨਿਧਾਨ । ੩੨
anchij roop durant. sabh jagat bhagat mahant.
jas tilak bhu bhrith bhaan. das char char nidhan. (32)

ਅਕਲੰਕ ਰੂਪ ਅਪਾਰ । ਸਭ ਲੋਕ ਸੋਕ ਬਿਦਾਰ ।
ਕਲ ਕਾਲ ਕਰਮ ਬਿਹੀਨ । ਸਭ ਕਰਮ ਧਰਮ ਪ੍ਰਬੀਨ । ੩੩
aklank roop apar. sabh lok sok bidar.
kal kaal karam biheen. sabh karam dharam prabeen. (33)

ਅਨਖੰਡ ਅਤੁੱਲ ਪ੍ਰਤਾਪ । ਸਭ ਥਾਪਿਓ ਜਿਹ ਥਾਪ ।
ਅਨਖੇਦ ਭੇਦ ਅਛੇਦ । ਮੁਖਚਾਰ ਗਾਵਤ ਬੇਦ । ੩੪
ankhand atul pratap, sabh thapiou jeh thaap.
ankhed bheid achheid. mukhchar gavat Beid. (34)

ਜਿਹ ਨੇਤਿ ਨਿਗਮ ਕਹੰਤ । ਮੁਖ ਚਾਰ ਬਕਤ ਬਿਅੰਤ ।
ਅਨਭਿੱਜ ਅਤੁੱਲ ਪ੍ਰਤਾਪ । ਅਨਖੰਡ ਅਮਿਤ ਅਥਾਪ । ੩੫
jeh nait nigam kahant. mukh char bakat biant.
anbhij atul pratap. ankhand amit athap. (35)

ਜਿਹ ਕੀਨ ਜਗਤ ਪਸਾਰ । ਰਚਿਓ ਬਿਚਾਰਿ ਬਿਚਾਰਿ ।
ਅਨੰਤ ਰੂਪ ਅਖੰਡ । ਅਤੁੱਲ ਪ੍ਰਤਾਪ ਪ੍ਰਚੰਡ । ੩੬
jeh keen jagat pasar. rachiou bichar bichar.
anant roop akhand. atul pratap parchand. (36)

ਜਿਹ ਅੰਤ ਤੇ ਬ੍ਰਹਮੰਡ । ਕੀਨੇ ਸੁ ਚੈਦਰ ਖੰਡ ।
ਸਭ ਕੀਨ ਜਗਤ ਪਸਾਰ । ਅਬਿਯਕਤ ਰੂਪ ਉਦਾਰ । ੩੭
jeh and te brehmand. keenai se chonder khand.
sabh keen jagat pasar. abeiyyukat roop udar. (37)

**By the Grace of the Lord
Tommar Chhand**

The Lord is free from the cycle of births and deaths, and has all the knowledge of eighteen scholarly Studies (including Four Vedas, Six Shastras, Meemansa, Niace, Widia Smritis Purans, Ayur Ved, DhanurVed, Gandharav Ved, and Niti Shastra) being omni-scient ; O Lord ! You are free from blemish and are beyond our Comprehension (being Infinite); and Your resplendent beauty never fades (dies down) (31)

The Lord is pervading in a hidden form in all beings and is free from all vices, (Untouched) and is greatest manifestation of all the holy saints in the world. He is embodiment of praise, the support (mainstay) of Earth and the Sun and the treasure of eighteen occult powers (Sidhis). (32)

The Lord is blemishless and His Greatness and Vastness is beyond our comprehension. He is a destroyer of all wordly sorrows and is free from all worldly religious formalities (formal rituals), and is an expert exponent of all virtues and religious deeds. (33)

The Lord possesses an undivided and immeasurable mighty appearance (radiant form), and has placed in position all the possible activities, (everything is placed in proper position/ perspective for proper functioning). No one knows the secrets of the Lord (Nature's secrets) free from all sorrow and afflictions, whose praises are being sung by the four-faced god, Brahma through the recitation of Vedas. (34)

The Lord who is proclaimed by the Vedas as the greatest and Limitless Lord and who is Unappesable (unaffected), and is with immeasurable radiance and might appears indivisible, not capable of demarcation and beyond, positioned in space. (35)

The lord who has enacted this worldly drama, and has created all thoughts in their proper perspective, who is limitless and greatest but His might is indescribable and limitless. (36)

The Lord, who has created the whole Universe from the egg and then having created the fourteen regions, he has completed. His worldly drama and He has an in-describable form and bountiful beyond our reach. (37)

ਜਿਹ ਕੋਟਿ ਇੰਦ੍ਰ ਨ੍ਰਿਪਾਹ । ਕਈ ਬ੍ਰਹਮ ਬਿਸਨ ਬਿਚਾਰ ।
 ਕਈ ਰਾਮ ਕ੍ਰਿਸਨ ਰਸੂਲ । ਬਿਨ ਭਗਤਿ ਕੋ ਨ ਕਬੂਲ । ੩੮
 jeh kot Inder nirpah. kaiee braham bisan bichar.
 Kaiee Ram Krisan Rasool. Bin bhagat ko na kabool. (38)

ਕਈ ਸਿੰਧ ਬਿੰਧ ਨਗਿੰਦ੍ਰ । ਕਈ ਮੱਛ ਕੱਛ ਫਨਿੰਦ੍ਰ ।
 ਕਈ ਦੇਵੀ ਆਦਿ ਕੁਮਾਰਿ । ਕਈ ਕ੍ਰਿਸ਼ਨ ਬਿਸਨ ਅਵਤਾਰ । ੩੯
 kaiee sindh bindh nagwinder.
 kaiee machh kachh phanindar.
 Kaiee dev aad kumar. kaiee krisan bisan avtar. (39)

ਕਈ ਇੰਦ੍ਰ ਬਾਰ-ਬੁਹਾਰ । ਕਈ ਬੇਦ ਅਉ ਮੁਖਚਾਰ ।
 ਕਈ ਰੁੱਦ੍ਰ ਛੁੱਦ੍ਰ ਸਰੂਪ । ਕਈ ਰਾਮ ਕ੍ਰਿਸ਼ਨ ਅਨੂਪ । ੪੦
 Kaiee Indra bar-buhar. Kaiee Beid au mukhchar.
 Kaiee rudar chhudar sarup. kiee Ram Krishan anup. (40)

ਕਈ ਕੋਕ ਕਾਬਿ ਭਣੰਤ । ਕਈ ਬੇਦ ਭੇਦ ਕਹੰਤ ।
 ਕਈ ਸਾਸਤ੍ਰ ਸਿਮ੍ਰਿਤਿ ਬਖਾਨ । ਕਹੂੰ ਕਥਤ ਹੀ ਸੁ ਪੁਰਾਨ । ੪੧
 Kaiee kok kabie bhanat. kaiee Beid bheid kahant.
 Kaiee Sastar Smirati bakhan. Kahun kathat hi so puran. (41)

ਕਈ ਅਗਨ ਹੋਤ੍ਰ ਕਰੰਤ । ਕਈ ਉਰਧ ਤਾਪ ਦੁਰੰਤ ।
 ਕਈ ਉਰਧ-ਬਾਹੁ ਸੰਨਿਆਸ । ਕਈ ਜੋਗ ਭੇਸ ਉਦਾਸ । ੪੨
 Kaiee agan hotar karant. Kaiee urdh taap durant.
 kaiee urdh-baho saniyas. Kahin jog bhes udas. (42)

ਕਹੂੰ ਨਿਵਲੀ ਕਰਮ ਕਰੰਤ । ਕਹੂੰ ਪਉਨ-ਅਹਾਰ ਦੁਰੰਤ ।
 ਕਹੂੰ ਤੀਰਥ ਦਾਨ ਅਪਾਰ । ਕਹੂੰ ਜੋਗ ਕਰਮ ਉਦਾਰ । ੪੩
 Kahun neouli karan karanm. kahun paun-ahar durant.
 Kahun tirath daan apar. Kahun jag karam udar. (43)

ਕਹੂੰ ਅਗਨ ਹੋਤ੍ਰ ਅਨੂਪ । ਕਹੂੰ ਨਿਆਇ ਰਾਜ ਬਿਭੂਤ ।
 ਕਹੂੰ ਸਾਸਤ੍ਰ ਸਿਮ੍ਰਿਤ ਗੀਤਿ । ਕਹੂੰ ਬੇਦ ਸਿਉ ਬਿਪ੍ਰੀਤਿ । ੪੪
 Kahun agan hotar anup. kahun niaie raj bibhoot.
 kahun Sastar Smriti reet. Kahin Beid siun bipreet. (44)

ਕਈ ਦੇਸਿ ਦੇਸਿ ਫਿਰੰਤ । ਕਈ ਏਕ ਠੋਰ ਇਸਥੰਤ ,
 ਕਹੂੰ ਕਰਤ ਜਲ ਮਹਿ ਜਾਪ । ਕਹੂੰ ਸਹਤ ਤਨ ਪਰ ਤਾਪ । ੪੫
 Kaiee des des phirant. Kaiee ek thor isthant.
 Kahun karat jal meih jaap. Kahun sahit tan par tap. (45)

The Lord, who has created crores of (millions) gods like King Indra and then created many religions being according to Brahma and Vishnu (gods) beliefs. He has created Ram Krishna, and Rasool (Mohamad) but none, without the worship of the Lord, ever gets accepted in the Lord's court. (38)

The Lord has created many oceans, Sumer like mountains, big fish and tortoise or sheshnag (cobras), He has created many gods and their sons (Sons of Brahma) and has also created many incarnations like Krishna and Vishnu. (39)

There are many gods like Indra, Sweeping at the gates of the Lord, while there are many (innumerable) Vedas or gods like Brahma and mean faced (Weeping sons) Shivas while He has created many (charming) unique personalities like Rama and Krishna. (40)

Many study Kok-Shastra (Sex-literature) or other poetry while many others have brought out the importance of Vedas. (described the essence of Vedas) There are many others who explain the meaning of Shastras or Smritis (who Study the Shastras) while some narrate the sermons of puranas (Hindu Scriptures). (41)

There are some engaged in offering prayers through sacrificial fires while some others hang themselves upside down as a penance, there are some sanyasis (mendicants) who raise their arms in performing Yoga (penance of various types). There are many Yogis dressed (as per their sect) unlike the worldly people and roam around carelessly.(unmindful of others) (42)

There are some persons engaged in yogic exercises (with nose blocked) while many others perform difficult act of living on air (Yogic exercises involving control of breathing process) (without taking any solid food). Some others give alms (of various things like Gold, or costly items) at holy places of pilgrimage while some others are engaged in performing Yagna (sacrificial fires) with religious fervour. (43)

Somewhere we find people engaged in incomparable fire-worship (sacrificial) while somewhere else people are engaged in justice based on grandeur and beauty. At places the customs and traditions based on Shastras and smritis (Hindu books of lore) are being followed, whereas at places things are happening totally against the Vedas. (Instructions of Vedas). (44)

Some people are roaming around (far and wide) distant lands, while some others are stuck to a single place. (positioned) Some persons are engaged in prayers (worship) standing in waters, while some others bear the brunt of sunshine on their bodies.(45)

ਕਹੂੰ ਬਾਸ ਬਨਹਿ ਕਰੰਤ । ਕਹੂੰ ਤਾਪ ਤਨਹਿ ਸਹੰਤ ।
 ਕਹੂੰ ਗ੍ਰਿਹਸਤ ਧਰਮ ਅਪਾਰ । ਕਹੂੰ ਰਾਜ ਰੀਤਿ ਉਦਾਰ । ੪੬
 Kahun bass baneh karant. Kahun taap taneh sahan.
 Kahun grehsit dharam apar. Kahun raj-reet udar. (46)

ਕਹੂੰ ਰੋਗ ਰਹਤ ਅਭਰਮ । ਕਹੂੰ ਕਰਮ ਕਰਤ ਅਕਰਮ ।
 ਕਹੂੰ ਸੇਖ ਬ੍ਰਹਮ ਸਰੂਪ । ਕਹੂੰ ਨੀਤਿ-ਰਾਜ ਅਨੂਪ । ੪੭
 Kahun rog rehat abharam. Kahun karam karat akaram.
 Kahun seikh braham Sarup. Kahunneet raj anup. (47)

ਕਹੂੰ ਰੰਗ ਸੰਗ ਬਿਹੀਨ । ਕਹੂੰ ਏਕ ਭਗਤਿ ਅਧੀਨ ।
 ਕਹੂੰ ਰੰਕ ਰਾਜਕੁਮਾਰ । ਕਹੂੰ ਬੇਦ ਬਿਆਸ ਅਵਤਾਰ । ੪੮
 Kahun rog sog biheen. Kahun ek bhagat adheen.
 Kahun runk rajkumar. Kahun Beid bias avtar. (48)

ਕਈ ਬ੍ਰਹਮ ਬੇਦ ਰਟੰਤ । ਕਈ ਸੇਖ ਨਾਮ ਉਚਰੰਤ ।
 ਬੈਰਾਗਿ ਕਹੂੰ ਸਨਿਆਸਿ । ਕਹੂੰ ਫਿਰਤ ਰੂਪ ਉਦਾਸਿ । ੪੯
 Kaiee braham Beid ratant. Kaiee Seikh naam uchrant.
 bairag kahun saniyas. Kahun phirat roop udass. (49)

ਸਭ ਕਰਮ ਫੋਕਟ ਜਾਨ । ਸਭ ਧਰਮ ਨਿਹਫਲ ਮਾਨ ।
 ਬਿਨੁ ਏਕ ਨਾਮ ਅਧਾਰ । ਸਭ ਕਰਮ, ਭਰਮ ਬਿਚਾਰ । ੫੦
 Sabh karan phokat jaan. sabh dharam nephal maan.
 bin ek naam adhar. Sabh karam bharam bichar. (50)

ੜ ਪ੍ਰਸਾਦਿ ॥ ਲਘੁਨਰਾਜ ਛੰਦ
 ਜਲੇ ਹਰੀ । ਥਲੇ ਹਰੀ । ਉਰੇ ਹਰੀ । ਬਨੇ ਹਰੀ । ੫੧
Tav Parsad. Laghuraj Chhand
 Jale hari. Thale hari. Urai hari. banai hari. (51)

ਗਿਰੇ ਹਰੀ । ਗੁਫੇ ਹਰੀ । ਛਿਤੇ ਹਰੀ । ਨਭੇ ਹਰੀ । ੫੨
 girai hari. guphai hari. Chhitai hari. Nabhai hari. (52)

ਈਹਾ ਹਰੀ । ਉਹਾ ਹਰੀ । ਜਿਮੀ ਹਰੀ । ਜਮਾ ਹਰੀ । ੫੩
 eehan hari. Uhan hari. jimi hari. jama hari. (53)

ਅਲੇਖ ਹਰੀ । ਅਭੇਖ ਹਰੀ । ਅਦੇਖ ਹਰੀ । ਅਦ੍ਵੈਖ ਹਰੀ । ੫੪
 alekh hari. abhekh hari. adekh hari. advaikh hari. (54)

Some people settle down in jungles, while some others bear the effects of heat on the body. Some people believe in leading a householder's life, (as a religious duty), while Some others lead a life of a beautiful statesman. (based on large-hearted statesmanship). (46)

Some people (places) are devoid of (free from sorrow) afflictions and illusions (suspicion), while at other places some sinful actions (not worth performing) are being enacted. There are some divine type Sheshnag (somewhere) while there are some statesman beyond our praise. (there is some statesmanship worth our praise) (47)

There are some people (places) free from all sorrow and afflictions and at some other places some people are immersed in Lord's worship only. There are some poor people penniless where as there are other highly rich and princely persons. There are at places incarnations of Ved Vyas (Scholars of Vedas) (48)

Many Brahmas are narrating Vedas, while many Sheshnags (Cobras with thousand fangs) are reciting True Name (of the Lord). There are innumerable mendicants, Vairagis and Sanyasis while there are some others devoid of worldly attachments and engaged in penance. (49)

All these acts and functions (mentioned earlier) are fruitless and futile, Consider all such religious functions as worthless, as all other activities except recitation of True Name and its support are our whims and fancies. (not worthwhile) (50)

**“By the grace of the Lord”
“Lag Naraj Chhand”**

The Lord is pervading all the oceans (waters); the Lord is present in all the lands; the Lord is perceived within the heart, while the Lord is pervading all the jungles. (in the woods). (51)

The Lord is present on the mountains; the Lord is seen equally in the caves; the Lord is present on the Earth, and the Lord is also pervading all the skies. (ethereal space). (52)

The Lord is present in this Universe and He is also present in the next world; The Lord is pervading all the lands while he is equally perceived in the skies. (53)

The Lord is beyond description (indescribable), and He is free from any faith (Uncommitted); the Lord is without blemish (flaws); the Lord is devoid of dual-mindedness. (54)

ਅਕਾਲ ਹਰੀ । ਅਪਾਲ ਹਰੀ । ਅਛੇਦ ਹਰੀ । ਅਭੇਦ ਹਰੀ । ੫੫
akal hari. apal hari. achhed hari. abhed hari. (55)

ਅਜੰਤ੍ਰ ਹਰੀ । ਅਮੰਤ੍ਰ ਹਰੀ । ਸੁਤੇਜ ਹਰੀ । ਅਤੰਤ੍ਰ ਹਰੀ । ੫੬
ajantar hari. amantar hari. sufej hari. atantar hari. (56)

ਅਜਾਤਿ ਹਰੀ । ਅਪਾਤਿ ਹਰੀ । ਅਮਿੱਤ੍ਰ ਹਰੀ । ਅਮਾਤ ਹਰੀ । ੫੭
ajat hari. apat hari. amitar hari. amat hari. (57)

ਅਰੋਗ ਹਰੀ । ਅਸੋਗ ਹਰੀ । ਅਭਰਮ ਹਰੀ । ਅਕਰਮ ਹਰੀ । ੫੮
arog hari. asog hari. abharam hari. akaram hari. (58)

ਅਜੈ ਹਰੀ । ਅਭੈ ਹਰੀ । ਅਭੇਦ ਹਰੀ । ਅਛੇਦ ਹਰੀ । ੫੯
ajai hari. abhai hari. abhed hari. achhed hari. (59)

ਅਖੰਡ ਹਰੀ । ਅਭੰਡ ਹਰੀ । ਅਡੰਡ ਹਰੀ । ਪ੍ਰਚੰਡ ਹਰੀ । ੬੦
akhand hari. abhand hari. adand hari. Prachand hari. (60)

ਅਤੇਵ ਹਰੀ । ਅਭੇਵ ਹਰੀ । ਅਜੇਵ ਹਰੀ । ਅਛੇਵ ਹਰੀ ੬੧
atev hari. abhed hai. ajev hari. achhev hari. (61)

ਭਜੋ ਹਰੀ । ਥਪੋ ਹਰੀ । ਤਪੋ ਹਰੀ । ਜਪੋ ਹਰੀ । ੬੨
Bhajo hari. Thapo hari. Tapo hari. Japo hari. (62)

ਜਲਸ ਤੁਹੀ । ਥਲਸ ਤੁਹੀ । ਨਦਿਸ ਤੁਹੀ । ਨਦਸ ਤੁਹੀ । ੬੩
Jalas tuhi. Thalass tuhi. Nadis tuhi. nadas tuhi. (63)

ਬ੍ਰਿਛਸ ਤੁਹੀ । ਪਤਸ ਤੁਹੀ । ਛਿਤਸ ਤੁਹੀ । ਉਰਧਸ ਤੁਹੀ । ੬੪
Brichhas tuhi. Patas tuhi. Chhitas tuhi. Urdas tuhi. (64)

ਭਜਸ ਤੁਹੀ । ਭਜਸ ਤੁਐ । ਰਟਸ ਤੁਐ । ਠਟਸ ਤੁਐ । ੬੫
Bhajas tiuang bhajas tuang Ratas tiang. Thatas tuang. (65)

ਜਿਮੀ ਤੁਹੀ । ਜਮ' ਤੁਹੀ । ਮਕੀ ਤੁਹੀ । ਮਕ' ਤੁਹੀ । ੬੬
Jimi tuhi. jaman tuhi. maki tuhi. makan tuhi. (66)

The Lord is unaffected by death (not controlled by the god of death), the Lord is impregnable and none and none could know the Lord's secrets. (secrets of Nature) (55)

The Lord is free from mystical jugglery, the Lord is above all magic or charm ; the Lord is resplendent with grandeur, the Lord is unaffected by any magic or charm ; the Lord is resplendent with grandeur, the Lord is unaffected by any magic-spell. (56)

The Lord is casteless (Unborn) and He has no creed or does not belong to any clan ; the Lord has no friend and has no mother either. (57)

The Lord is free from all ills and He is above all sorrow (bereavement or lamentation); the Lord is free from all whimsical beliefs and the Lord is equally free from all activities (destiny) or not pre-destined. (58)

The Lord is Invincible (unconquerable), the Lord is free from fear (fearless); the Lord is free from discrimination (identity); the Lord is also impregnable. (indestructible). (59)

The Lord is indivisible and cannot be defamed, and the Lord is full of grandeur. (all-mighty). (60)

The Lord is the greatest (mighty) and none could know Lord's secrets the Lord is Unconquerable and He is beyond discrimination. (impregnable). (61)

Let us worship the Lord let us in bibe the Lord's love in the heart, let us perform penance for the Lord (pray to Him) ; and remember the Lord. (recite His True Name). (62)

O Lord ! You are in the oceans, You are in the lands, You are in the rivers and the oceans equally. (To represent the waters, the land, the rivers and the Oceans). (63)

Your presence is seen in the trees, the leaves ; You respresent the Earth and even the Skies (You are present in the trees, leaves the Earth or the Skies). O Lord! I worship You ; I pray to You ; and I concentrate on You alone in my mind. (65)

O Lord ! You represent the land, the Sky, You are the owner of the house and You are the house itself. (66)

ਅਭੂ ਤੁਹੀ । ਅਭੈ ਤੁਹੀ । ਅਭੂ ਤੁਹੀ । ਅਭੈ ਤੁਹੀ । ੬੭
 abhu tuhi. achhu tuhi. aphu tuhi. achhai tuhi. (67)

ਜਤਸ ਤੁਹੀ । ਬਤਸ ਤੁਹੀ । ਗਤਸ ਤੁਹੀ । ਮਤਸ ਤੁਹੀ । ੬੮
 jaras tuhi. bartas tuhi. gatas tuhi. matas tuhi. (68)

ਤੁਹੀ ਤੁਹੀ । ਤੁਹੀ ਤੁਹੀ । ਤੁਹੀ ਤੁਹੀ । ਤੁਹੀ ਤੁਹੀ । ੬੯
 tuhi tuhi. tuhi tuhi. tuhi tuhi. tuhi tuhi. (69)

ਤੁਹੀ ਤੁਹੀ । ਤੁਹੀ ਤੁਹੀ । ਤੁਹੀ ਤੁਹੀ । ਤੁਹੀ ਤੁਹੀ । ੭੦
 tuhi tuhi. tuhi tuhi. tuhi tuhi. tuhi tuhi. (70)

ਤ੍ਵ ਪ੍ਰਸਾਦਿ ॥ ਕਬੀਤ

ਖੂਕ ਮਲਹਾਰੀ , ਰਾਜ ਗਦਰਾ ਬਿਭੂਤ ਧਾਰੀ ;
 ਗਿਦੂਆ ਮਸਾਨ ਬਾਸ । ਕਰਿਓਈ ਕਰਤ ਹੈ ।
 ਘੁਘੂ ਮਤਬਾਸੀ, ਲਗੇ ਡੋਲਤ ਉਦਾਸੀ ਮ੍ਰਿਗ ;
 ਤਰਵਰ ਸਦੀਵ ਮੇਨ, ਸਾਪੇ ਈ ਮਰਤ ਹੈ ।
 ਬਿੰਦ ਕੇ ਸਧੋਯ, ਤਾਹਿ ਹਜਿ ਕੀ ਬਭੋਯਾ ਦੇਤ ;
 ਬੰਦਰਲ ਸਦੀਵ ਧਾਇ, ਨਾਗੇ ਹੀ ਫਿਰਤ ਹੈ ।
 ਅੰਗਨਾ ਅਧੀਨ ਕਾਮ, ਕੋਧ ਮੈ ਪ੍ਰਬੀਨ ;
 ਏਰਕ ਗਿਆਨ ਕੇ ਬਿਹੀਨ, ਛੀਨ ਕੈਸੇ ਕੇ ਭਰਤ ਹੈ । ੭੧

Tav Prasad Kabit

Khuk malhari, gaj gadra bibhoot dhari .
 gidna masan bas karoiee karat hai.
 ghughi matbasi, lagai dolat udasi mrig.
 bind ke sadheiya, tahe(n) heej ki badeiya deit.
 bandra sadeev paie(n) na(n)ge ei phirat hai.
 angna adheen kaam , karod mein prabeen.
 ek gyan ke biheen, chheen kaisai ko karat hai. (71)

O Lord ! You are free from birth (are not born) and You are fearless ; You are beyond our reach (cannot be touched) ; You are free from destruction (extinction). (67)

O Lord ! You represent celibacy (chastity) You alone represent fasting ; You alone represent movement (velocity) and You represent knowledge also. (68)

O Lord ! It is Your existence alone, You alone ; You alone, You alone. Your existence alone, You alone ; You alone, You alone. (We perceive You everywhere). (69)

O Lord ! It is all Your existence, You alone, You alone, You alone. Your existence alone, You alone ; You alone and Your presence only everywhere. (You are omni-present) (70)

Through the Grace of the Lord Kabit (Poetic Description)

If Salvation could be attained in filth the pig always eats garbage ; (if salvation lies in rubbing ash on body), then the elephant and donkey are always throwing dust on their bodies (lying in dust) ; if Salvation is gained in the graveyard then the jackals always roam around in the graves. (Salvation cannot be gained by such futile efforts) (Why cannot jackals, donkeys, elephants or pigs gain salvation ?) In case Salvation lies in abiding in monastery (hermitage) the owls always hang around such places ; If Salvation is to be gained by visiting places (travelling around) then animals like deer are roaming around like (udasis) hermits. If salvation lies in observing Silence, then the trees die down in their Silent Stillness. If Salvation lies in controlling Sex (subduing Sexual desires like celibates) the eunuch would be rewarded with Salvations. If moving bare footed could bring Salvation, then monkeys, always moving barefeet, should gain Salvation ?) Similarly the persons, serving the woman-folk (fair sex) and engrossed in worldly pleasures like sexual desires, anger or other vicious thoughts, without the Knowledge of the Lord, could never cross the ocean of life successfully. (How could ordinary human being with all his failings gain salvation ?) (1-71)

ਭੂਤ ਬਨਚਾਰੀ, ਛਿਤ ਛਉਨਾ ਸਭੈ ਦੁਧਾਰੀ ; ਪਉਨ ਕੇ ਅਹਾਰੀ, ਸੁ ਭੁਜੰਗ ਜਾਨੀਅਤੁ ਹੈ ।
 ਤ੍ਰਿਣ ਕੇ ਭਛਾ, ਧਨ ਲੋਭ ਕੇ ਤਜੀਯਾ ; ਤੇ ਤੋਂ ਗਊਅਨ ਕੇ ਜੱਯ, ਬ੍ਰਿਖ-ਭਯਾ ਮਾਨੀਅਤੁ ਹੈ ।
 ਨਭ ਕੇ ਉਡਯਾ, ਤਾਹਿ ਪੰਛੀ ਕੀ ਬਡਯਾ ਦੇਤ ; ਬਗੁਲਾ, ਬਿਡਾਲ ਬ੍ਰਿਕ ਧਿਆਨੀ ਨਾਨੀਅਤੁ ਹੈ ।
 ਜੇਤੇ ਬਡੇ-ਗਿਆਨੀ, ਤਿਨੇ ਜਾਨੀ ਪੈ ਅਖਾਨੀ ਨਾਹਿ ; ਐਸੇ ਨ ਪ੍ਰਪੰਚ, ਮਨਿ ਭੂਲਿ ਆਨੀਅਤੁ ਹੈ । ੭੨

Bhoot banchari, cheit chhouna sabhai doodhadhari.

pavan ke ahari, so bhujang janiat hai.
 trin ke bhachhehia, dham lobh ke tajeiya.
 te tou goon ke jaieya, brikh-pheiya maniathain.
 nabh ke udeiya, tahan panchhi ki badaiya det.
 bagula birral, brick dhiani maniat hai.
 jaitai bade gyani, tenai jani pai bakhani.
 aisai na prapanch, mai bhool aniyat hai. (72)

ਭੂਮਿ ਕ ਬੀਸਯਾ, ਤਾਹਿ ਭੂਚਰੀ ਕੇ ਜੱਯਾ ਕਹੈ ; ਨਭ ਕੇ ਉਡੰਯਾ, ਸੋ ਚਿਰੰਯਾ ਕੇ ਬਖਾਨੀਐ ।
 ਫਲ ਕੇ ਭਛੱਯਾ, ਤਾਹਿ ਬਾਦਰੀ ਕੇ ਜੱਯਾ ਕਹੈ ; ਆਦਿਸ ਫਿਰੱਯਾ, ਤੇ ਤੋਂ ਭੂਤ ਕੈ ਪਛਾਨੀਐ ।
 ਜਲ ਕੇ ਤਰਯਾ ਕੇ, ਗੰਗੋਰੀ ਸੀ ਕਹਤ ਜਗ ; ਆਗ ਕੇ ਭਛੰਯਾ, ਸੋ ਚਕੋਰ ਸਮ ਮਾਨੀਐ ।
 ਸੂਰਜ ਸਿਵੱਯਾ, ਤਾਹਿ ਕਉਲ ਕੀ ਬਡੱਯਾ ਦੇਤ ; ਚੰਦ੍ਰਮਾ ਸਿਵੱਯਾ ਕੇ, ਕਵੀ ਕੈ ਪਹਿਚਾਨੀਐ । ੭੩

Bhoom ke baseiya, tahain bhuchari ke jeya kehai.

Nabh ke udeiya, so chireya ke bakhaniai.
 phal ke bhachheiya, tahein bandri ke jeya keha (n)
 adis phiriya, te tou bhoot kai pachhaniai.
 jal ke treya, ko gageri si kehat jag.
 aag ke bhachheiya, so chakar suni maniai.
 sooraj saveija, tahein kaul ki badeiya deit.
 Chandrima saveiya ko, kais kai peh chania. (73)

ਨਰਾਇਨ ਕੱਛ ਮੱਛ, ਤੇ'ਦੁਆ ਕਹਤ ਸਭ ; ਕਉਲਨਾਭਿ, ਕਉਲ ਜਿਹ ਤਾਲ ਮੈ ਰਹਤੁ ਹੈ ।
 ਗੋਪੀਨਾਥ-ਗੁਜਰ, ਗੋਪਾਲ ਸਬੈ ਧੋਨਚਾਰੀ ; ਰਿਖੀਕੇਮ ਨਾਮ ਕੇ, ਮਹੰਤ ਲਹੀਅਤੁ ਹੈ ।
 ਮਾਧਵ ਭਵਰ ਐ ਅਟੇਰੂ, ਕੋ ਕਨੱਯਾ ਨਾਮ ; ਕੰਮ ਕੇ ਬਧੱਯਾ, ਜਮਦੂਤ ਅਹੀਅਤੁ ਹੈ ।
 ਮੂੜ੍ਹੇ ਰੂਤ੍ਰਿ ਪੀਟਤ, ਨ ਗੂੜ੍ਹਤਾ ਕੋ ਭੇਦ ਪਾਵੈ ; ਪੂਜਤ ਨ ਤਾਹਿ, ਜਲ ਕੇ ਰਾਖੇ ਰਹੀਅਤੁ ਹੈ । ੭੪

Naraiyan kachh machh, taindua kehat sabh.

Kaulnabhi, kaul jeya tal mein rahutu hai.
 Gopinath-Goojar, Gopal sabhi dhanchari.
 rikhikes naam kai, mahant lahiat hain.
 madhav Bhavar ai ateru, ko kaneya naam.
 kans ko badheiya, jamdoot kehiyat hain.
 moor(h) roor (h) peetat, na goorta ko bhed pavai(N)
 Poojat na tahe, ja ke rakhai rehiai hain. (74)

The ghosts (evil spirits) roam around the jungles (foresets) while all the children of the surface of the Earth are sustained (kept alive) by the mother's milk ; the animals living on air (seeking sustenance from the air) are called snakes, whereas the grass-eaters and those persons free from the greed of money or material possessions, are to be considered the male off-springs of the cows (as they are supposed to be working continuously without any greed). The persons, soar high in the skies (due to their occult powers), desires to be praised, the approbation of the birds. The cranes, Tom-cats and wolves are to be called meditators (engaged in meditation) as they are always concentrating (on their pray with closed eyes with full concentration). All the great thinkers and scholars have realised the true value of these hypocrite displays (shows) but have not explained it to others (as such we say with authority). As such we should not inculcate such deceitful (hypocrisy) thoughts in our mind even by default. (72)

The persons abiding on land are called products of earth (like herbs, grass or bandicoot rat), whereas those soaring high on the skies are to be called sparrows, while those sustaining themselves on fruits should be called the offspring of monkeys, whereas those persons moving unseen around (unperceptibles) are to be considered ghosts. The creatures floating in water are called by the world water-weaves (the creature flying in the air make its cobweb on the surface of water only). The person taking fire as the food (fire-eater) should be considered like the partridge ; the worshipper of the Sun deserves the praise of a lotus-flower while the worshipper of moon should be considered like the lotus-flower (as these flowers blossom forth on the sight of the Sun and Moon). (73)

If we were to call all creatures living in water as 'Narayan' (god) then all the tortoise, fish and octopus are to be called as Narayan (if god Vishnu is to be called the lotus-chord. In fact, Is the pond, where lotus-flowers are found blossoming, not considered as lotus-chord ? If the sublime-Lord is to be called Gopinath, then are all the milk-men, and the cowboys maintaining cow-herds not the spouses of the milk maids ? If Rishikesh is the name of such a person, then there are many monks seen being called Rishikesh. (If the person is called Madhav, Krishna of Yadav dynasty) then the black-bee is also called Madhav. If He is called Kanaiya, then the cob-web with long legs is also called Kanaiya. (If He were to be called the killer of Kanas), then the Yama, killer of Kanas is to be called Kanas-killer. In fact, the ignorant people only carry on the tradition (convention), being followers of old traditions (beaten-path) but they do not realise (follow), the knowledgeable persons mind (the hidden meaning), as they do not worship the Lord-saviour, who protects us all in the world. (74)

ਬਿਸੁਪਾਲ ਜਗਤ ਕਾਲ, ਦੀਨ ਦਿਆਲ ਬੇਰੀ ਸਾਲ ; ਸਦਾ ਪ੍ਰਤਿਪਾਲ, ਜਮ ਜਾਲ ਤੇ ਰਹਤੁ ਹੈ ।
 ਜੋਗੀ ਜਟਾਧਾਰੀ, ਸਤੀ ਸਾਰੇ ਬਡੇ ਬ੍ਰਹਮਚਾਰੀ ; ਧਿਆਨ ਕਾਜ ਭੂਖ, ਪਿਆਸ ਦੇਹ ਪੈ ਸਹਤੁ ਹੈ ।
 ਨਿਉਲੀ ਕਰਮ ਜਲ ਹੋਮ, ਪਾਵਕ ਪਵਨ ਹੋਮ ; ਅਧੋ-ਮੁਖ ਏਕ ਪਾਇ, ਨਾਢੇ ਨ ਬਹਤੁ ਹੈ ।
 ਮਾਨਵ ਫਨਿੰਦ ਦੇਵ, ਦਾਨਵ ਨ ਪਾਵੈ ਭੇਦ ; ਬੇਦ ਐ ਕਤੇਬ ਨੇਤਿ ਨੇਤਿ ਕੈ ਕਹਤੁ ਹੈ । ੭੫

Bispal jagat kal, deen dial beri saal.

Sada pritpal, jam jaal te rehat hain.

Jogi jatadhari, sati sarai bade brahmchari.
 dhian kaaj bhookh, pias deh pai sehat hain.
 neauli karam jal hom, pavak pavan hum (n).
 adho-mukh ek paie, thandhe na behat hain.
 manav phanind dev, danav na pavain bhed.
 Beid au kateb nait nait ko kehat hai. (75)

ਨਾਚਤ ਫਿਰਤ ਮੋਰ, ਬਾਦਰ ਕਰਤ ਘੋਰ ; ਦਾਮਿਨੀ ਅਨੇਕ ਭਾਉ, ਕਰਿਓ ਈ ਕਰਤੁ ਹੈ ।
 ਚੰਦ੍ਰਮਾ ਤੇ ਸੀਤਲ, ਨ ਸੂਰਜ ਤੇ ਤਪਤ ਤੇਜ ; ਇੰਦ੍ਰ ਸੌ ਨ ਰਾਜਾ, ਭਵ ਭੂਮਿ ਕੋ ਕਰਤੁ ਹੈ ।
 ਸਿਵ ਸੇ ਤਪਸੀ ਆਦਿ, ਬ੍ਰਹਮਾ ਸੇ ਨ ਬੇਦਚਾਰੀ ; ਸਨਤ ਕੁਮਾਰ ਸੀ, ਤਪਸਿਆ ਨ ਅਨਤੁ ਹੈ ।
 ਗਿਆਨ ਕੇ ਬਿਹੀਨ, ਕਾਲ ਫਾਸ ਕੇ ਅਧੀਨ ; ਸਦਾ ਜੁਗਨ ਕੀ ਚਉਕਾਰੀ, ਫਿਰਾਏ ਈ ਫਿਰਤੁ ਹੈ । ੭੬

nachat phirat mor, Badar karat ghor.

damini anek bhaou, kario eei karat hain.

Chandrima te seetal, na Suraj te tapat tej.
 Indra so (n) raja, bhav bhoom ko karat hain.
 Shiv se tapsi aad, Brahma se na Beidchari.
 Sanat Kumar se, tapasiya na anat hain.
 gyan ke bahin, kal phas ke adheen.
 sada jugan ke chokari, phiraie eei phirat hain. (76)

ਏਕ ਸਿਵ ਭਏ, ਏਕ ਗਏ ਏਕ ਫੇਰ ਪਏ ; ਰਾਮਚੰਦ੍ਰ, ਕ੍ਰਿਸ਼ਨ ਕੇ, ਅਵਤਲਰ ਹੀ ਅਨੇਕ ਹੈ ।
 ਬ੍ਰਹਮਾ ਅਰੁ ਬਿਸਨੁ ਕੇਤੇ, ਬੇਦ ਐ ਪੁਰਾਨ ਕੇਤੇ ; ਸਿੰਮ੍ਰਿਤ ਸਮੂਹਨ ਕੇ, ਹੁਇ ਹੁਇ ਬਿਤਏ ਹੈ ।
 ਮੋਨਦੀ ਮਦਾਰ ਕੇਤੇ, ਅਸੁਨੀ ਕੁਮਾਰੇ ਕੇਤੇ ; ਅਸੀਂ ਅਵਤਾਰਾ ਕੇਤੇ, ਕਾਲਬਾਸਿ ਪਏ ਹੈ ।
 ਪੀਰ ਐ ਪਿਕਾਬਰ, ਕੇਤੇ ਗਨੇ ਨ ਪਰਤ ਏਤ ; ਭੂਮਿ ਹੀ ਤੇ ਹੁਇ ਕੇ, ਫਰਿ ਭੂਮਿ ਹੀ ਮਿਲਏ ਹੈ । ੭੭

Eik Siv bhaie, ek gaie eik pher bhaie.

Ram Chander, Krishan ke avtar bhi anek hain.

Brahma ar Bisan ketai, Beid aur Puran ketai.

smirat samoohan ke, hoiai hoie bitaie hain.

Mondi madar ketai, asuni kumar ketai.

ansa avtar ketai, kaalbas bhaie hain.

Peer an pitambar, ketai ganai na parat eitai.

bhoom hi te horai kai, pher bhoom hi milaie hain. (77)

If the Lord is the sustainer of the Universe, and is the destroyer of the world as well. (cause of destruction) ; He is kindless to the helpless people and is the cause of sorrow (harbinger of suffering) for the enemies (oppressors) ; He is the sustainer of all times, and is free from the bondage of Yama. There are some others, Yogis, celibates, chaste and those observing celibacy, who bear lot of afflictions due to (bodily) hunger or thrust of the body. There are many who perform yogic exercises to gain knowledge (about Lord's secrets) and perform Yagnas connected with water, fire and air (fire-worship) or perform penance hanging with upside down (face downwards) or standing on one leg. But none have been able to decipher Lord's secrets, including men, Sheshnag, cobra, gods and demons whole Vedas and Katebs (Koran or semetic books) describe Himass the greatest , beyond our Comprehension. (75)

(If we were to attain the Lord by dancing in His worship) then the peacock is always dancing around ; (if the Lord were to be attained by blowing the trumpet) then the clouds are thundering ; (if we were to gain union with the Lord) with the amorous of Lord Krisna with milkmaids) then pst time the lightening is making Similar gesticulations. (If we were pastime to attain the Lord by observing peaceful behaviour) (being peace-loving), then there is none else cooler (sober) than the moon; (if the Lord could be attained by bearing the heat) (warmth) then there is nothing more radiant than the Sun. If we were to gain unity with the Lord by amassing wealth like a King (filling the coffers of others with wealth like a king) then there is no other greater king than god indra, who is filling the world and Earth with riches. (If we were to gain proximity with the Lord by performing penance) then there is no other greater scholar of Vedas than the god Brahma : (if the Lord is attained by devotional austerity) then there is no other greater ascetic than Sanat Kumar engaged in penance. Infact people without knowledge are always engrossed in the cycle of births and deaths, being caught in the noose of death. (such ignorant people are engrossed in the cycle of Rebirths during various Yognas). (76)

The god Shiva used to exist once, but then He was taken away, then again He was born and went away. Similarly there were many incarnations of Ram Chander and Krishna ; there were many (gods) like Brahma and Vishnu. There were many Vedas and Puranas (Hindu books of lore) and there were equally many collections of Smritis, which existed once, and then disappeared. Then many protectors of religion appeared on the scene like Moivandeen and Nadar Sheikh Kanoji ; there came many people like Ashvini Kumar and incarnations of Aush who existed and then were taken away by death from the world. There were innumerable Pirs and prophets, whose count cannot be maintained ; they appeared on the worldly by Scene and Then went away and got mingled with the dust. (77)

ਜੋਗੀ ਜਤੀ ਬ੍ਰਹਮਚਾਰੀ, ਬਡੇ ਬਡੇ ਛਤ੍ਰਧਾਰੀ ; ਛਤ੍ਰ ਕੀ ਹੀ ਛਾਇਆ, ਕਈ ਕੋਸ ਲੈ ਚਲਤ ਹੈ ।
 ਬਡੇ ਬਡੇ ਰਾਜਨ ਕੇ, ਦਾਬਿਤ ਫਿਰਤਿ ਦੇਸ ; ਬਡੇ ਬਡੇ ਰਾਜਨ ਕੇ, ਦੁਪ ਕੇ ਦਲਤੁ ਹੈ ।
 ਮਾਨ ਸੇ ਮਹੀਪ, ਅਉ ਦਿਲੀਪ ਕੈਸੇ ਛਤ੍ਰਧਾਰੀ ; ਬਡੇ ਅਭਿਮਾਨ, ਭੁਜ ਦੰਡ ਕੇ ਕਰਤ ਹੈ ।
 ਦਾਰਾ ਸੇ ਦਲੀਸਤ, ਦੁਰਜੋਧਨ ਸੇ ਮਾਨਧਾਰੀ ; ਭਗਿ ਭੋਗਿ ਭੂਮਿ, ਅਤਿ ਭੂਮਿ ਮੈ ਮਿਲਤ ਹੈ । ੭੮

Jogi jati Brahamchhari, bade bade chhatardhari.
 Chhattar hi ki Chhaya, kaiee kos lou chalat hain.
 bade bade rajan ki, dabit phirat des.
 bade bade rajan kai, darup ko chalat hain.
 maan se maheep, au dalip kaisai chhatardhari.
 bade abhiman, bhuj dhand ke karat hain.
 dara sr dalisat, duryodhan se mandhari.
 bhog bhog bhoom, ant bhoom mein milat hain. (78)

ਸਿਜਦੇ ਕਰੇ ਅਨੇਕ, ਤੋਪਚੀ ਕਪਟ ਭੇਸ ; ਪੋਸਤੀ ਅਨੇਕ ਦਾ, ਨਿਵਾਵਤ ਹੈ ਸੀਸ ਕੇ ।
 ਕਹਾ ਭੀਓ ਮੰਲ, ਜੈ ਪੈ ਕਾਡਤ ਅਨੇਕ ਡੰਡ ; ਸੋ ਤੋ ਨ ਡੰਡ ਤ, ਅਸਟਾਗ ਅਥਿਤੀਸ ਕੈ ।
 ਕਹਾ ਭੀਓ ਰੋਗੀ, ਜੋ ਪੈ ਡਰਾਯੋ ਰਹਯੋ ਉਰਧੁ ਮੁਖਿ ; ਮਨ ਹੈ ਨਾ ਮੂੰਜ, ਨਿਹੁਰਾਯੋ ਆਦਿ ਈਸ ਕੈ ।
 ਕਾਮਨਾ ਅਧੀਨ, ਸਦਾ ਦਾਮਨਾ ਪ੍ਰਬੀਨ ; ਏਕ ਭਾਵਨਾ ਬਿਹੀਨ, ਕੈਸੇ ਪਾਵੈ ਜਗਦਸਿ ਕੋ । ੭੯

Sijde kare anek, topchi kapat bhes.
 posti anek da, na nivavat hai sees ko.
 Kaha bhiou mal, you pai kadhat anek dand.
 so tou na dandof, astang abtees ko.
 Kaha bhiou rogi, jo pai daron reho urdh mukh.
 man te na moond, neharish and ees ki.
 Kamna adheen, sada damna parbean.
 eho bhavna bahin, kaisai pavai jagdees koi. (79)

ਸੀਸ ਪਟਕਤ, ਜਾਕੇ ਕਾਨ ਮੇ ਖਜੂਰਾ ਧਸੈ ; ਮੂੰਡ ਛਟਕਤ, ਮਿਤ੍ਰ ਪੁੱਤ੍ਰ ਹੂੰ ਕੇ ਸੋਕ ਸੋ ।
 ਆਕ ਕੋ ਚਰੱਯਾ, ਫਲ ਫੂਲ ਕੋ ਭਛੱਯਾ ; ਸਦਾ ਬਨ ਕੋ ਭ੍ਰਮੱਯਾ, ਅਉਰ ਦੂਸਰੇ ਨ ਬੋਕ ਸੋ ।
 ਕਹਾ ਭਏ ਡੇਡਨ ਜਉ, ਘਸਤ ਸੀਸ ਬ੍ਰਿਛਨ ਸੋ ; ਸਾਟੀ ਕੋ ਭਛੱਯਾ, ਬੋਲ ਪੂਛ ਲੀਜੇ ਜੋਕ ਸੋ ।
 ਕਾਮਨਾ ਅਧੀਨ, ਕਾਮ ਕ੍ਰੋਧ ਮੈ ਪ੍ਰਬੀਨ ; ਏਕ ਭਾਵਨਾ ਬਿਹੀਨ, ਕੈਸੇ ਭੇਟੈ ਪਰਲੋਕ ਸੋ । ੮੦

sees patkat, ja kai kan meh khajura dhasai.
 moond chhutkat, mitar puttar hun ki sk son.
 ak ko chariya, phal phool ke bhachhiya.
 sada ban ko bharmiya, aur doosare na bhok Sou(n).
 kaha bheyo bhed jou, ghasat sees brichhan sou(u).
 Kamna adheen, kam karodh mein prabeen.
 ek bhavna biheen, kaise bhetai parlok sou(n). (80)

There were many Yogis, celebates, and mendicants (with tights of hair) along with many famous kings, whose sovereignty was spread out for many miles (far and near) (the reference is supposed to be Daryodhan whose kingdom was spread out for forty-eight-miles, when he came to meet Bhisham pitama) and who had usurped the Kingdoms of many kings by (controlling) subduing many kings and then subjected them to surrender curbing their egoism, Then there were kings like Mandhala or Kings like Duleep who held sway over large areas and were proud about their occupation of huge areas. There existed kings like dara (Dilisar) and Daryodhana like naughty kings, who enjoyed the worldly pleasures and then mingled with the dust (after death). (If the Lord could be won over by bowing) (78)

Then there were many clever gunmen, who bent (burned) everytime. They fired a shot, even the opium-eater also bows in reverence many times. There are many wrestlers who carry out exercises in prostrate position many times but what is the value of all this, as it cannot be termed as an Ashtang prostrate position in paying obeisance to the Lord. If a Yogi lies with his face upward like a sick person (patient) or a Yogi moves around with his head shaven off, (to what use will it be), unless he controls his mind (shaves his mind), purifies it, and perceives the Lord sublime. (Concentrates on Aim). How could a person attain the lord who functions with his mind burdened with desires and under the influence of treachery but without any love of the Lord in his heart ? (79)

(If one could attain the Lord by striking his head on the ground) then a person who has got a centipede stuck in his ears also behaves in the same manner or (if one could attain the Lord by beating one's forehead) then a person, who has lost his son or friend, also beats his head in the same manner. (If one were to attain the Lord by abiding in the jungles (forests) and sustaining on (eating) fruits and leaves, then nothing could compete with the great (compare with) roaming in the forest or living on ak (calotropis) and shrubs. What is the use of rubbing one's head just like the sheep rubbing its head against trees (shrubs), as Lord. If one could gain access to the Lord by eating mud (clay) then it cannot lead to the attainment of the ask the (blood sucking) leech which subsists on mud. The person who is engrossed in worldly desires (passions) and functions under the influence of anger or sexual desires but is devoid of Lord's love, cannot gain access to the creator of the Universe. (80)

ਨਾਚਿਓ ਈ ਕਰਤ ਮੋਰ, ਦਾਦਰ ਕਰਤ ਸੋਰ ;
 ਸਦਾ ਘਨਘੋਰ, ਘਨਾ, ਕਰਿਓ ਈ ਕਰਤ ਹੈ ।
 ਏਕ ਪਾਇ ਠਾਢੇ, ਸਦਾ ਬਨ ਮੈ ਰਹਤ ਬਿਛੁ ;
 ਫੂਕਿ ਫੂਕਿ ਪਾਵ, ਭੂਮਿ ਸ੍ਰਵਿਗ ਧਰਤ ਹੈ ।
 ਪਾਹਨ ਅਨੇਕ ਜੁਗ, ਏਕ ਠਉਰ ਬਾਸੁ ਕਰੈ ;
 ਕਾਗ ਅਉਰ ਚੀਲ, ਦੇਸਿ ਦੇਸਿ ਬਿਚਰਤ ਹੈ ।
 ਗਿਆਨ ਕੇ ਬਿਹੀਨ, ਮਹਾ ਦਾਨ ਮੈ ਨ ਹੂਜੈ ਲੀਨ ;
 ਭਾਵਨਾ ਯਕੀਨ ਦੀਨ, ਕੈਸੇ ਕੈ ਤਰਤ ਹੈ । ੮੧

Nachion eei karat mor, dadar karat shor.
 sada ghanghor, ghani karion eei karat hai n.
 ek paie thandhe, sada ban mein rehat brichh.
 phook phook pa(n), bhoomi(i) saravag dharat hai.
 pahan anek jug, ek thour bas karai(n).
 Kag aur cheel, des des bichrat hain.
 gyan ke biheen, maha daan mein na hujai leen.
 bhavan yakeen deen, kaise kai tarat hai. (81)

ਜੈਸੇ ਏਕ ਸ੍ਰਾਗੀ, ਕਹੂ ਜੋਗੀਆ ਬੈਰਾਗੀ ਬਨੈ ;
 ਕਹੂ ਸਨਿਆਸ ਭੋਸ, ਬਨ ਕੇ ਦਿਖਾਵਈ ।
 ਕਹੂ ਪਉਨਹਾਰੀ, ਕਹੂ ਬੈਠੇ ਲਾਇ ਤਾਰੀ ;
 ਕਹੂ ਲੋਭ ਕੀ ਖੁਮਾਰੀ, ਸੋ ਅਨੇਕ ਗੁਨ ਗਾਵਈ ।
 ਕਹੂ ਬ੍ਰਹਮਚਾਰੀ, ਕਹੂ ਹਾਥ ਪੈ ਲਗਾਵੈ ਬਾਰੀ ;
 ਕਹੂ ਡੰਡਧਾਰੀ, ਹੁਇ ਕੈ ਲੋਗਨ ਭ੍ਰਮਾਵਈ ।
 ਕਾਮਨਾ ਅਧੀਨ, ਪਰਿਓ ਨਾਚਤ ਹੈ ਨਾਚਨ ਸੋ ;
 ਗਿਆਨ ਕੇ ਬਿਹੀਨ, ਕੈਸੇ ਬ੍ਰਹਮ ਲੋਕ ਪਾਵਈ । ੮੨

Jaisai ek swangi, kahun jogia bairagi banai.
 Kahun sanyas bhei, ban kai dikhaviee.
 Kahun paonhari, kahun baithe laie tari.
 Kahun lobh hi khumari, soun anek gunn gaviee.
 Kahun braham chari, kahun haath pai lagavai bari.
 Kahun danddhari, hoiaie hai logan bharmaviee.
 Kamna adheen. parion nachat hai nachan sou(n).
 gyan ke biheen, Kaise braham lok paviee. (82)

Then there were many clever gunmen, who bent (burned) everytime. They fired a shot, even the opium-eater also bows in reverence many times. There are many wrestlers who carry out (If one could attain the Lord by dancing or making noise) then the peacock and frogs who dance or make noise and the clouds always make thunderous noise. (If one were to attain unison with the Lord by resting standing on one leg) then the trees always are resting on one support (leg) in the jungles. (if one were to attain the Lord by keeping the creatures away from any pain), then the jainics (sareware) always walk on the road taking care not to kill any creatures. (If we were to attain the Lord by staying put at one place), then the rocks (Stones) are lying at one place for ages ; (if one could attain the Lord by roaming around various lands) then the crow or kites are always (soaring) flying high in distant lands. Just as a person, devoid of the knowledge of the Lord, cannot get immersed in the Lord's love, who is our great benefactor, similarly persons without the love and faith of the Lord cannot cross this ocean of life successfully. (81)

Just as a many faceted person behaves like a monk or recluse at times and shows himself as a Sanyasi (ascetic) (dressed up like him) and at other times he is in contemplation (in complete meditation) and then in his greed he sings the praises of the Lord or as one (subsisting) living on air. At times he behaves as a celibate and then he shows his occult powers (by bringing up a field-crop on the hands) or a fire-eating mendicant he deceives others. Then he dances around though under the spell of his worldly desires, but how could anyone attain unison with the Lord without gaining knowledge of the Lord, through dancing alone ? (82)

ਪੰਚ ਬਾਰ ਗੀਦਰ, ਪੁਕਾਰੇ ਪਰੇ ਸੀਤ ਕਾਲ ;
 ਕੁੰਚਰ ਅਉ ਗਦਰਾ, ਅਨੇਕ ਦਾ ਪੁਕਾਰ ਹੀ ।
 ਕਹਾ ਭਯੇ ਜੋ ਪੈ, ਕਲਵੱਤ੍ਰ ਲੀਓ ਕਾਸੀ ਬੀਚ ;
 ਚੀਰਿ ਚੀਰਿ ਚੋਰਟਾ, ਕੁਠਾਰਨ ਸੋ ਮਾਰਹੀ ।
 ਕਹਾ ਭਇਓ ਫਾਸੀ ਡਾਰਿ, ਬੁਡਿਓ ਜੜ੍ਹ ਗੰਗਧਾਰਿ ;
 ਦਾਰਿ ਡਾਰਿ ਫਾਸਿ, ਠਗ ਮਾਰਿ ਮਾਰਿ ਡਾਰਹੀ ।
 ਡੂਬੇ ਨਰਕ ਧਾਰਿ, ਮੂੜ੍ਹ ਗਿਆਨ ਕੋ ਬਿਨਾ ਬਿਚਾਰ ;
 ਭਾਵਨਾ ਬਿਹੀਨ, ਕੈਸੇ ਗਿਆਨ ਕੋ ਬਿਚਾਰ ਹੀ । ੮੩
 Panch bar geedar, pukarai parai seet kaal.
 Kunchar au gadha, anek da parkar hi.
 Kaha(n) bhiau jo pai, kalvatar lion Kansī beech.
 cheir cheir chorta, kutharan so marhi.
 Kaha bhiau phasi daar, budion jarr gangdhar.
 daar daar phas, thug maar maar darhi.
 dubai narak dhar, moor gyan ko bin bichar.
 bhavna biheen, kaisai gyan ko bichar hi. (83)

ਤਾਪ ਕੇ ਸਹੇ ਤੇ, ਜੋ ਪੈ ਪਾਈਐ ਅਤਾਪ ਨਾਥ ;
 ਤਾਪਨਾ ਅਨੇਕ, ਤਨ ਘਾਇਲ ਸਹਤ ਹੈ ।
 ਜਾਪ ਕੇ ਕੀਏ ਤੇ, ਜੋ ਪੈ ਪਾਯਤ ਅਜਾਪ ਦੇਵ ;
 ਪੂਦਨਾ ਸਦੀਵ, ਤੁਹੀ, ਤੁਹੀ ਉਚਰਤ ਹੈ ।
 ਨਭ ਕੇ ਉਡੇ ਤੇ, ਜੋ ਪੈ ਨਾਰਾਇਣ ਪਾਈਯਤ ;
 ਅਨਲ ਅਕਾਸ ਪੰਛੀ, ਡੋਕਬੋ ਕਰਤ ਹੈ ।
 ਆਗ ਮੈ ਜਰੈ ਤੇ ਗਤਿ, ਰਾਡ ਕੀਪਰਤ ਕਰਿ ;
 ਪਤਾਲ ਕੇ ਬਾਸੀ, ਕਿਉਂ ਭੁਜੰਗ ਨ ਤਰਤ ਹੈ । ੮੪
 taap ke sehai te, jo pai paieai atap nath.
 tapna anek, tan ghaiel sehat hai.
 jaap ke kiai te, jo pai Naraiyan paieyat.
 poodana sadeev tuhi, tuhi uchrat hai.
 nabh ko udai te, jo pai Naraiyan paieyat.
 anal akas panchhi, dolbo karat hai.
 aag mein jarai te gat, rand ki parat-kar.
 patal ke basi, kiun bhijang ne tarat hain. (84)

Just as in the winter season the jackal produces howling sound or the elephant trumpets and the donkey brays (but they do not gain anything worthwhile). What is the value of getting your body sawed (into two) at Benaras (kashi) as even a thief is at times cut into pieces with an axe (when caught) ? What is the use of a fool putting a noose around his neck and getting drowned in the river Ganga (Ganges) as many a time the cheats (robbers) kill the travellers (passers by) by putting a noose around their neck ? Many foolish persons without having any spiritual knowledge, get drowned in the stream of hell, as no one could give a discourse on Lord's knowledge without having any love or emotions for the Lord ? (to discuss Lord's secrets without the light of knowledge)

(83)

If a person bears bodily pains (fever or heat), no one could gain access to the Lord through sufferings alone ; as an injured person always bears many ills or sufferings of the body. If we could attain the Lord by reciting the lord's Name (meditation) then a bird (Pudna) could have gained the Lord as he always (sings) repeats "Your wonder" "O Wonderful Lord". If we were to attain the Lord by soaring high up in the air, then the bird (Anai) always flies high up in the air. If we could gain Salvation by burning one self then the Woman (Sati) who burns herself alongwith her dead spouse, should get Salvation. If we could attain Salvation by abiding in caves, then why The Snakes living under the depth of Earth (inside the ground) do not get Salvation ?

(84)

ਕੋਊ ਭਇਓ ਮੁਡਿਆ, ਸੰਨਿਆਸੀ ਕੋਊ ਜੋਗੀ ਭਇਓ ;
 ਕੋਊ ਬ੍ਰਹਮਚਾਰੀ, ਕੋਊ ਜਤੀ ਅਨੁਮਾਨਬੋ ।
 ਹਿੰਦੂ ਤੁਰਕ ਕੋਊ, ਰਾਫਿਜੀ ਇਮਾਮ ਸਾਫੀ ;
 ਮਾਨਸ ਕੀ ਜਾਤਿ, ਸਬੈ ਏਕੇ ਪਹਚਾਨਬੋ ।
 ਕਰਤਾ ਕਰੀਮ ਸੋਈ, ਰਾਜਿਕ ਰਹੀਮ ਉਈ ;
 ਦੂਸਰੇ ਨ ਭੇਦ ਕੋਈ, ਭੂਲਿ ਭ੍ਰਮ ਮਾਨਬੋ ।
 ਏਕ ਹੀ ਕੀ ਸੇਵ, ਸਭ ਹੀ ਕੇ ਗੁਰਦੇਵ ਏਕ ;
 ਏਕ ਹੀ ਸਰੂਪ ਸਬੈ, ਏਕੈ, ਏਕੈ ਜੋਤਿ ਜਾਨਬੋ । ੮੫

Kouoo bhiou mundia, sanayasi kouoo jogi bhiou.
 Kouoo brahamchari, kouoo jati anmanbo.
 Hindu Turk kouoo, rephzi iman safi.
 manas ki jaat, sabhai ekoci pehchanbo.
 Karta Karim soiee, razak rahim oieei.
 doosaro na bheid koiee, bhool bharam manbo.
 ek hi ki save, sabh hi ko gurdev ek.
 ek hi saroop sabhai, ekai joti janbo. (85)

ਦੇਹੁਰਾ ਮਸੀਤ ਸੋਈ, ਪੂਜਾ ਐ ਨਿਵਾਜ ਓਈ ;
 ਮਾਨਸ ਸਬੈ ਏਕ, ਪੈ ਅਨੇਕ ਕੋ ਭ੍ਰਮਾਓ ਹੈ ।
 ਦੇਵਤਾ ਅਦੇਵ, ਜੱਛ ਗੰਧੂਬ ਤੁਰਕ ਹਿੰਦੂ ;
 ਨਿਆਰੇ ਨਿਆਰੇ ਦੇਸਨ ਕੇ, ਭੇਸ ਕੋ ਪ੍ਰਭਾਓ ਹੈ ।
 ਏਕੈ ਨੈਨ ਏਕੈ ਕਾਨ, ਤੇਕੈ ਦੇਹ ਏਕੈ ਬਾਨ ;
 ਖਾਕ ਬਾਦ ਅਤਿਸ਼, ਐ ਆਬ ਕੋ ਰਲਾਉ ਹੈ ।
 ਅੱਲਹ ਅਭੇਖ ਸੋਈ, ਪੁਰਾਨ ਅਉ ਕੁਰਾਨ ਓਈ ;
 ਏਕ ਹੀ ਸਰੂਪ ਸਬੈ, ਏਕ ਹੀ ਬਨਾਉ ਹੈ । ੮੬

dehora maseet soiee, pooja au nivaj oiee.
 manas sabhai ek, pai anek ko bharmou hai.
 devta adev, jachh gandhrab turk hindu.
 niari niarai desan ke, bhes ko parbhaou hai.
 ekai nain eikai kaan, ekai deh ekai baan.
 Khak baad atish, au ab ko ralaou hai.
 alah abhekh soiee, puran au koran oiee.
 ek hi saroop sabhai, ek hi banaoub hai. (86)

There are some recluses (followers of Ramanand) while there are some ascetics or Yogis (monks) ; whereas there are some celibates and some others are chaste (with tufts of hair). There are some Hindus or Muslims (Turks), while there are some Shia Muslims (Rafizi) and others are Sunni Muslims (Imamsafi) But they all are known to be human beings, (born) or belonging to human category. So we should consider all of them as belonging to one particular species (category) The creator of all of them is the Lord-sublime, who is very kind and their benefactor, is also the same Lord-Almighty, providing them with Sustenance. We should not entertain any distinction or difference (and doubt) amongst all of them. Let us serve the same master, as all of us are an embodiment of the same Lord and the same light is pervading within all of us. (85)

The temple and the mosque are one and the same thing, as such worship or prayer is also the same thing ; all men are equal and similar though they present a picture of many hues and colours, causing some doubts. The gods, demons, demigods, musicians (of gods), Muslims and Hindus (who appear different from each other) due to their robes and dresses of different lands (countries). All of them possess the same type of eyes, with similar types of ears and their bodies are also similar and their mode of Speech is also Similar and their mode of speech is also similar as they are all created out of similar earth, air, heat (fire) and the water being combined together. The Allah (God of Islam followers) and the Abhekh (God of Hindus) represent the same Truth Even the Koran (Muslims holy book) and the Puranas (the Hindu holy scriptures) are representing the same Truth ; as all of them represent the same personification of Lord-sublime, and they are all having the same constituents. (composition) (86)

ਜੈਸੇ ਏਕ ਆਗ ਤੇ, ਕਨੂਕਾ ਕੋਟਿ ਆਗ ਉਠੈ ;
 ਨਿਆਰੇ ਨਿਆਰੇ ਹੁਇ ਕੇ, ਫੇਰਿ ਆਗ ਮੈ ਮਿਲਾਹਿ'ਗੇ ।
 ਜੈਸੇ ਏਕ ਧੂਰਿ ਤੇ, ਅਨੇਕ ਧੂਰਿ ਪੂਰਤ ਹੈ ;
 ਧੂਰਿ ਕੇ ਕਨੂਕਾ ਫੇਰ, ਧੂਰਿ ਹੀ ਸਮਾਹਿ'ਗੇ ।
 ਜੈਸੇ ਏਕ ਨਦ ਤੇ, ਤਰੰਗ ਕੋਟਿ ਉਪਜਤ ਹੈ ;
 ਪਾਨਿ ਕੇ ਤਰੰਗ ਸਬੈ, ਪਾਨਿ ਹੀ ਕਹਾਹਿ'ਗੇ ।
 ਤੈਸੇ ਬਿਸ੍ਵ ਰੂਪ ਤੇ, ਅਭੂਤ ਭੂਤ ਪ੍ਰਗਟ ਹੋਇ ;
 ਤਾ ਹੀ ਤੇ ਉਪਜਿ ਸਬੈ, ਤਾਹੀ ਮੈ ਸਮਾਹਿ'ਗੇ । ੮੭

Jaise ek aag te, kanuka kot aag uthai.
 niarai niarai hoiai kai, pher aag mein milaienge
 jaisai ek dhoor te, anek dhoor poorat hai.
 dhoor ke kanuka pher, dhoor hi samaihenge.
 jaisai ek nad te, tarung kot upjat hai.
 paan ke tarang sabai, paan hi kahainge.
 taise bisav roop te, abhoot bhoot pargat hoiai.
 ta hi te upaj sabai, tahi mein samaiehange. (87)

ਕੇਤੇ ਕੱਛ ਮੱਛ ਕੇਤੇ, ਓਨ ਕਉ ਕਰਤ ਭੱਛ ;
 ਕੇਤੇ ਅੱਛ ਵੱਛ ਹੁਇ, ਸਪੱਛ ਉਡ ਜਾਹਿ'ਗੇ ।
 ਕੇਤੇ ਨਭ ਬੀਚ, ਅੱਛ ਪੱਛ ਕਉ ਕਰੈ'ਗੇ ਭੱਛ ;
 ਕੇਤਕ ਪ੍ਰਤੱਛ ਹੁਇ, ਪਚਾਇ ਖਾਇ ਜਾਹਿ'ਗੇ ।
 ਜਲ ਕਹਾ, ਥਲ ਕਹਾ, ਗਗਨ ਕੇ ਗਉਨ ਕਹਾ ;
 ਕਾਲ ਕੇ ਬਨਾਏ ਸਬੈ, ਕਾਲ ਹੀ ਚਬਾਹਿ'ਗੇ ।
 ਤੇਜ ਜਿਉ ਅਤੇਜ ਮੈ, ਅਤੇਜ ਜੈਸੇ ਤੇਜ ਲੀਨ ;
 ਤਾ ਹੀ ਤੇ ਉਪਜਿ ਸਬੈ, ਤਾ ਹੀ ਮੈ ਸਮਾਹਿ'ਗੇ । ੮੮

Kaitai kachh machh kaitai, un kai karat bachh
 kaitai achh machh hoiai, spachh ud jaiengai.
 kaitai nav beech, achh pachh kou karaingai bhachh.
 kaitak partachh hue pachai khaie jaiengai.
 jal kaha thal kaha, gagan ke goun kaha.
 kal ke banaie sabai kaal hi chabaige .
 tej jion atej mein, atej jaisai tej leen.
 ta hi te upaj sabai, ta hi mein samaiengai . (88)

Just as one fire gives rise to many fireworks (fire shots) and showing separate existence, finally merge into with the same fires, or from the dust many particles of dust (spring) come up (are produced) and finally mingle with the same dust, just as many, (millions of) waves spring up from the same ocean, but all the waves of water are finally called water only ; Similarly the same our Lord-Sublime gives rise to the creation of abstract (inperceptible) and solid (root and conscious) beings which finally merge with the original supreme being. (87)

There are many types of tortoise or fish and there are many others who devour them; there are many blue jays, or birds like anal who fly around having wings. There are many others who would devour blue jays or anal like birds in the skies ; and many more who would appear (in the sky) and finish them all successfully. What to say about the beings on land, in the oceans, or in the skies, who are products of god of death (or time) are finally destroyed by the same god of death ? Just as light merges with darkness and darkness nungles with light, Similarly all the beings spring up from the Lord Himself and finally merge with the same Truth Sublime (Lord Almighty) (88)

ਕੂਕਤ ਫਿਰਤ ਕੇਤੇ, ਰੋਵਤ ਮਰਤ ਕੇਤੇ ;
 ਜਲ ਮੈ ਡੁਬਤ ਕੇਤੇ, ਆਗ ਮੈ ਜਰਤ ਹੈ' ।
 ਕੇਤੇ ਗੰਗਬਾਸੀ, ਕੇਤੇ ਮਦੀਨਾ ਮੱਕਾ ਨਿਵਾਸੀ ;
 ਕੇਤਕ ਉਦਾਸੀ ਕੇ, ਭ੍ਰਮਾਏ ਈ ਫਿਰਤ ਹੈ' ।
 ਕਰਵਤ ਸਹਤ ਕੇਤੇ, ਭੂਮਿ ਮੈ ਗਫਤ ਕੇਤੇ ;
 ਸੁਆ ਪੈ ਚੜਤ ਕੇਤੇ, ਦੁਖ ਕਉ ਭਰਤ ਹੈ' ।
 ਗੈਨ ਮੈ ਉਡਤ ਕੇਤੇ, ਜਲ ਮੈ ਰਹਤ ਕੇਤੇ ;
 ਗਿਆਨ ਕੇ ਬਿਹੀਨ। ਜਕਿ ਜਾਰੇ ਈ ਮਰਤ ਹੈ' । ੮੯

Kukat phirat ketai, rovatmarat ketai.
 jal mein dupat ketai, aag mein jarat hain.
 Ketai gangbasi, ketai madina maka mivasi.
 ketak udasi ke, bharmaye eiee phirat hain.
 Karvat sehat ketai, Bhoom mein gadav ketai.
 Sooa pai charrat ketai, dookh kou bharat hain.
 gane mein udat ketai, jal mein rehat hetai.
 gian ko biheen, zakai jarai eei marat hain. (89)

ਸੋਧਿ ਹਾਰੇ ਦੇਵਤਾ, ਬਿਰੋਧ ਹਾਰੇ ਦਾਨੋ ਬਡੇ ;
 ਬੋਧਿ ਹਾਰੇ ਬੋਧਕ, ਪ੍ਰਬੋਧਿ ਹਾਰੇ ਜਾਪਸੀ ।
 ਘਸਿ ਹਾਰੇ ਚੰਦਨ, ਲਗਾਇ ਹਾਰੇ ਚੋਆ ਚਾਰੁ ;
 ਪੂਜਿ ਹਾਰੇ ਪਾਹਨ, ਚੜਾਇ ਹਾਰੇ ਲਾਪਸੀ ।
 ਗਾਹਿ ਹਾਰੇ ਗੋਰਨ, ਮਨਾਇ ਹਾਰੇ ਮੜੀ ਮੱਟ ;
 ਲੀਪ ਹਾਰੇ ਭੀਤਨ, ਲਗਾਇ ਹਾਰੇ ਛਾਪਸੀ ।
 ਗਾਇ ਹਾਰੇ ਗੰਧ੍ਰਬ, ਬਜਾਏ ਹਾਰੇ ਕਿੰਨਰ ਸਭ ;
 ਪਚਿ ਹਾਰੇ ਪੰਡਿਤ, ਤਪੰਤਿ ਹਾਰੇ ਤਾਪਸੀ । ੯੦

sodh harai devta, birodh harai daano bade.
 bodh hare bodhak, prabodh harai japasi.
 ghasharai chandan lagaie, harai choa char.
 pooj hare pahan, chadhaieharai lapsi.
 gahai hare goran, manaie harai marhi maat.
 leep harai bheetan, lagai harai chhapsi.
 gaie harai gandhrabh, bajaiee harai kinar sabh.
 par harai pandit, tapant harai tapsi. (90)

There are many beings crying around, while there are many others waiting around who finally face death. There are many beings who get drowned in the waters, where as there are equally a large number of beings, who get burnt in the fire. There are many living (on the banks of) Ganga river, while there are many others abiding in Macca or Madina. There are many, who are roaming around being apathetic and an equal number get themselves sawed into pieces at Kanshi (Benaras) and there are many more beings, who get themselves dumped into pits dug up on the land (Earth). There are many others who face all sorts of suffering by getting themselves hanged (lie on the bed of nails). There are many others who possess various occult powers and soar high up in the skies, while many more beings living in water. There are many human beings, who being devoid of Lord's knowledge, get themselves burnt in the burning fires.(89)

There are many gods who have got fed up (tired) with their efforts at seeking the Lord while there are an equal number of demons who are tired of causing suffering (to the godly persons) ; There are many scholars who are fed up with their research efforts (without success) and similarly many learned persons, who are engaged in meditation without any success. There are many worshippers, who are tired of rubbing Chandan (sandal wood) at the altars of gods. There are many more engaged in using aromatic substances (for decoration of statues) and worshippers of godly statues (Stones) and are fed up with their efforts at worship or those with offerings of Sweet pudding get fed up ; there are an equally large number, who are fed up with roaming around the grave-yards or worshippers of graves, tombs or monasteries. There are statues of Hanuman in the wall, which people are used to worship and are fed up with their efforts at prayers. There are many others who are fed up with producing impressions or Stamps of various gods (sects). Similarly some others musicians of gods are tired of Singing (in their praise) or are tired of using stringed instruments (in praise of) mythological humans with horses face today. Similarly persons (pandits) engaged in penance are fed up (but none could attain unison with the Lord). (90)

ਤ੍ਰ ਪ੍ਰਸਾਦਿ ॥ ਪ੍ਰਯਾਤ ਛੰਦ

ਨ ਰਾਗੇ ਨ ਰੰਗੇ, ਨ ਰੂਪੰ ਨ ਰੇਖ ।
ਨ ਮੋਹੰ ਜਨ ਕ੍ਰੋਹੰ, ਨ ਦ੍ਰੋਹੰ ਨ ਦੇਖੰ ।
ਨ ਕਰਮੰ ਨ ਭਰਮੰ, ਨ ਜਨਮੰ ਨ ਜਾਤੰ ।
ਨ ਮਿਤ੍ਰੰ, ਨ ਸੱਤ੍ਰੰ ਨ ਪਿਤ੍ਰੰ ਨ ਮਾਤ । ੯੧

Tai Prasad Paryat Chhand

na rugang na rungang. na rooping na rekhang.
na mohang na karohang. na drarehung na davaiohang.
na karming na bharming. na janamung na jating.
na mitrung na satrung na mitrungna na matung. (91)

ਨ ਨੇਹੰ ਨ ਗੇਹੰ, ਨ ਕਾਮੰ ਨ ਧਾਮ ।
ਨ ਪੁਤ੍ਰੰ ਨ ਮਿਤ੍ਰੰ ਨ ਸੱਤ੍ਰੰ, ਨ ਭਾਮ ।
ਅਲੇਖੰ ਅਭੇਖੰ, ਅਜੋਨੀ ਸਰੂਪੰ ।
ਸਦਾ ਸਿੱਧਿ ਦਾ ਬੁੱਧਿ ਦਾ ਬ੍ਰਿਧਿ ਰੂਪੰ । ੯੨
na nehung na gehung na kamung. na dhamung.
na putrung na mitrung na satrung na bhamung
alekhung abhekhung. ajoni sarupung
.sada sidhi da bridh rupang. (92)

ਨਹੀ ਜਾਨ ਜਾਈ, ਕਛੂ ਰੂਪ ਰੇਖੰ ।
ਕਹਾ ਬਾਸ ਤਾ ਕੋ, ਫਿਰੈ ਕਉਨ ਭੇਖੰ ।
ਕਹਾ ਨਾਮ ਤਾ ਕੋ, ਕਹਾ ਕੇ ਕਹਾਵੈ ।
ਕਹਾ ਕੈ ਬਖਾਨੋ, ਕਹੈ ਮੋਨ ਆਵੈ । ੯੩
nahi jan jaiee kachhu roop rekung.
kha bas ta ko.phirai kaun bhekung.
kaha nam ta ko.kaha kai kahavai.
kaha kai bakhanai.kaha mone avai. (93)

ਨ ਰੋਗੰ ਨ ਸੋਗੰ, ਨ ਮੋਹ ਨ ਮਾਤੰ ।
ਨ ਕਰਮੰ ਨ ਭਰਮੰ, ਨ ਜਨਮੰ ਨ ਜਾਤੰ ।
ਅਦ੍ਰੋਖੰ ਅਭੇਖ, ਅਜੋਨੀ ਸਰੂਪੇ ।
ਨਮੋ ਏਕ ਰੂਪੇ, ਨਮੋ ਏਕ ਰੂਪੇ । ੯੪
Na rogang na sogang.
na mohang na motang
na karmung na bharmung .
na janamung na jatung.
adavkhung abhekhung. ajoni saroopai .
namo ek roopai ,namo ek roopai. (94)

**‘By the Grace of the Lord’
Bhujang Prayat Chhand**

O Lord ! You have not developed special love for anyone, nor You have any specific colour (hue); neither You possess any particular form nor any mark (portrait). You do not possess any special love for anyone, neither any wrath (anger) nor any malice towards others ; You possess enmity towards none ; neither any function nor any illusion (misunderstanding); neither You are born (without birth nor have any caste (dynasty). You do not have any special friends or enemies ; neither You have any father or mother. (You are not born of any parents). (91)

O Lord ! You do not possess any special affection (attachment) for anyone, nor You have any Abode, neither any desires (passion) nor any specific location (whereabouts). You do not have any sons or any friends ; neither any enemies nor any spouse. O Lord ! You are imperceptible (Unseen), are uncommitted to any faith ; You are free from the cycle of Rebirths (births and deaths). You are always bestowing occult powers or knowledge (intelligence) on us, and You possess the greatest (most beautiful) form(figure) (92)

We cannot know the form, sign or symbol of the Lord or abode of the Lord (whereabouts of the Lord) and His garh (appearance) or His Name including His place of belongingness is not Known to us. He is beyond our comprehension, so we cannot describe His qualities (including form or configuration). (93)

The Lord does not suffer from any ailments, nor face any sufferings (sorrow) ; neither He possesses any worldly attachments, nor He has any hangovers (intoxication). The Lord does not stick to any functional duties, nor He suffers from any misunderstanding; neither He has any birth (He is not born), nor He has any caste or creed. The Lord does not belong to any land (country); He is not having any garb (costume) and is free from the cycle of births and deaths. Our Salutations to the Lord, who is the Supreme-being ; Hail to the One Lord-Almighty. (94)

ਪਰੇਅੰ ਪਰਾ , ਪਰਮ ਪ੍ਰਗਿਆ ਪ੍ਰਕਾਸੀ ।
 ਅਛੇਦੰ ਅਛੈ , ਆਦਿ ਅਦੈ ਅਬਿਨਾਸੀ ।
 ਨ ਜਾਤੰ ਨ ਪਾਤੰ । ਨ ਰੂਪ ਨ ਰੰਗੇ ।
 ਨਮੋ ਆਦਿ ਅਭੰਗੇ । ਨਮੋ ਆਦਿ ਅਭੰਗੇ । ੯੫
 priang para param pragia parkasi .
 achhedung achhai . aad adaiv abinasi
 na jatung na patung . na roopung na rangai.
 namo aad abhungai . namo aad abhangai. (95)

ਕਿਤੇ ਕ੍ਰਿਸ਼ਨ ਸੇ , ਕੀਟ ਕੋਟੇ ਉਪਾਏ ।
 ਉਸਾਰੇ ਗੜ੍ਹੇ , ਫੇਰ ਮੋਟਿ ਬਨਾਏ ।
 ਅਗਾਧੇ ਅਭੈ , ਆਦਿ ਅਦੈ ਅਬਿਨਾਸੀ ।
 ਪਰੇਅੰ ਪਰਾ , ਪਰਮ ਪੂਰਨ ਪ੍ਰਕਾਸੀ । ੯੬
 kitai krisan se . keet kotai upai.
 usarai garrehai . pher metai banaia
 agadhe abhai . aad adevai abinasi.
 parung para . param pooran parkasi. (96)

ਨ ਆਪੰ ਨ ਬਿਆਪੰ , ਅਗਾਧੰ ਸਰੂਪੇ ।
 ਅਖੰਡਿਤ ਪ੍ਰਤਾਪ , ਆਦਿ ਅੱਛੈ ਬਿਭੂਤੇ ।
 ਨ ਜਨਮੰ ਨ ਮਰਨੰ , ਨ ਬਰਨੰ ਨ ਬਿਆਧੇ ।
 ਅਖੰਡੇ , ਪ੍ਰਚੰਡੇ , ਅਦੰਡੇ ਅਸਾਧੇ । ੯੭
 na aadung na biadhung . agadhung saroopai.
 akhandat partap . aad achhai bibhootai.
 Na janmung na marmung . na barnung na biadhe.
 akhande parchande adandai asadhe. (97)

ਨ ਨੇਹੰ ਨ ਗੇਹੰ , ਸਨੇਹੰ ਸਨਾਥੇ ।
 ਉਦੰਡੇ ਅਮੰਡੇ , ਪ੍ਰਚੰਡੇ ਪ੍ਰਮਾਥੇ ।
 ਨ ਜਾਤੇ ਨ ਪਾਤੇ , ਨ ਸੱਤ੍ਰੇ ਨ ਮਿੱਤ੍ਰੇ ,
 ਸੋ ਭੂਤੇ ਭਵਿੱਖੇ , ਭਵਾਨੇ ਅਚਿੱਤ੍ਰੇ । ੯੮
 Na nehung na gehung . snehung sanathai.
 udandai amandai . parchandai parmatahai.
 Na jaatai na patai . na satrai na mitrai .
 So bhootai bhavakhe . bhavnai achitrai. (98)

The Supreme Truth (light) is beyond our comprehension, being far from our reach ; He possesses the greatest knowledge (intelligence) which radiates infinite enlightenment. He is indivisible, free from destruction (extinction); He is ever-existent (from the beginning), free from duality (dual-mindedness) and is eternal (immortal). The Lord has no Caste, Creed or clan (dynasty); He has no form (configuration) and is not having any hue or colour. Our Salutations to the ever-existent and eternal Lord, who is free from extinction (destruction), being immortal. (95)

The Lord has created millions of creatures-like Krishna. At first He created them, then buried them in the Earth, (demolished their existence completely); again created them and destroyed them. The Lord-Almighty is most contemplative (sober or serene), fearless, ab initio (from the beginning), free from duality and free from destruction (ever-existent). He is infinite (beyond our imagination), the Supreme-being, who radiates perfect (brilliance) enlightenment all around. (96)

The Lord has no mental ailments or bodily illness. He possesses a most contemplative (serene) form or appearance, and has individual splendour (perfect brilliance) , having his existence from the beginning (ab initio form) and possesses intangible assets which are ever lasting (indestructible). The Lord is not subject to birth or death (like human beings), He has no hue or colour (casteless) and He does not suffer from any afflictions. He is indivisible, almighty (powerful) and He cannot be punished, (blemishless) and is incorrigible (is not a hermit). (97)

The Lord does not have any particular affinity (love) for anyone ; nor He has any Abode (place) ; nor He has any companions (relationships) ; He has no comrades (associates). He is fearless, free from embellishments (beauty aids), He is all-mighty (all powerful), who is out to destroy all enemies He does not belong to any caste, creed or class ; He has no friends and He has enmity towards none. He is ever-existent, and is always present during past, present and future times. He has a wonderful form, being formless. (with no signs or symbols). (98)

ਨ ਰਾਯੀ ਨ ਰੀਕੀ, ਨ ਰੂਪ ਨ ਰੇਖੀ ।
 ਨ ਲੋਭ ਨ ਅਛੋਭੀ, ਅਭੂਤ ਅਭੇਖੀ ।
 ਨ ਸਤ੍ਰ ਨ ਮਿਤ੍ਰ, ਨ ਨੇਹੀ ਨ ਗੇਹੀ ।
 ਸਦੈਵੀ ਸਦਾ ਸਰਬ, ਸਰਬਤ ਸਨੇਹੀ । ੯੯

Na raiengi na runkung. na roopung na rekhung.
 Na lobhang na achhobhang. abhootang abhekang.
 Na satrung na mitrung. na nehung na gehung.
 Sadaivung sada sarab. sarbat snehung. (99)

ਨ ਕਾਮੀ ਨ ਕ੍ਰੋਧੀ, ਨ ਲੋਭੀ ਨ ਮੋਹੀ ।
 ਅਜੋਨੀ ਅਛੈ ਆਦਿ, ਅਦੈ ਅਜੋਹੀ ।
 ਨ ਜਨਮੀ ਨ ਮਰਨੀ, ਨ ਬਰਨੀ ਨ ਬਿਆਧੀ ।
 ਨ ਰੋਗੀ ਨ ਸੋਗੀ, ਅਭੈ ਨਿਰਬਿਖਾਧੀ । ੧੦੦

Na kamung na krodhung. na lobhaung na mohang.
 ajoni achhai aad .adevai ajohung .
 Na janmung marnung. na barnung na biadhung
 Na rogung na sogung. abhai nirbikhadung. (100)

ਅਛੇਦੀ ਅਭੇਦੀ, ਅਕਰਮੀ ਅਕਾਲੀ ।
 ਅਖੰਡੀ ਅਭੰਡੀ, ਪ੍ਰਚੰਡੀ ਅਪਾਲੀ ।
 ਨ ਤਾਤੀ ਨ ਮਾਤੀ, ਨ ਜਤੀ ਨ ਕਾਯੀ ।
 ਨ ਨੇਹੀ ਨ ਗੇਹੀ, ਨ ਭਰਮੀ ਨਭਾਯੀ । ੧੦੧

achhedung abhedung. akarmung akalmung.
 akhandung abhandung. parchandung apalung.
 Na tatung na matung. na jatung .
 Na nehung na gehung. na bharmung nabhaienung. (101)

ਨ ਰੂਪੀ ਨ ਭੂਪੀ, ਨ ਕਾਯੀ ਨ ਕਰਮੀ ।
 ਨ ਤ੍ਰਾਸੀ ਨ ਪ੍ਰਾਸੀ, ਨ ਭੇਦੀ ਨ ਭਰਮੀ ।
 ਸਦੈਵੀ ਸਦਾ, ਸਿੱਧਿ ਬਿੱਧ ਸਰੂਪੇ ।
 ਨਮੋ ਏਕ ਰੂਪੇ, ਨਮੋ ਏਕ ਰੂਪੇ । ੧੦੨

Na roopung na bhoopung. Na kaveng na karmung.
 Na trasung na prasung. na bhedung na bharmung.
 Sadaivung sada. sidh bridhung saroopai.
 Namo ek roopai. namo ek roopai. (102)

The Lord is neither a king nor a begger (He is neither rich nor peniless). He has no form (sign or symbol) nor any figure, (configuration). He is free from greed, or any afflictions (He is free from suffering). He does not possess any human body and does not possess any robe (dress) and is free from any particular garb. He has no friend or foe, has no companions (associates) and has no abode of His own. (being omnipresent); He is always pervading everywhere and is friendly towards all, loving everyone. (99)

The Lord has no desires (passions) and is free from wrath-(anger) ; He has no greed worldly(avarice), and has no attachments. (wordly). He is free from the cycle of Rebirths, and is indestructible, ever-existent from the beginning, without dual-nuidedness and cannot be perceived. He is free from birth or death. He is not having any hue (colour) and is blemishless (faultless). He has no ailments and is free from sorrow. He is fearless and free from all wranglings (infighting). (100)

The Lord is impregnable, indiscriminate, non-functional (Passive) and Timeless (Deathless) ; He is indivisible, unimpaired, (free from blemish), all powerful, and without any sustainer (there is none to sustain Him). He has no father or mother, and He is not born (like human beings) and has no physical existence (has no body). He has no affection or attachement with anyone, has no abode ; He has no misunderstanding (doubts) or emotions. (101)

The Lord is formless, is not ruled (controlled) by anyone, has no appearance (body) and has no destiny (fate). He is fearless (free from fear) and is free from any wrangles or entanglements ; He has no discrimination or Suspicion (about any thing). He is ever-existent (permanent), is ever-divine, and possesses a permanent (old) form (existence) . Our Salutations to the one formless Sublime-Lord,Hail to the onebeautiful Lord. (102)

ਨਿਉਕਤੰ ਪ੍ਰਭਾ, ਆਦਿ ਅਨੁਕਤੰ ਪ੍ਰਤਾਪੇ ।
 ਅਜੁਗਤੰ ਅਛੈ, ਆਦਿ ਅਵਿਕਤੰ ਅਥਾਪੇ ।
 ਬਿਭੁਗਤੰ ਅਛੈ, ਆਦਿ ਅਛੈ ਸਰੂਪੇ ।
 ਨਮੋ ਏਕ ਰੂਪੇ, ਨਮੋ ਏਕ ਰੂਪੇ । ੧੦੩

Niruktang prabha .aad anuktang pratapai.
 ajungtang achhai.aad aviktang athapai.
 bibhugtang achhai.aad achhai saroopai.
 namo ek roopai .namo ek roopai. (103)

ਨ ਨੇਹੰ ਨ ਗੇਹੰ, ਨ ਸੋਕੰ ਨ ਸਾਕੰ ।
 ਪਰੇਅੰ ਪਵਿਤ੍ਰੰ, ਪੁਨੀਤੰ ਅਤਾਕੰ ।
 ਨ ਜਾਤੰ ਨ ਪਾਤੰ, ਨ ਮਿਤ੍ਰੰ ਨ ਮੰਤ੍ਰੰ ।
 ਨਮੋ ਏਕ ਤੰਤ੍ਰੇ, ਨਮੋ ਏਕ ਤੰਤ੍ਰੇ । ੧੦੪

Na nehung na gehung. na sokung na sakung.
 preang pavitrung. punitung atakung.
 Na jatung na patung.na mitrung na mantrung.
 Namu ek tantarai. namo ek tantarai. (104)

ਨ ਧਰਮੰ ਨ ਭਰਮੰ ਨ ਸਰਮੰ ਨ ਸਾਖੇ ।
 ਨ ਬਰਮੰ ਨ ਚਰਮੰ ਨ ਕਰਮੰ ਨ ਬਾਕੇ ।
 ਨ ਸੱਤ੍ਰੰ ਨ ਮਿਤ੍ਰੰ, ਨ ਪੁਤ੍ਰੰ ਸਰੂਪੇ ।
 ਨਮੋ ਆਦਿ ਰੂਪੇ, ਨਮੋ ਆਦਿ ਰੂਪੇ । ੧੦੫

Na dharmung na bharmung na sarmung na sakhai .
 Na barmung na charmung na karmung na bakai.
 Na satrung na mitrang. na putrang saroopai.
 Namu aad roopai. namo aad roopai. (105)

ਕਹੂੰ ਕੰਜ ਕੇ ਮੰਜ ਕੇ, ਭਰਮ ਭੂਲੇ ।
 ਕਹੂੰ ਰੰਕ ਕੇ ਰਾਜ ਕੇ, ਧਰਮ ਅਲੂਲੇ ।
 ਕਹੂੰ ਦੇਸ ਕੇ ਭੇਸ ਕੇ, ਧਰਮ ਧਾਮੇ ।
 ਕਹੂੰ ਰਾਜ ਕੇ, ਸਾਜ ਕੇ ਬਾਜ ਤਾਮੇ । ੧੦੬

Kahun kanj ke manj ke .bharam bhoole.
 Kahun rank ke raj ke.dharam alule.
 Kahun des ke bhes ke. dharam dhamai.
 Kahun raj ke .saaj ke baaj tamai.(106)

O Lord ! You are the master of indescribable radiance (light) ; has an indescribable splendour from the beginning of Time ; He is not engaged in the meditation of another one (power), is indivisible, ab initio (from the very beginning) , free from any vicious thoughts (vice); and cannot be placed in His position by anyone, (is not created and positioned by anyone). He is free from indulgence (enjoyment) by others, is free from extinction (indestructible) ever-existent and Timeless, having a form above destruction. (immortal). Salutations to the One Supreme being ; Hail to the One Lord-Almighty (beyond our Comprehension) and possessing a formless form. (appearance) (103)

O Lord ! You do not have any attachments (worldly) nor You have any abode. Neither You have to face any sufferings nor You have any relatives. You are limitless, being beyond our comprehension ; You possess the purest form, being holy and sanctified and are self-willed (independent) in Your functioning. You have no caste or creed nor any dynasty (clan). You have no friends and are without any advisors (councillors). Our Salutations to the One Supreme-Lord. (King with one magic formula) ; Hail to the Lord (104)

O Lord ! You have no religion or illusions (doubts) and are not working under any discipline (code of conduct). You have no relationships (or kith and kin). You have no armour (coat of arms for protection) nor any shield ; You have no destiny (objectives) and are without any fear. You have no enemies nor any friends ; You have no son (descendents) and such is Your form (shape) or appearance. Our Salutations to the ab-initio form, hail to the Lord-Sublime, (self-existent)! (105)

O Lord ! You are at times lost in the aroma (fragrance) of lotus-flower like the black-bee (and buzzing around in intoxicated) while at other times You are behaving like a beggar or even as a King at Times. You are an embodiment of a particular country (land) alongwith its garb (Costume) and religion, while at times You are the decoration (adornment) of a particular kingdom but at other times You are like the diet (food) of a falcon (a piece of meat) to be snatched. (106)

ਕਹੂੰ ਅਛ੍ਹਕੇ ਪਛ੍ਹਕੇ, ਸਿਧ ਸਾਧੇ ।
ਕਹੂੰ ਸਿੱਧ ਕੇ ਬੁੱਧਿ ਕੇ, ਬ੍ਰਿਧ ਲਾਧੇ ।
ਕਹੂੰ ਅੰਗ ਕੇ ਰੰਗ ਕੇ, ਸੰਗਿ ਦੇਖੇ ।
ਕਹੂੰ ਜੰਗ ਕੇ ਰੰਗ ਕੇ, ਰੰਗ ਪੇਖੇ । ੧੦੭

Kahun achh ke pachh ke.sidh sadhai
kahun sidh ke budh ke bridh ladhai.
kahun ang ke rung ke . sang dekhai.
kahun jung ke rung ke.rung pekhai. (107)

ਕਹੂੰ ਧਰਮ ਕੇ, ਕਰਮ ਕੇ ਹਰਮ ਜਾਨੇ ।ਕਹੂੰ ਧਰਮ ਕੇ ,
ਕਰਮ ਕੇ ਭਰਮ ਮਾਨੇ ।

ਕਹੂੰ ਚਾਰੁ ਚੇਸਟਾ, ਕਹੂੰਚਿਤ੍ਰ ਰੂਪ ।
ਕਹੂੰ ਪਰਮ ਪ੍ਰਗਯਾ,ਕਹੂੰ ਸਰਬ ਭੂਪ । ੧੦੮
Kahun dharam ke .karam ke haram janai.
kahun dharam ke karam ke bharam manai.
kahun char chesta. kahun chitar roopang.
kahun param pragia kahun sarab bhupang. (108)

ਕਹੂੰ ਨੇਹ ਗੇਹੀ, ਕਹੂੰ ਦੇਹ ਦੇਖੀ ।
ਕਹੂੰ ਅਉਖਦੀ , ਰੋਗ ਕੇ ਸੋਕ ਸੋਖੀ ।
ਕਹੂੰ ਦੇਵ ਬਿੱਦਯਾ, ਕਹੂੰ ਦੈਤਵਾਨੀ ।
ਕਹੂੰ ਜੱਛ ਗੰਧੂਬ, ਕਿੰਨਰ ਕਹਾਨੀ । ੧੦੯
Kahun neh gehang.kahun deh dekhang.
kahun aukhadi. rog ke sok sokhang.
kahun dev bidya. kahun daintbani.
kahun jachh gandarab.kiner kahani. (109)

ਕਹੂੰ ਰਾਜਸੀ ਸਾਤਕੀ, ਤਾਮਸੀ ਹੋ ।
ਕਹੂੰ ਜੱਗਬਿੱਦਯਾ , ਧਰੇ ਤਾਪਸੀ ਹੋ ।
ਕਹੂੰ ਰੋਗ ਹਰਤਾ , ਕਹੂੰ ਜੋਗ ਜੁਗੀਤ ,
ਕਹੂੰ ਭੂਮੀ ਕੀ ਭੁਗਤ ਮੈ, ਭਰਮ ਭੁਗਤੰ । ੧੧੦
Kahun rajsi satki.tamsi ho.
kahun jag bidya .dhare tapsi ho.
kahun rog harta.kahun jog jogant.
kahun bhumi ki bhugat main. bharam bhugant. (110)

At O Lord ! It times You are a representation of words, being explained in words (or language) while at other times You are representing monk or perfect master or a scholar, full of knowledge and intelligence. At times You are perceived as one enjoying the beauty of the woman (in the company of beautiful women) while at other times You are seen having the urge (zeal) for fighting a battle (waging a war) and enjoying its laurels. (107)

O Lord ! At times You are representing the place of worship or action (duty) while at other times You are seen considering the worship or duty as a fallacy (illusion) or confusion. At times You are harbouring a beautiful (desire) longing (effort) or are representing a painting (picture) or are the Supreme King of all. (108)

O Lord ! At times You are indulged in love while at times You appear as an ailment of the body and at other times You are like the panacea of all ills and manage (help) to remove those afflictions. At times You are the knowledge of the gods, while at times You are like the language of the demons. At time You are like a fairy (demigod), a celestial singer, a human body with a horse's head or a narration of the gods. (109)

At times You are like the three-pronged worldly falsehood (Maya) comprising lust for power, greed or partial peace while at other times You are like an ascetic (trying to gain) busy in the study of Yogic exercises (body postures in Yoga). At times You are free from all afflictions and at times You are indulging in the practice of Yoga (renouncing the world). At other times You are engrossed in enjoying the worldly pleasures. (illusion of pleasures) (110)

ਕਹੂੰ ਦੇਵ ਕੰਨਿਆ, ਕਹੂੰ ਦਾਨਵੀ ਹੋ ।
 ਕਹੂੰ ਜੱਛ, ਬਿੱਦਿਆ ਧਰੇ, ਮਾਨਵੀ ਹੋ ।
 ਕਹੂੰ ਰਾਜਸਾ ਹੋ । ਕਹੂੰ ਰਾਜ ਕੰਨਿਆ ।
 ਕਹੂੰ ਸ੍ਰਿਸਟ ਕੀ ਪ੍ਰਿਸਟ ਕੀ ਰਿਸਟ ਪੰਨਿਆ । ੧੧੧
 Kahun dev kanya . kahun danvi ho.
 kahun jachh. bidya dhare manvi ho.
 kahun rajsai ho. kahun raj kanya.
 kahun sarist ki parist ki rist panya. (111)

ਕਹੂੰ ਬੇਦ ਬਿੱਦਿਆ, ਕਹੂੰ ਬਿਓਮਬਾਨੀ ।
 ਕਹੂੰ ਕੋਕ ਕੀ, ਕਾਬਿ ਕਥਾ ਕਹਾਨੀ ।
 ਕਹੂੰ ਅਦ੍ਰੁ ਸਾਰੀ, ਕਹੂੰ ਭਦ੍ਰੁ ਰੂਪੀ ।
 ਕਹੂੰ ਮਦ੍ਰੁ ਬਾਨੀ, ਕਹੂੰ ਛਦ੍ਰੁ ਸਰੂਪੀ । ੧੧੨
 Kahun beid bidya kahun biombani.
 kahun kank ki. kaab katha kahani.
 kahun adar sarang. kahun bhadar rupang.
 kahun madar bani. kahun chhadar sarupang. (112)

ਕਹੂੰ ਬੇਦ ਬਿੱਦਿਆ, ਕਹੂੰ ਕਾਬ ਰੂਪੀ ।
 ਕਹੂੰ ਚੇਸਟਾ ਚਾਰ ਚਿਤ੍ਰ ਸਰੂਪੀ ।
 ਕਹੂੰ ਪਰਮ ਪੁਰਾਨ ਕੋ, ਪਾਰ ਪਾਵੈ ।
 ਕਹੂੰ ਬੈਠਿ ਕੁਰਾਨ ਕੋ ਗੀਤ ਗਾਵੈ । ੧੧੩
 Kahun beid bidya. kahun kaab rupang.
 kahun chesta chaar chitrang sarupang.
 kahun param puran ko . paar pavai.
 kahun baith koran ke geet gavai. (113)

ਕਹੂੰ ਸੁੱਧ ਸੇਖੰ ਕਹੂੰ ਬ੍ਰਹਮਧਰਮ ।
 ਕਹੂੰ ਬ੍ਰਿਧ ਅਵਸਥਾ, ਕਹੂੰ ਬਾਲ ਕਰਮ ।
 ਕਹੂੰ ਜੁਆ ਸਰੂਪੀ, ਜਰਾ ਰਹਤ ਦੇਹੀ ।
 ਕਹੂੰ ਨੇਹ ਦੇਹੀ, ਕਹੂੰ ਤਿਆਗ ਗੇਹੀ । ੧੧੪
 Kahun sudh sekhang. kahun brahamb dharmang.
 kahun biradh avastha. kahun baal karmang.
 kahun jua sarupang. jara rehat dehang.
 kahun neh dehang. kahun tiag gehang. (114)

At times You are the daughter of the gods and at other times the daughter of demons (godly or devilish behaviour). At times You are like the fairies (daughter of a fairy) or like the daughter of a scholarly person. At times You are the queen or the princess (King's Consort or daughter) and at times the daughter of the cobra king (in the depths of hell.) (111)

At times You are engaged in Vedic Studies (Study of Vedas) or the sacred hymns (heavenly utterances or hymns) while at times You are the study of Sex as per Kok-Shastra (religious book of Hinduism on Sex). At times You are like iron or gold even; at times You are the holy and virtuous sayings (of the saints) or at other times You represent the mean and base language (of vicious thoughts). (112)

O Lord ! At times You are represented by the study of Vedas (Hindu books of lore) and at times You are represented by Poetry (Poems of beauty). At times You are apparently having sexual desires for beauty (admirer of beauty) and at other times You are attaining the knowledge of the great Puranas (Hindu books of lore) along with their secrets (hidden meaning) and at times You are busy reading the verses of the Quoran (Koran). (113)

At times You are a devout-Muslim Follower (sheikh) while at other times You are the follower of the Brahmanic religion (Hinduism) At times You are represented by an old (elderly) person while at other times You are like a child having worldly desires (for pleasure). At times You are represented by a Young Smart person, while at times You are free from the vagaries of old age. At times You are in love with Your body (You are admiring Your physical (body) beauty.) while at times You are prepared to renounce the family life. (like a recluse). (114)

ਕਹੂੰ ਜੋਗ ਭੋਗੀ, ਕਹੂੰ ਰੋਗ ਰੰਗੀ।
 ਕਹੂੰ ਰੋਗ ਹਰਤਾ, ਕਹੂੰ ਭੋਗ ਤਿਆਗੀ।
 ਕਹੂੰ ਰਾਜ ਸਾਜੀ, ਕਹੂੰ ਰਾਜ ਰੀਤੀ।
 ਕਹੂੰ ਪੂਰਣ ਪ੍ਰਗਿਆ, ਕਹੂੰ ਪਰਮ ਪ੍ਰੀਤੀ। ੧੧੫
 Kahun jog bhogang.kahun rog raagang.
 kahun rog harta .kahun bhog tiangang.
 kahun raj sasjang. kahun raj reetang.
 kahun pooran pragya kahun param preetang. (115)

ਕਹੂੰ ਆਰਬੀ ਤੋਰਕੀ, ਪਾਰਸੀ ਹੋ।
 ਕਹੂੰ ਪਹਲਵੀ, ਪਸਤਵੀ ਸੰਸਕ੍ਰਿਤੀ ਹੋ।
 ਕਹੂੰ ਦੇਸ ਭਾਖਿਆ, ਕਹੂੰ ਦੇਵਬਾਨੀ।
 ਕਹੂੰ ਰਾਜ ਬਿਦਿਆ ਕਹੂੰ ਰਾਜਧਾਨੀ। ੧੧੬
 kahun arvi torki .parsi ho.
 kahun pahalvi .pastavi sanskriti ho.
 kahun des bhakhia kahun devbani.
 kahun raj bidya .kahun rajdhani. (116)

ਕਹੂੰ ਮੰਤ੍ਰ ਬਿਦਿਆ, ਕਹੂੰ ਤੰਤ੍ਰ ਸਾਰੀ।
 ਕਹੂੰ ਜੰਤ੍ਰ ਰੀਤੀ, ਕਹੂੰ ਸਸਤ੍ਰ ਧਾਰੀ।
 ਕਹੂੰ ਹੋਨ ਪੂਜਾ, ਕਹੂੰ ਦੇਵ ਅਰਚਾ।
 ਕਹੂੰ ਪਿੰਗਲਾ ਚਾਰਣੀ ਗੀਤ ਚਰਚਾ। ੧੧੭
 Kahun mantar bidia. kahun tantar sarang.
 kahun jantar reetang.kahun satar dharang.
 kahun hom pooja. kahun dev archa.
 kahun pingla charni geet charcha. (117)

ਕਹੂੰ ਬੀਨ ਬਿਦਿਆ, ਕਹੂੰ ਗਾਨ ਗੀਤੀ।
 ਕਹੂੰ ਮਲੇਛ ਭਾਖਿਆ, ਕਹੂੰ ਬੇਦ ਰੀਤੀ।
 ਕਹੂੰ ਨ੍ਰਿਤ ਬਿਦਿਆ, ਕਹੂੰ ਨਾਗ ਬਾਨੀ।
 ਕਹੂੰ ਗਾਰਤ੍ਰ ਗੂੜ੍ਹ ਕੱਥੇ ਕਹਾਨੀ। ੧੧੮
 Kahun been bidia kahun gaan geetang.
 kahun malechh bhakhia. kahun deid reetang.
 kahun nrir bidia.kahun naag bani.
 kahun garrur gurrh kathe kahani. (118)

At times You are practising Yoga (keeping the body healthy with Yogic exercises). While at times You are engrossed in afflictions (problems) while at times You are renouncing all wordly pleasures. At times You are involved in princely behaviour (glamour of a king) while at other times You are devoid of all political power (divested of princely position) At times You are a personification of a scholarly person (with great intelligence) while at other times You are like a great lover. (of beauty and pleasure). (115)

At time You are represented in Arabic language or Turkish and even a parsi (persian) (You are represented by an Arab, Turk or a Parsi). At times You are an adventurer (aggressive), Pashto (a Pathan) or a Sanskrit (scholar). At times You are speaking the common man's language or the language of gods. At times You are representing the state language or You are Yourself the State Capital. (116)

At time You represent the study of magic (charm) or the magical formulae. (the crux of magical or mystical powers). At times You represent the study of the knowledge of mystic or magical powers, while at other times You are practising the art of archery. (arrows and bows). At time You represent the study of Yagnas (fire-worship) or Hindu worship, while at times You represent the worship of gods. At times You represent the study of various forms of poetry (metrical composition) or at times You are engaged in discussing (narrating) songs and music. (117)

At times, You are representing the act of (the mode) playing on lyre, or You are representing the art study of music. Sometimes You represent the language of muslim countries (Arabic and Persian) while at times You are presenting the language (system) of Vedic Studies (Sanskrit) At times You are representing the art of dancing while at times You present the (language) music of snakes or sometimes You represent the science of undoing the ill effects of Snake poison (venom). (118)

ਕਹੂੰ ਅੱਛਰਾ ਪੱਛਰਾ ਮੱਛਰਾ ਹੋ ।
 ਕਹੂੰ ਬੀਰ ਬਿਦਿਆ ਅਭੂਤ ਪ੍ਰਭਾ ਹੋ ।
 ਕਹੂੰ ਛੈਲ ਛਾਲਾ ਧਰੇ ਛੱਤ੍ਰਧਾਰੀ ।
 ਕਹੂੰ ਰਾਜ ਸਾਜੀ ਧਿਰਾਜਾਧਿਕਾਰੀ । ੧੧੯
 kahun achhra pachhra machhra ho.
 kahun bir bidia abhutang prabha ho .
 kahun chhail chhala dhare chhatar dhari.
 kahun raj sajang dhiraja dhikari. (119)

ਨਮੋ ਨਾਥ ਪੂਰੇ, ਸਦਾ ਸਿੱਧ ਦਾਤਾ ।
 ਅਛੇਦੀ ਅਛੈ, ਅਦਿ ਅਦੈ ਬਿਧਾਤਾ ।
 ਨ ਤ੍ਰਸਤੰ ਨ ਗ੍ਰਸਤੰ ਸਮਸਤੰ ਸਰੂਪੇ
 ਨਮਸਤੰ ਨਮਸਤੰ ਤੁਅਸਤੰ ਅਭੂਤੇ । ੧੨੦
 Mano nath poorai sada sidh data.
 achhedi achhai aad adaiv bhidata.
 Na bhrastang na gradtang samastang saroopai.
 namastang Namastang tuastang abhutai. (120)

ਤੁ ਪ੍ਰਸਾਦਿ । ਪਾਧੜੀ ਛੰਦ
 ਅਬਯਕਤ ਤੇਜ, ਅਨਭਓ ਪ੍ਰਕਾਸ਼ ।
 ਅਛੈ ਸਰੂਪ, ਅਦੈ ਅਨਾਸ ।
 ਅਨਤੁੱਟ ਤੇਜ, ਅਨਖੁਟ ਭੰਡਾਰ ।
 ਦਾਤਾ ਦੁਰੰਤ, ਸਰਬੰ ਪ੍ਰਕਾਰ । ੧੨੧
 abyekat tej anbhon prakash .achhai sarup adaiv anas.
 antut .ankhut bhandar.data durant.sarbang parkar. (121)

ਅਨਭੂਤ ਤੇਜ, ਅਨਛਿਜ ਗਾਤ । ਕਰਤਾ ਸਜੀਵ ਹਰਤਾ ਸਨਾਤ ।
 ਆਸਨ ਅਡੋਲ, ਅਨਭੂਤ ਕਰਮ । ਦਾਤਾ ਦਇਆਲ ਅਨਭੂਤ ਧਰਮ । ੧੨੨
 Anbhut tej. anchhij gaat.karta sadeev harta sanat.
 asan adol .anbhut karam.data dayal anbhut dharam. (122)

ਜਿਹ ਸ੍ਰੱਤ ਮਿੱਤ੍ਰ, ਨਹੀ ਜਨਮ ਜਾਤ ।
 ਜਿਹ ਪੁਤ੍ਰ ਵਿਤ੍ਰ ਨਹੀ ਮਿਤ੍ਰ ਮਾਤ ।
 ਜਿਹ ਕਰਮ ਭਰਮ, ਨਹੀ ਧਰਮ ਧਿਆਨ ।
 ਜਿਹ ਨੇਹ ਗੇਹ, ਨਹੀ ਬਿਓਤਬਾਨ । ੧੨੩
 jeh satar mitar nahi janam jaat.
 jih putar vitar nahi mitar maat.
 jeh karam bharam. nahi dharam dhian.
 jih neh geh hahi biontbaan. (123)

Sometimes You are representing the beauties of this world or the fairies of the heaven, or at times You are presenting the beauties of nether lands. (hell). At times You are representing the art of warriors or You are the beauty of materialistic world. Sometimes You present the picture of a (beautiful) smart youth while at times You are shown as an ascetic (mendicant) (attired in) seated on a deerskin or a king with a beautiful canopy overhead. At times You are seen as a king with pomp and show or a royal prince. (119)

O perfect Master ! Our Salutations to You, who is bestowing on us various occult powers. You are either impregnable, indestructible ever existing from the very beginning, monotheist, and the creator of all beings. O Lord ! Neither You have any fear (of anyone) nor You could be caught (mishandled) by anyone and You are pervading every being (Your light is visible within all the beings). O Wonderful Lord! Our Salutations to You. ! (120)

**‘By the Grace of Lord’
Padhri Chhand**

O Lord ! You are presenting the radiance of a formless being, and an illuminating radiant light which could only be felt (Unseen) (perceived with inner vision) but not seen with human eye. You are indestruchible, monotheist (free from duality) and devoid of any worldly desires. Your brilliance is indivisible (for ever) and Your treasures are limitless (infinite) and are a benefactor par excellence (beyond description). (121)

O Lord ! Your radiance is wonderful (and infinite) and Your form (body) is indivisible. You are the creator of all, but destroyer of all mean and vicious (sinful) beings. Your seat (posture) is unshaken (immovable) and Your actions are ecstatic (rapturous). You are a very kind and benevolent benefactor and are marvellous in Your duty (performance). (122)

O Lord ! You do not possess any friends, enemies, human birth (are not born) and are Casteless ; who has no son, brother, friend (comrade) or mother even. One who is devoid of any action, illusions, (moral) duty, or thoughts (fancies). He is free from worldly attachements and devoid of clever moves. (123)

ਜਿਹ ਜਾਤ ਪਾਤ, ਨਹੀ ਸੱਤ੍ਰੁ ਮਿੱਤ੍ਰੁ । ਜਿਹ ਨੇਹ ਗੇਹ, ਨਹੀ ਚਿਹਨ ਚਿਤ੍ਰੁ ।
ਜਿਹ ਰੰਗ ਰੂਪ, ਨਹੀ ਰਾਗ ਰੇਖ । ਜਿਹ ਜਨਮ ਜਾਤ, ਨਹੀ ਭਰਮ ਭੇਖ । ੧੨੪

jeh jaat paat nahi satar mitar.
jeh neh geh.nahi chihn chitar.
jeh rang roop nahi raag rekh.
jeh janam jaat nahi bharam bhekh. (124)

ਜਿਹ ਕਰਮ ਭਰਮ, ਨਹੀ ਜਾਤ ਪਾਤ। ਨਹੀ ਨੇਹ ਗੇਹ, ਨਹੀ ਪਿਤਰ ਮਾਤ।
ਜਿਹ ਨਾਮ ਥਾਮ, ਨਹੀ ਬਰਗ ਬਿਆਦ। ਜਿਹ ਰੋਗ ਸੋਗ, ਨਹੀ ਸੱਤ੍ਰੁ ਸਾਧ । ੧੨੫

jeh karam bharam nahi jaat paat.
nahi neh geh nahi pitar maat.
jeh naam thaam nahi barag biadh.
jeh rog sog nahi satar sadh. (125)

ਜਿਹ ਤ੍ਰਾਸਵਾਸ, ਨਹੀ ਦੇਹ ਨਾਸ । ਜਿਹ ਆਦਿ ਅੰਤ ਨਹੀ ਰੂਪ ਰਾਸ।
ਜਿਹ ਰੋਗ ਸੋਗ, ਨਹੀ ਜੋਗ ਜੁਗਤਿ । ਜਿਹ ਤ੍ਰਾਸ ਆਸ ਨਹੀ ਭੂਮੀ ਭੂਗਤ । ੧੨੬

jeh trasvas nahi deh naas.
jeh aad ant nahi roop ras.
jeh rog sog nahi jog jugat.
jeh tras aas nahi bhumi bhugat. (126)

ਜਿਹ ਕਾਲ ਬਿਆਲ, ਕਟਿਓ ਨ ਅੰਗ। ਅੱਛੈ ਸਰੂਪ, ਅਖੈ ਅਭੰਗ ।
ਜਿਹ ਨੇਤਿ ਨੇਤਿ, ਉਚਰੰਤ ਬੇਦ। ਜਿਹ ਅਲਖ ਰੂਪ, ਕੱਥਤ ਕਤੇਬ । ੧੨੭
jeh kaal bial kation na ang. achhai sarup akhai abhung.
jeh neit neit. uchrant bed. jeh alakh roop kathat kateb. (127)

ਜਿਹ ਅਲਖ ਰੂਪ, ਆਸਨ ਅਡੋਲ। ਜਿਹ ਅਮਿਤ ਤੇਜ ਅੱਛੈ ਅਡੋਲ।
ਜਿਹ ਧਿਆਨ ਕਾਜ ਮੁਨਿ ਜਨ ਅਨੰਤ, ਕਈ ਕਲਪ ਜੋਗ, ਸਾਧਤ ਦੁਰੰਤ । ੧੨੮

jeh alakh roop asan adol.
yeh amit tej achhai adol.
jeh dhian kaaj mun jan anant.
kaiee kalap jog sadhat durant. (128)

ਤਨ ਸੀਤ ਘਾਮ, ਬਰਖਾ ਸਹੰਤ। ਕਈ ਕਲਪ ਏਕ ਆਸਨ ਬਿਤੰਤ ।
ਕਈ ਜਤਨ ਜੋਗ ਬਿੱਦਿਆ ਬਿਚਾਰੀ । ਸਾਧੰਤ ਤਦਿਪਿ ਪਾਵਤ ਨ ਪਾਰ । ੧੨੯

Tan seet gham barkha sahint.
kaiee kalap ek asan birant.
kaiee jatan jog bidia bichari.
sadhant tadipi pavat na paar. (129)

You have no caste or creed dynasty, enemies, and friends and are not interested in leading a domestic (family) life, (attachment for a householder's life), nor You possess any signs or symptoms. You have no colour (hue), form, worldly love, distinguishing, birth, caste or creed, or appearance or even illusions about anything. (124)

He has no illusions or doubts about His functions, caste, clan or dynasty, who entertains no love (attachment) for family, father or mother ; and is completely free from Name or fame, place or abode, and other divisions of class (group). He is free from all illness (afflictions), sadness (sorrows) and bears no enmity or friendship towards anyone. (125)

He is fearless (afraid of none) and His form is indestructible (ever-existent). He has no beginning or end, nor He possesses any type of form and appearances. He is free from all afflictions, sorrows, and has no modes (idea) of Yogic feats. Neither He is worried about any desires being unfulfilled, nor He has any desire (greed) for enjoyment of worldly pleasures or land acquisitions. (126)

O Lord ! You have not been bitten by any snake (Your body is free from Maya). Your form is not subject to extinction, are indestructible and free from all calamities. Even Vedas have proclaimed You as limitless and Infinite and the Semetic books (like koran) also narrate (proclaim) as Indescribable. (127)

His firm (appearance) is indescribable and His seat is unshaken and His radiance is beyond description. He is above destruction (indestructible) and is immeasurable. Innumerable Yogis and Munis (mendicants) have been engaged in tough and hard penance to have a vision of the Lord (meditation of the Lord) from times immemorial, (but have been unsuccessful). (128)

Some people hear the brunt of cold, heat or rain on their bodies ; while some people spend many ages (periods) seated, in a particular yogic posture ; some others make many efforts to accomplish the study of Yoga (renunciation of the world) but none of these (mentioned above) have been able to decipher Your limits. (limitlessness), O Lord! (129)

ਕਈ ਉਰਧ ਬਾਹ, ਦੇਸਨ ਭ੍ਰਮੰਤ, ਕਈ ਉਰਧ ਮਧ ਪਾਵਕ ਝੁਲੰਤ ।
ਕਈ ਸਿਮ੍ਰਿਤ ਸਾਸਤ੍ਰ ਉਚਰੰਤ ਬੇਦ। ਕਈ ਕੋਕ ਕਬਿ ਕੱਥਤ ਕਤੱਥ । ੧੩੦

Kaiee urdh bah desan bharmant.
kaiee urdh madh pavak jhulant.
Kaiee simrit sastar uchrant beid.
kaiee kok kab katham kateb. (130)

ਕਈ ਅਗਨਿ ਹੋਤ੍ਰ ਕਈ ਪਉਨਜਾਰ । ਕਈ ਕਰਤ ਕੋਟ ਮ੍ਰਿਤਕੋ ਅਹਾਰ ।
ਕਈ ਕਰਤ ਸਾਕ, ਪੈ ਪੱਤ੍ਰ ਭੱਛ । ਨਹੀ ਤਦਿਪਿ ਦੇਵ, ਹੋਵਤ ਪ੍ਰਤੱਛ । ੧੩੧

kaiee agan hotar kaiee paunjaar.
kaiee karat kot mritko ahaar.
kaiee karat saak pai patar bhachh.
nahi tadipi dev hovat partachh. (131)

ਕਈ ਗੀਤ ਗਾਨ, ਗੰਧੂਬ ਗੀਤਿ । ਕਈ ਬੇਦ ਸਾਸਤ੍ਰ ਬਿੱਦਿਆ ਪ੍ਰਤਿਤਿ ।
ਕਹੂੰ ਬੇਦਗੀਤਿ, ਜਗ ਆਦਿ ਕਰਮ । ਕਹੂੰ ਅਗਨ ਹੋਤ੍ਰ, ਕਹੂੰ ਤੀਰਥ ਧਰਮ । ੧੩੨

Kaiee geet gaan gandharab reet.
kaiee bed sastar bidia parteet.
kahun beid reet jag aad karam.
kahun agan hotar kahun teerath dharam. (132)

ਕਈ ਦੇਸਿ ਦੇਸਿ, ਭਾਖਾ ਰਟੰਤ। ਕਈ ਦੇਸਿ ਦੇਸਿ ਬਿੱਦਿਆ ਪੜੰਤ ।
ਕਈ ਕਰਤ ਭਾਤਿ ਭਾਤਨ ਬਿਚਾਰ। ਨਹੀ ਨੈਕੁ ਤਾਸੁ, ਪਾਯੰਤ ਨ ਪਾਰ । ੧੩੩

kaiee des des bhakha ratant .
kaiee des des bidya parrant.
kaiee karat bhant bhatan bichar.
nahi naik taas payant ne paar. (133)

ਕਈ ਤੀਰਥ ਤੀਰਥ ਭਰਮਤ ਸੁਭਰਮ। ਕਈ ਅਗਨਿਹੋਤ੍ਰ ਕਈ ਦੇਵ ਕਰਮ।
ਕਈ ਕਰਤ ਬੀਰ ਬਿਦਿਆ ਬਿਚਾਰ। ਨਹੀ ਤਦਿਪਿ ਤਾਸੁ, ਪਾਇ ਤਨਿ ਪਾਰ। ੧੩੪

kaiee tirath tirath bharmat subharam .
kaiee agan hotar kaiee dev karam .
kaoee karat bir bidia bichar .
nahi tidipi taas . paie tan paar. (134)

ਕਹੂੰ ਰਾਜਗੀਤਿ, ਕਹੂੰ ਜੋਗ ਧਰਮ । ਕਈ ਸਿੰਮ੍ਰਿਤ ਸਾਸਤ੍ਰ, ਉਚਰਤ ਸੁਕਰਮ ।
ਨਿਉਲੀ ਆਦਿ ਕਰਮ, ਕਹੂੰ ਹਸਤੀ ਦਾਨ। ਕਹੂੰ ਅਸਮੇਧ ਮਖ ਕੋ ਬਖਾਨ । ੧੩੫

kahun rajreet kahun jog dharam
kaiee simrat sastar uchrat sukram .
Neuoli aad karam kahun hast dham .
kahun asmedh makh ko bakhan. (135)

Many people roam around distant lands with their arms raised (in penance) ; some others hang themselves with upside down (facing downwards) in the burning fires, while some others are engaged in the reading or narration of Smritis Shastras and Vedas (Hindu books of lore), while some others are buisy in discussions of sexology (Sex Shastra), poetry or semitic books (Quran etc.) (130)

Some people perform havan (worship fire), some others make air as their food (Sustain themselves on air), many millions live on dust clay while many others live on green leaves and herbs.or milk ; not-with-standing all these effects the Lord does not reveal Himself (His secrets) to such persons. (They do not get a glimpse of The Lord). (131)

Some people sing (Lord;s praises) like the musicians of gods, some others pin their faith in the study of Vedas and Shastras (Hindu Literature), while some others perform Yagnas (ablutions) according to the rites of Vedas (vedic rites) and some from sacrificial fires (havan) while some others visit-holy places of pilgrimage and perform religious acts (like giving alms etc). (132)

Some people speak various foreign languages (language of distant lands), while many others are engaged in the study of literature of foreign lands, or discuss various types of philosophical thoughts,in spite of all these efforts none of them is able to know a bit of Lord's secrets (Nature's secret) or Lord's limits. (133)

Some people in their illusions (fantasy), roam around (visit) holy places of pilgrimage; some others are engaged in sacrificial fire (havan) and perform other religious acts (godly acts) ; some others discuss the brave acts of (fifty-two) warriors (study of bravery) ; but with all these efforts no one has been able to comprehend the greatness or vastness of the Lord-Sublime. (134)

Some people are following the system of princely behaviour, while some others are following the duties of Yoga-(religion of Yogis) exercises. There are some who are busy in reciting Smritis or Shastras as their function. Some peoples are engaged in Yogic exercises (of nose upturned) while some others are busy in giving away elephants in alms and somewhere people are singing praises of the Lord in performing armed Yagna armed Yogna (Fire-worship of a special type). (135)

ਕਹੂੰ ਕਰਤ ਬ੍ਰਹਮ ਬਿਦਿਆ ਬਿਚਾਰ । ਕਹੂੰ ਜੋਗਰੀਤਿ, ਕਹੂੰ ਬਿਰਧਿ ਚਾਰਿ ।
ਕਹੂੰ ਕਰਤ ਜੰਛ, ਗੰਧਰਬ ਗਾਨ । ਕਹੂੰ ਧੂਪ ਦੀਪ, ਕੂੰਹ ਅਰਘ ਦਾਨ । ੧੩੬

kahun karat braham bidia bichar .
kahun jogreet kahun biradh chaar .
kahun karat jachh gandharab gaan.
kahun dhoop deep kahun arag daan. (136)

ਕਹੂੰ ਪਿਤ੍ਰ ਕਰਮ, ਕਹੂੰ ਬੇਦ ਰੀਤਿ। ਕਹੂੰ ਨ੍ਰਿਤ-ਨਾਚ ਕਹੂੰ ਗਾਨ ਗੀਤਿ।
ਕਹੂੰ ਕਰਤ ਸਾਸਤ੍ਰ, ਸਿੰਮਿਤ ਉਚਾਰ। ਕਈ ਭਜਤ, ਏਕ ਪਗ ਨਿਰਾਧਾਰ। ੧੩੭

kahun pitar karam kahun deid reet.
kahun nirat- nach kahun gaan geet .
kahun karat sastar simrit uchar
kaiee bhajat ek pag niradhar. (137).

ਕਈ ਨੇਹ ਦੇਹ, ਕਈ ਗੇਹ-ਵਾਸ । ਕਈ ਭ੍ਰਮਤ, ਦੇਸ ਦੇਸਨ ਉਦਾਸ ।
ਕਈ ਜਲ-ਨਿਵਾਸ, ਕਈ ਅਗਨ ਤਾਪ। ਕਈ ਜਪਤ ਉਰਧ, ਲਟਕੰਤ ਜਾਪ । ੧੩੮

kaiee neh deh kaiee geh vaas.
kaiee bharmat des desn udaas.
kaiee jal nivas kaiee agan taap.
kaiee japat urad latkant jaap. (138)

ਕਈ ਜਪਤ ਜੋਗ, ਕਲਪੰ ਪ੍ਰਜੰਤ । ਨਹੀ ਤਦਿਪਿ ਤਾਸ ਪਾਇੰ ਤਨ ਅੰਤ ।
ਕਈ ਕਰਤ ਕੋਟ, ਬਿਦਿਆ ਬਿਚਾਰ। ਨਹੀ ਤਦਿਪਿ ਦਿਸਟਿ ਦਯਖੇ ਮੁਰਾਰਿ। ੧੩੯

kaiee japat jog kalpang parjant.
nahi tacipi taas paeng tan ant.
kaiee karat kot bidia bichar.
nahi tadipidishti dekhai murar . (139)

ਬਿਨ ਭਗਤ ਸਕਤਿ, ਨਹੀ ਪਰਤ ਪਾਨ । ਬਹੁ ਕਰਤ ਹੋਮ, ਅਰੁ ਜੱਗ ਦਾਨ।
ਬਿਨੁ ਏਕ ਨਾਮੁ, ਇਕ ਚਿਤ ਲੀਨ। ਫੋਕਟੋ ਸਰਬ, ਧਰਮਾ ਬਿਹੀਨ । ੧੪੦

bin bhagat sakat nahi parat paan .
bahu karat hom ar jog dhaam.
bin ek naam ik chit leen.
phokto sarab dharma biheen. (140)

At places people are engaged in the study of the Lord-Sublime and His secrets, while at times people are following the norms of Yoga. (study of the rules of mendicants). At places people are busy in moulding their conduct on a high profile (building high character). At times people are singing like demi gods or musicians of the gods. At times people are performing arts (singing songs of praise) with aromatic things and lamps arranged beautifully (in a tray) or in (giving away costly items in alms) alms-giving (libation). (136)

At times people are busy in placating their forefathers with virtuous deeds as per Vedic Principles or somepeople are dancing to the musical tunes (in rhythm) or someone else is busy in singing songs (of praise). Somewhere else people are busy in reciting Smritis and Shastras (Hindu religious books) or somewhere else a person is engaged in his worship by standing on one leg continuously. (137)

Some people have developed love for the body while some others abide (reside) in their houses (leading a family life). Some people roam around distant lands being apathetic (neutral). Some stay in water while some others bear the brunt of burning fire and some others worship the Lord by hanging, facing upside down. (138)

Some (people) are engaged in the practice of Yoga for long periods (like shears), but can never gain access to the limits of the limitless Lord (or know His secrets) Some are busy in many scholarly studies (millions of studies) but never are able to perceive the Lord-Sublime. (139)

The Lord cannot be attained without the strength (power) of the Lord's worship, not with-Standing the performance of sacrificial fire-worship (Hom Yagna) or alms-giving. All the religious activities and functions are worthless and meaningless, without being immersed in Lord's True Name with a Complete resolute mind full of devotion. (140)

ਤੁ ਪ੍ਰਸਾਦ ।

ਤੋਟਕ ਛੰਦ

ਜੈ ਜਪਹਿ ਜੁੱਗਣ ਜੂਹ ਜੂਐ । ਭੈ ਕਪਹਿ ਮੇਰੁ ਪਯਾਲ ਭੂਐ ।
ਤਪ ਤਾਪਸ ਸਰਬ ਜਲੇਰੁ ਥਲੰ । ਧੰਨਿ ! ਉਚਰਤ ਇੰਦ੍ਰ ਕੁਮੇਰ ਬਲੰਗ । ੧੪੧

jai jaipéh jugan juh .

bhai kampeh mer peyal bhuang.

tap tapas sarab jaler thalang.

uchrat indra kume balang. (141)

ਅਨਖੇਦ ਸਰੂਪ ਅਭੇਦ ਅਭਿਐ । ਅਨਖੰਡ ਅਭੂਤ ਅਛੇਦ ਅਛਿਐ ।
ਅਨਕਾਲ ਅਪਾਲ ਦਿਆਲ ਅਸਾਐ । ਜਿਹ ਠਟੀਐ ਮੇਰ ਅਕਾਸ ਭੂਐ । ੧੪੨

ankhed sarup abhed abheang .

ankhand abhut achhed achheang.

ankal apal dayal asuang .

jeh thatiang mer akas bhuang. (142)

ਅਨਖੰਡ ਅਮੰਡ ਪ੍ਰਚੰਡ ਨਰੰ । ਜਿਹ ਰਚੀਐ ਦੇਵ ਅਦੇਵ ਬਰੰਗ ।
ਸਭ ਕੀਨੇ ਦੀਨ ਜਮੀਨੁ ਜਮਾ । ਜਿਹ ਰਚੀਐ ਸਰਬ ਮਕੀਨੁ ਮਕਾਨ । ੧੪੩

ankhnd amand parchand narang .

jeh rchiang dev adev barang .

sabh keenai deen jameen jaman .

jeh rchiang sarab makeen makaan. (143)

ਜਿਹ ਰਾਗ ਨ ਰੂਪ ਨ ਰੇਖ ਰੁਖੰ । ਜਿਹ ਤਾਪ ਨ ਸਾਪ ਨ ਸੋਕ ਨ ਸੁਖੰ ।
ਨ ਰੋਗ ਨ ਸੋਗ ਨ ਭੋਗ ਭੁਜੰਗ । ਜਿਹ ਖੇਦ ਨ ਭੇਦ ਨ ਛੇਦ ਛਯੰ । ੧੪੪

jeh raag na roop n rekh rekhang .

jeh taap na saap na sok na suhang.

na rog na sog na bhog bhujang .

jeh khed na bhed na chhed chheung . (144)

ਜਿਹ ਜਾਤ ਨ ਪਾਤ ਨ ਮਾਤ ਪਿਤੰ । ਜਿਹ ਰਚੀਐ ਛੱਤ੍ਰੀ ਛਤ੍ਰ ਛਿਤ੍ਰੰ ।
ਜਿਹ ਰਾਗ ਨ ਰੇਖ ਨ ਰੋਗ ਭਣੰ । ਜਿਹ ਦ੍ਰੋਖ ਨ ਦਾਗ ਨ ਦੋਖ ਗਣੰ । ੧੪੫

jeh jaat na paat na maat pitang.

jeh rchiang chhatri chhatar chhitang.

jeh raag na rekh na rog bharaung .

jeh davekh na daag na dokh garrung . (145)

‘By the Grace of the Lord’

Totak Chhand

(“ Jai Jampai jugan juh joang.”)

All the beings salute the Lord with one voice, and with whose name the whole world Composing mountains (Meir Parbat), Earth or nether lands (hell) dreads (is shaken with fear) All the worshippers (doing penance) of the lands and oceans are engrossed in attaining the Lord through their penance (worship) and when the king Indra, Kuber and Raja Bali all acclaim with gratitude and thankfulness. (141)

The Lord possesses a form, free from pain (injury) or, discrimination and is dauntless (fearless) and is above the five indivisible elements (like air, fire, water etc.) and is impregnable and indestructible. (free from extinction). He is free from the effects of death (Time) and all forms of sustenance ; and is devoid of any haughtiness (egoism) being ever-benevolent. He has positioned (established) the Sumer mountain, the Earth and the Skies in their proper place. (position). (142)

The Lord, who is free from being installed, and is the Prime-male with mighty radiance and has created all the gods and demons in a beautiful manner ; and has kept the Earth and Sky under his surveillance after creating them. He has created all the dwellings alongwith their dwellers. (who has created abodes and those living therein.) (143)

The Lord has not inculcated any special love (affection) for anyone, and no one resembles anyone, else in appearance, signs or symbols (of His created beings). He is free from any heat (warmth) or curses ; and is devoid of any sorrow or happiness (comforts). He is free from any afflictions or sadness and has no worries about the worldly pleasures. Moreover He has no fear of regrets (pains), discrimination, duality or being destroyed. (144)

(The Lord), who has no caste or creed nor any dynasty (brotherhood) ; who has no mother or father ; (The Lord) who has created the Kashatriyas (warriors) who have canopies over their heads, being kings of the land. Who is also known to be free from love without any form or appearance (signs and symbols) and is free from any maladies (afflictions). He is also known to be free from the stigma of duality and the slander of any afflictions. (illness). (145)

ਜਿਹ ਅੰਡਹ ਤੇ ਬ੍ਰਹਮੰਡ ਰਚਿਓ । ਦਸਚਾਰ ਕਰੀ ਨਵ ਖੰਡ ਸਚਿਓ ।
ਰਜ ਤਾਮਸ ਤੇਜ ਅਤੇਜ ਕੀਓ । ਅਨਭਉ ਪਦ ਆਪ ਪ੍ਰਚੰਡ ਲੀਓ । ੧੪੬

jeh andeh te brahmand rachio .

daschar kari nav khand sachio.

raj tamas tej atej kiou.

anbhou pad aap parchand lieou. (146)

ਸ਼ਿਅੰ ਸਿੰਧਰੁ ਬਿੰਧ ਨਗਿੰਦ ਨਗੀ । ਸ੍ਰਿਅ ਜੱਛ ਗੰਧ੍ਰਬ ਫਣਿੰਜ ਭੁਜੰ ।
ਰਚਿ ਦੇਵ ਅਦੇਵ ਅਭੇਵ ਨਗੀ । ਨਰਪਾਲ ਨ੍ਰਿਪਾਲ ਕਰਾਲ ਤ੍ਰਿਗੰ । ੧੪੭

sirang sindhar bindh nagind nagi.

sri jachh gandhrab pharrinj bhujang.

rach dev adev nagang .

narpal nirpal kral tirgang. (147)

ਕਈ ਕੀਟ ਪਤੰਗ ਭੁਜੰਗ ਨਰੰਗ । ਰਚਿ ਅੰਡਜ ਸੇਤਜ ਉਤੱਭੁਜੰ ।
ਕੀਏ ਦੇਵ ਅਦੇਵ ਸਰਾਧ ਪਿਤੰ । ਅਨਖੰਡ ਪ੍ਰਤਾਪ ਪ੍ਰਚੰਡ ਗਤੰ । ੧੪੮

kaiee keet patang bhujang narang .

rach andaj setaj utbhujang .

kiae dev adev sradh pitang .

ankhand pratap parchand gatang. (148)

ਪ੍ਰਭ ਜਾਤ ਨ ਪਾਤ ਨ ਜੋਤ ਜੁਤੰ । ਜਿਹ ਤਾਤ ਨ ਮਾਤ ਨ ਭਾਤ ਸੁਤੰ ।
ਜਿਹ ਰੋਗ ਨ ਸੋਗ ਨ ਭੋਗ ਭੁਅੰ । ਜਿਹ ਜੰਪਹਿ ਕਿੰਨਰ ਜੱਛ ਜੁਅੰ । ੧੪੯

prabh jaat n paat na joat jutang .

jeh taat na maat na bhraat sutang.

jeh rog na sog na bhog bhuang

jeh jampeh kiner jachh juang. (149)

ਨਰ ਨਾਰਿ ਨਪੁੰਸਕ ਜਾਹਿ ਕੀਏ । ਗਣ ਕਿੰਨਰ ਜੱਛ ਭੁਜੰਗ ਦੀਏ ।
ਗਜ ਬਾਜ ਰਥਾਸਿਕ ਪਾਤਿ ਗਨੰ । ਭਵਿ ਭੂਤ ਭਵਿਖ ਭਵਾਨ ਤੁਅੰ । ੧੫੦

nar naar napunsak jahai kiaie.

gann kinar jachh bhujang diaie.

gaj baaj rathasik paat ganung.

bhav bhoot bhavikh bhavan bhuang. (150)

ਜਿਹ ਅੰਡਜ ਸੇਤਜ ਜੇਰ ਰਜੰ । ਰਚਿ ਭੂਮਿ ਅਕਾਸ ਪਤਾਲ ਜਲੰ ।
ਰਚਿ ਪਾਵਕ ਪਉਨ ਪ੍ਰਚੰਡ ਬਲੀ । ਬਨਿ ਜਾਸ ਕੀਓ ਫਲ ਫੂਲ ਕਲੀ । ੧੫੧

jeh andaj setaj jer rajang .

rach bhoom akas patal jalang.

rach pavak paun parchand bali.

ban jash kiou phal phul kali. (151)

The lord who has created this Universe from the egg and has created the four directions and nine regions-(Khands). The Lord, who has created the (Three-pronged Maya with) greed and lust for power alongwith splendour (glory) and lustreless (enlightenment and darkness). He has spread radiance (powerful light) on His own perception and illuminated the Universe of His own will. (146)

The Lord, who has created the oceans, Vindyachal (mountains) and Sumer mountains; He has created demi gods, their (god's) musicians, Sheshnag (python) and other cobras. The Lord, who has created the gods and demons including Brahma Vishnu (undistinguishable) and the elephant Eravat. At the same time He has created the Kings to look after the sustenance of human beings and dreadful animals (like snakes or wild animals). (147)

He has created millions (crores) of bees, snakes, and, human beings, eggs and beings produced from perspiration, and vegetation of all types. He has also created many good and bad beings, alongwith celebrations for departed souls and forefathers ; He, who possesses an indivisible grandeur and mighty power with a grand style. (148)

The Lord has no caste or creed or clan, and His light pervades every one. He has no father, mother, brother, or son. He has no illness or sadness and is not bothered about worldly pleasures and who is worshipped by all demigods or beings with horse's body and human head. (mythological beings) (149)

(The Lord), Who has created females, males and eunuchs ; He has created all the mythological beings (with horse body having human head), demi gods and snakes even ; who has created the hordes of elephants, horses and footmen. The Lord, who is ever existent in past, present and future, at all times. (150)

(The Lord) , who has created (all the four sources of reproduction like) eggs, perspiration and semen ; who has created land, sky, nether lands and the oceans (water) , alongwith the mighty fire and powerful air. He has created forests, fruits, flowers and petals. (151)

ਭੂਅ ਮੇਰੁ ਅਕਾਸ ਨਿਵਾਸ ਛਿਤੰ । ਰਚਿ ਰੋਜ ਇਕਾਦਸ ਚੰਦ੍ਰ ਬ੍ਰਿਤੰ ।
ਦੁਤਿ ਚੰਦ ਦਿਨੀਸਰ ਦੀਪ ਦਈ । ਜਿਹ ਪਾਵਕ ਪਉਨ ਪ੍ਰਚੰਡ ਮਈ । ੧੫੨

bhua mer akas nivas chhitang.
rach roj ikadas chander britang.
duti chand dinisar deep deiee .
jeh pavak paun parchand kiaie. (152)

ਜਿਹ ਖੰਡ ਅਖੰਡ ਪ੍ਰਚੰਡ ਕੀਏ । ਜਿਹ ਛਤ੍ਰ ਉਪਾਇ ਛਿਪਾਇ ਦੀਏ ।
ਜਿਹ ਲੋਕ ਚਤੁਰਦਾਸ ਚਾਰੁ ਰਚੇ । ਨਰ ਗੰਧੂਬ ਦੇਵ ਅਦੇਵ ਸਚੇ । ੧੫੩

jeh khand akhand parchand kiaie.
jeh chhatar upaie chhipaie diaie.
jeh lok chatardas char rachai.
nar gandrab dev adev sachie. (153)

ਅਨਧੂਤ ਅਭੂਤ ਅਛੂਤ ਮਤੰ । ਅਨਗਾਧਿ ਅਬਯਾਧਿ ਅਨਾਦਿ ਗਤੰ ।
ਅਨਖੇਦ ਅਭੇਦ ਮਛੇਦ ਨਰੰ । ਜਿਹ ਚਾਰੁ ਚਤੁਰਦਿਸ ਚਕ੍ਰ ਫਿਰੰ । ੧੫੪

andhut abhūt achhut matang.
angadh abeyadh anad gatang.
ankhed abhed machhed narang.
jeh char chaturdis chakar phirang. (154)

ਜਿਹ ਰਾਗ ਨ ਰੰਗ ਨ ਰੇਖ ਰੁਗੰ । ਜਿਹ ਸੋਗ ਨ ਭੋਗ ਨ ਜੋਗ ਨ ਜੁਗੰ ।
ਭੂਅ-ਭੰਜਨ ਗੰਜਨ ਆਦਿ ਸਿਰੰ । ਜਿਹ ਬੰਦਤ ਦੇਵ ਅਦੇਵ ਨਰੰ । ੧੫੫

jeh raag na raṅg na rekh rugang.
jeh sog na bhog na jog na jugang.
bhua bhanjan ganjan aad sirang .
jeh bandat dev adev narang. (155)

ਗਣ ਕਿੰਨਰ ਜੱਛ ਭੁਜੰਗ ਰਚੇ । ਮਣਿ ਮਾਣਿਕ ਮੋਤੀ ਲਾਲ ਸੁਚੇ ।
ਅਨਭੰਜ ਪ੍ਰਭਾ ਅਨਗੰਜ ਬ੍ਰਿਤੰ । ਜਿਹ ਪਾਰ ਨ ਪਾਵਤ ਪੂਰ ਮਤੰਗ । ੧੫੬

gann kinar jachh bhujang rachai .
mann manak moti lal suchai.
anbhanj prabha anganj birtang.
jeh paar na pavat pur matang. (156)

ਅਨਖੰਡ ਸਰੂਪ ਅਡੰਡ ਪ੍ਰਭਾ । ਜੈ ਜੰਪਤ ਬੇਦ ਪੁਰਾਨ ਸਭਾ ।
ਜਿਹ ਬੇਦ ਕਤੇਬ ਅਨੰਤ ਕਹੈ । ਜਿਹ ਭੂਤ ਅਭੂਤ ਨ ਭੇਦ ਲਹੈ । ੧੫੭

ankhand sarup adund prabha .
jai janpat beid puran sabha .
jeh beid kateb anant kahai.
jeh bhut abhut na bhed lahai. (157)

He (who) has created Earth (land), huge mountains (like sumer) and skies and the Earth where various beings could abide in. Then again He has made fasts (muslim type), new moon fast, alongwith the moon and its various phases ; then He has created the, moon, the sun, (like) the lamps for emitting light in the Universe and then created (the mighty forces) like powerful fire and air. (152)

Then He has created indivisible and powerful (religious-Khands) cosmos, which became insignificant (hidden) before the mighty sun and then created the beautiful fourteen worlds alongwith the community, groups of celestial singers (mythological), gods and demons. (153)

The Lord (has) possesses a perfect form, beyond the five elements (like air, fire etc.) and has incomprehensible intelligence, unfathomable, free from all afflictions (maladies) and is ever-existent from the beginning of time . You are free from agony (tribulation) ; are impregnable and indivisible prime-male, whose mighty writ runs throughout the Universe (the fourteen worlds) (154)

The Lord does not indulge in fun and frolic (is free from music or colour) , possesses no form and is free from any malady or sorrows (sadness) or even worldly pleasures and is not interested (linked) in any Yogic feats. (exercises). He is the destroyer of the world (Earth) and also the creator of the Universe. In fact, all the gods, demons and human beings worship Him . (155)

The Lord, who has created the music lovers, kinar, mythological horse's body with a human head, demi gods and snakes ; as well as jewels, rubies and pearls are created by Him, he enjoys a praise which never dwindles or lessens and indescribables narration and is ever limitless beyond the comprehension of most intelligent people even. (156)

The Lord, whose form (appearance) is perfect (complete) and praiseworthy and whom Vedas and Katebs (Quran etc.) salute while Vedas and Puranas salute and describe as limitless and infinite. He is imperceptible and abstract, and none could ever gauge His depth or limits either physically or abstract. (157)

ਜਿਹ ਬੇਦ ਪੁਰਾਨ ਕਤੇਬ ਜਪੈ । ਸੁਤ ਸਿੰਧੁ ਅਧੋਮੁਖ ਤਾਪ ਤਪੈ ।
ਕਈ ਕਲਪਨ ਲੋ ਤਪਤਾਪ ਕਰੈ । ਨਹੀ ਨੈਕ ਕ੍ਰਿਪਾਨਿਧਿ ਪਾਨਿ ਪਰੈ । ੧੫੮

jeh beid puran kateb japai.
sut sindh adhomukh taap tapai .
kaiee kalpan lou taptaap karai(n) .
nahi naik kirpanidh paan parai(n) .(158)

ਜਿਹ ਫੋਕਟ ਧਰਮ ਸਭੈ ਤਜ ਹੈ ਇਕ ਚਿਤ ਕ੍ਰਿਪਾਨਿਧਿ ਕੋ ਭਜ ਹੈ ।
ਤੇਉ ਯਾ ਭਵ ਸਾਗਰ ਕੋ ਤਰ ਹੈ । ਭਵਿ ਭੂਲ ਨ ਦੇਹ ਪੁਨਰ ਧਰ ਹੈ । ੧੫੯

jeh phokat dharam sabhai taj hai.
ik chit kirpanidh ko bhaj hai.
taiouoo ya bhav sagar ko tar hai .
bhav bhool na deh punar dhar hai .(159)

ਇਕ ਨਾਮ ਬਿਨਾ ਨਹੀ ਕੋਟ ਬ੍ਰਿਤੀ । ਇਮ ਬੇਦ ਉਚਾਰਤ ਸਾਰਸੁਤੀ ।
ਜੇਉ ਵਾਰਸ ਕੇ ਚਸਕੇ ਰਸ ਹੈ ਤੇਉ ਭੂਲ ਨ ਕਾਲ ਫੰਧਾ ਫਸ ਹੈ । ੧੬੦

ik naam bina nahi kot birti.
im beid uchiarat saarsuti .
jeuoo varas ke chaskai ras hain
taiouoo bhool na kaal phanda phas hai . (160)

ਤਵ ਪ੍ਰਸਾਦਿ । ਨਰਾਜ ਛੰਦ

ਅਗੰਜ ਆਦਿ ਦੇਵ ਹੈ , ਅਭੰਜ ਭੰਜ ਜਾਨੀਐ ।
ਅਭੂਤ ਭੂਤ ਹੈ ਸਦਾ, ਅਗੰਜ ਗੰਜ ਮਾਨੀਐ ।
ਅਦੇਵ ਦੇਵ ਹੈ ਸਦਾ, ਅਭੇਵ ਭੇਵ ਨਾਥ ਹੈ ।
ਸਮੱਸਤ ਸਿੱਧਿ ਬ੍ਰਿਧੀ ਦਾ, ਸਦੀਵ ਸਰਬ ਸਾਥ ਹੈ । ੧੬੧

Tav Prasad Naraj Chhand

aganj aad dev hai. abhanj bhanj janiai..
abhut.bhut hai sada .aganj ganj maniai .
adev dev hai sada.abhev.bhev naath hai ..
samast sidh bridh da . sadeev sarab sath hai.(161)

ਅਨਾਥ ਨਾਥ ਨਾਥ ਹੈ, ਅਭੰਜ ਭੰਜ ਹੈ ਸਦਾ ।
ਅਗੰਜ ਗੰਜ ਗੰਜ ਹੈ, ਸਦੀਵ ਸਿੱਧਿ ਬ੍ਰਿਧੀ ਦਾ ।
ਅਨੂਪ ਰੂਪ ਸਰੂਪ ਹੈ ਅਛੰਜ ਤੇਜ ਮਾਨੀਐ ।
ਸਦੀਵ ਸਿੱਧਿ ਸੁਧਿ ਦਾ, ਪ੍ਰਤਾਪ ਪੱਤ੍ਰ ਜਾਨੀਐ । ੧੬੨
anath naath naath hai.abhanj bhanj hai sada.
aganjn ganj ganj hai.sadeev sidh bridh da .
anup roop sarup hai.achhij tej maniai .
sadeev sidh sudh da .partap patar janiai.(162)

The Lord, whom the Vedas and Puranas apart from Katebs (Koran) worship. even the son of Oceans (the moon) is also worshipping facing downwards and many mendicants are also reciting and worshipping Him since ages (in penance), but they have not been able to grasp the benevolent Lord. (158)

The persons, who relinquish all fruitless religious efforts and worship the Lord with devotion and dedication, are enabled to cross this ocean of life successfully and finally attain Salvation. (do not get born again in human form). (159)

Even millions of fasting efforts without the recitation of Lord's True Name do not lead to man's salvation. The goddess of Education (Saraswati) has narrated such sermons from Vedas, The persons who have relished the taste of Lord's True Name are not caught by mistake even, by the noose of (god of) death. (160)

'By the Grace of the Lord'

Naraj Chhand

The Lord, from the very beginning (of Ages) , is known to be the destroyer of all those who are supposed to be complete (indivisible) and beyond extinction. He is always known to be in seen and Unseen forms, who is capable of destroying even those, called indivisible or indestructible. He is always known to be in both godly and devilish forms ; and is the Master of (the knowledge of) differentiation and is also free from discrimination. He is the controller of all occult powers and is friendly towards all. (161)

The Lord is always the protector (Master) of the poor and helpless persons ; he is capable of bending those who are supposed to be unyielding and bestows treasures of worldly wealth to those who are devoid of wealth and is capable of improving our occult powers even. His appearance is in the form of one divested of all praise, and is known to be possessing a radiant brilliance (emitting light). He is always known to be the bestower of perfect intelligence and is known as a certificate of mighty power. (authoritative power). (162)

ਨ ਰਾਗ ਰੰਗ ਰੂਪ ਹੈ । ਨ ਰੋਗ ਰਾਗ ਰੇਖ ਹੈ ।
 ਅਦੋਖ ਅਦਾਗ ਅਦੋਗ ਹੈ , ਅਭੂਤ ਅਭ੍ਰਮ ਅਭੇਖ ਹੈ ।
 ਨ ਤਾਤ ਮਾਤ ਜਾਤ ਹੈ, ਨਪਾਰ ਚਿਹਨ ਬਰਨ ਹੈ ।
 ਅਦੋਖ ਅਸੇਖ ਅਭੇਖ ਹੈ, ਸਦੀਵ ਬਿਸੁਭਰਮ ਹੈ । ੧੬੩
 Na raag rang roop hai .na rog rakh rekh hai
 adokh adag adeg hai.abhut abharam abhekh hai.
 na taat maat jaat hai.na paar chehan baran hai.
 adekh asekh abhekh hai. sadeev bisbharam hai . (163)

ਬਿਸੁੰਭਰ ਬਿਸੁਨਾਥ ਹੈ । ਬਿਸੇਖ ਬਿਸੁ ਭਰਮ ਹੈ ।
 ਜ਼ਿਮੀ ਜ਼ਮਾਨ ਕੇ ਬਿਖੈ, ਸਦੀਵ ਕਰਮ ਭਰਮ ਹੈ ।
 ਅਦੋਖ ਅਭੇਖ ਹੈ, ਅਲੇਖ ਨਾਥ ਜਾਨੀਐ ।
 ਸਦੀਵ ਸਰਬ ਠਉਰ ਮੇ, ਬਿਸੇਖ ਆਨ ਮਾਨੀਐ । ੧੬੪
 bisavangbhar bisavnath hai .bisekh bisavbharam hai .
 jimi jaman ke bikhai. sadeev karam bharam hai.
 adevkh hai abhekh hai .alekh naath janiai .
 sadeev sarab thour mai. bisekh aan maniai . (164)

ਨ ਜੰਤ੍ਰ ਮੈ, ਨ ਤੰਤ੍ਰ ਮੈ, ਨ ਮੰਤ੍ਰ ਬਸਿ ਆਵਈ ।
 ਪੁਰਾਨ ਐ ਕੁਰਾਨ,ਨੇਤਿ ਨੇਤਿ ਕੇ ਬਤਾਵਈ ।
 ਨ ਕਰਮ ਮੈ, ਨ ਧਰਮ ਮੈ ,ਨ ਭਰਮ ਮੈ ਬਤਾਈਐ ।
 ਅਗੰਜ ਆਦਿ ਦੇਵ ਹੈ, ਕਹੋ ਸੋ ਕੈਸਿ ਪਾਈਐ ? । ੧੬੫
 Na jantar mai na tantar mai. na mantar bas aviee.
 puran ou koran neit neit hai bataviee.
 na karam mai na dharam mai.ma bharam mai bataviaee.
 aganj-aad dev hai .kaho so kaise paiceai. (165)

ਜ਼ਿਮੀ ਜ਼ਮਾਨ ਕੇ ਬਿਖੈ, ਸਮਸਤ ਏਕ ਜੋਤਿ ਹੈ ।
 ਨ ਘਾਟ ਹੈ ,ਨ ਬਾਢ ਹੈ, ਨ ਘਾਟ ਬਾਢ ਹੋਤ ਹੈ ।
 ਨ ਹਾਨ ਹੈ ਨ ਬਾਨ ਹੈ, ਸਮਾਨ ਰੂਪ ਜਾਨੀਐ ।
 ਮਕੀਨ ਅਉ ਮਕਾਨਿ, ਅਪ੍ਰਮਾਨ ਤੇਜ ਮਾਨੀਐ । ੧੬੬
 jimi jaman ke bikhai . samasat ek joat hai.
 na ghaat hai na baad hai . na ghaat baad hoat hai.
 na haan hai na baan hai .saman roop janiai .
 makeen ou makaan aparman trj maniai . (166)

The Lord has no love for worldly pleasures, and He has neither any form or appearance, nor He is pestered by any afflictions or any trace of worldly attachments (emotions). he is free from any faults (flawless), blemishless, free from jealousy, and beyond (free from) the body formation out of five elements (like air, fire, water etc.). He is above the effects of any doubts or misunderstandings and Guise. (costume) ; He has no father or mother (not born of parents) ; possesses neither caste or creed nor any clan (dynasty) ; He has no signs or symbols nor any colour (hue) or from four divisions of Hindu Society Ilike Brahmin etc.). The Lord is always sustaining the beings of the world, though He is unseen, infinite and limitless, and free from appearance (form). (163)

The Lord is the Master of the Universe, who is always bestowing perfection to the world ; and is specially the sustainer of the whole world. He is the cause and effect of all happenings (actions) on the lands (Earth), skies and the ethereal space. He is free from duality, appearance (costume or garb) and should be realised without any narration (description). He should be considered ever-existent at all places being omni-present and specially pervading everywhere. (164)

He is beyond the effects of talisman (charm), and cannot be controlled by any acts of jugglery or black magic. The Lord has been described as limitless and infinite both by Puranas and Quaran. (both Hindu and Muslim religious books). He is neither subjected to any actions (destiny) , or virtuous duties and is described as free from all whimsical beliefs (doubts) . How could we attain the Lord, who is indestructible and is the abimtio god (deity from time immemorial). ? (165)

The Lord, whose light (brilliance) is pervading all the places (everywhere) including the Earth, Sky, and which never diminishes (fades) or increases and never varies in intensity. The Lord's enlightenment (light) should always be considered as steady and stable, as it is neither waxing nor waning, nor is it artificial. The Lord is to be considered as of a (constant) consistent form (appearance); and is to be considered as an incomparable manifestation (luminae) present in the abodes (places) or among those abiding there. (in such places). (166)

ਨਰਾਜ ਛੰਦ

ਨ ਦੇਹ ਹੈ ਨ ਗੇਹ ਹੈ ਨ ਜਾਤਿ ਹੈ ਨ ਯਾਤਿ ਹੈ ।
ਨ ਮੀਤ੍ਰ ਹੈ ਨ ਮਿਤ੍ਰ ਹੈ, ਨ ਤਾਤ ਹੈ ਨ ਮਾਤ ਹੈ ।
ਨ ਅੰਗ ਹੈ ਨ ਰੰਗ ਹੈ ਨ ਸੰਗ ਹੈ ਨ ਸਾਥ ਹੈ ।
ਨ ਦੇਖ ਹੈ ਨ ਦਾਗ ਨਦੇਖ ਹੈ ਨ ਦੇਹੁ ਹੈ । ੧੬੭

Naraj chhand

na deh na geh hai. na jaat hai na paat hai.
Na mantar hai n mitar hai. na taat hai na maat hai.
na ang hai na rung hai na sung hai na saath hai .
na dokh hai na daag hai na dvaikh hai na deh hai. (167)

ਨ ਸਿੰਘ ਹੈ ਨ ਸਯਾਰ ਹੈ ਨ ਰਾਉ ਹੈ ਨ ਰੰਕ ਹੈ ।
ਨ ਮਾਨ ਹੈ ਨ ਮੋਤ ਹੈ ਨ ਸਾਕ ਹੈ ਨ ਸੰਕ ਹੈ ।
ਨ ਜੱਛ ਹੈ ਨ ਗੰਧੂਬ ਹੈ ਨ ਨਰੁ ਹੈ ਨ ਨਾਰਿ ਹੈ ।
ਨ ਚੋਰ ਹੈ ਨ ਸ਼ਾਹ ਹੈ ਨ ਸ਼ਾਹ ਕੋ ਕੁਮਾਰ ਹੈ । ੧੬੮
na singh hai sayar hai na rao hai na rank hai.
na maan hai na moat hai. na saak hai na sank hai.
na jachh hai na gandharab hai na nar hai na naar hai .
na chor hai na sah hai na sah ko kumar hai. (168)

ਨ ਨੇਹ ਹੈ ਨ ਗੇਹ ਹੈ ਨ ਦੇਹ ਕੋ ਬਨਾਉ ਹੈ ।
ਨ ਛਲ ਹੈ ਨ ਛਿਦ੍ਰ ਹੈ ਨ ਛਲ ਕੋ ਮਿਲਾਉ ਹੈ ।
ਨ ਜੀਤ੍ਰ ਹੈ ਨ ਮੀਤ੍ਰ ਹੈ ਨ ਜੀਤ ਕੋ ਸਰੂਪ ਹੈ ।
ਨ ਰਾਗ ਹੈ ਨ ਰੰਗ ਹੈ ਨ ਰੇਖ ਹੈ ਨ ਰੂਪ ਹੈ । ੧੬੯.
na neh hai na geh hai na deh ko banaoun hai.
na chhal hai na chhidar hai na chhal ko milaon hai.
na jantar hai na mantar hai na jant ko saroop hai .
na raag hai na rang hai na rekh hai na roop hai. (169)

ਨ ਜੀਤ੍ਰ ਹੈ ਨ ਮੀਤ੍ਰ ਹੈ ਨ ਤੀਤ੍ਰ ਕੋ ਬਨਾਉ ਹੈ ।
ਨ ਛਲ ਹੈ ਨ ਛਿਦ੍ਰ ਹੈ ਨ ਛਾਇਆ ਕੋ ਮਿਲਾਉ ਹੈ ।
ਨ ਰਾਗ ਹੈ ਨ ਰੰਗ ਹੈ ਨ ਰੂਪ ਹੈ ਨ ਰੇਖ ਹੈ ।
ਨ ਕਰਮ ਹੈ ਨ ਧਰਮ ਹੈ ਅਜਨਮ ਹੈ ਅਭੇਖ ਹੈ । ੧੭੦
na jantar hai na mantar hai na tantar ko banaoun hai.
na chhal hai na chhidar na chhaya ko milaon hai.
na raag hai na rung hai na roop hai na rekh hai.
na karam hai na dharam hai ajanam hai abhekh hai. (170)

He possesses neither a body (physical existence) nor an abode (house) ; neither caste or creed nor any dynasty ; and has no advisers (councillors). He has no friends, nor is born of any parents, (no father or mother) ; has no relations (near and dear ones) , has no colour and has no love (attraction) for any associate or comrade. He bears no malice towards anyone and has no slander no faults and is without physical existence (167)

The Lord is neither a lion nor a jackal (powerful or powerless); neither a king nor a beggar ; neither He is haughty (egoistic) nor subject to death (extinction) ; neither He has any relations nor He has any doubts (misgivings) ; neither He is a demigod nor a musician of the gods ; neither He is male nor a female; neither He is a thief nor a Saint ; and He is not the son of a money lender, either. (168)

He has no wordly attachments, nor a house holder ; Neither He possesses any physical body (frame) nor He appears artificial. He has no pretensions (deception) or any omissions (holes); neither He has any inkling of drudgery (tricks). He has no magical (powers) leaning nor any spell (charm) ; moreover He has no form of automation (theory). He has neither any love for worldly pleasures (worldly attachments) nor any colour (hue) ; He is formless and He possesses no particular appearance. (169)

The Lord is neither controlled by any machine (instrument) nor He is composed of any magic or spell (charm) . He is neither a fraud nor He is incomplete (with holes or omissions); moreover He has nothing to do with (Maya) worldly falsehood. He represents neither love (attachment) nor any colour (hue) or merriment, He has no physical form (is formless) nor He has any appearance. He has no actions (to perform) nor any religious duties (to perform). He is neither born and is devoid of any guise (assumed appearance) (170)

ਨ ਤਾਤ ਹੈ ਨ ਮਾਤ ਹੈ, ਅਖਯਾਲ ਅਖੰਡ ਸਰੂਪ ਹੈ ।
 ਅਛੇਦ ਹੈ ਅਭੇਦ ਹੈ ਨ ਰੰਕ ਹੈ ਨ ਭੂਪ ਹੈ ।
 ਪਰੇ ਹੈ ਪਵਿਤ੍ਰ ਹੈ, ਪੁਨੀਤ ਪੁਰਾਨ ਹੈ ।
 ਅਗੰਜ ਹੈ ਅਭੰਜ ਹੈ ਕਰੀਮ ਹੈ ਕੁਰਾਨ ਹੈ । ੧੭੧
 na taat hai na maat hai akhiyal akhand saroop hai.
 achhed hai abhed hai na runk hai na bhoop hai .
 parai hai pavitar hai puneet hai puran hai .
 aganj hai abhanj hai kareem hai kuran hai .(171)

ਅਕਾਲ ਹੈ ਅਪਾਲ ਹੈ ਖਿਆਲ ਹੈ ਅਖੰਡ ਹੈ ।
 ਨ ਰੋਗ ਹੈ ਨ ਸੋਗ ਹੈ ਨ ਭੇਦ ਹੈ ਨ ਭੰਡ ਹੈ ।
 ਨ ਅੰਗ ਹੈ ਨ ਰੰਗ ਹੈ ਨ ਸੰਗ ਹੈ ਨ ਸਾਥ ਹੈ ।
 ਪ੍ਰਿਯਾ ਹੈ ਪਵਿਤ੍ਰ ਹੈ ਪੁਨੀਤ ਹੈ ਪ੍ਰਮਾਥ ਹੈ । ੧੭੨
 akal hai apal hai khial hai akhand hai.
 na rog hai na sog hai na bhed hai na bhand hai.
 na ang na rung hai na sung hai na saath hai .
 priya hai pavitar hai puneet hai parmash hai .(172)

ਨ ਸੀਤ ਨ ਸੋਚ ਹੈ ਨ ਘ੍ਰਮ ਹੈ ਨ ਘਾਮ ਹੈ ।
 ਨ ਲੋਭ ਹੈ ਨ ਮੋਹ ਹੈ ਨ ਕ੍ਰੋਧ ਹੈ ਨ ਕਾਮ ਹੈ ।
 ਨ ਦੇਵ ਹੈ ਨ ਦੈਤ ਹੈ ਨ ਨਰ ਕੋ ਸਰੂਪ ਹੈ ।
 ਨ ਛਲ ਹੈ ਨ ਛਿਦ੍ਰ ਹੈ ਨ ਛਿਦ੍ਰ ਕੀ ਬਿਭੂਤ ਹੈ । ੧੭੩
 na seet hai na soch hai. na ghram hai na gham hai.
 na lobh hai na mohe hai na karodh hai na kaam hai .
 na dev hai na dait hai na nar ko sarup hai .
 na chhal hai na chhidar hai na chhidar ki bhiboot hai. (173)

ਨ ਕਾਮ ਹੈ ਨ ਕ੍ਰੋਧ ਹੈ ਨ ਲੋਭ ਹੈ ਨ ਮੋਹ ਹੈ ,
 ਨ ਦੈਖ ਹੈ ਨ ਭੇਖ ਹੈ ਨ ਦੁਈ ਹੈ ਨ ਦੌਹ ਹੈ ।
 ਨ ਕਾਲ ਹੈ ਨ ਬਾਲ ਹੈ ਸਦੀਵ ਦਿਆਲ ਰੂਪ ਹੈ ।
 ਅਗੰਜ ਹੈ ਅਭੰਜ ਹੈ ਅਭਰਮ ਹੈ ਅਭੂਤ ਹੈ । ੧੭੪
 na kaam hai na karodh hai na lobh hai na mohe hai .
 na davekh hai na bhekh hai na duiee hai na droh hai.
 na kaal hai na baal hai sadeev dayal roop hai .
 aganj hai abhanj hai abharam hai abhoot hai . (174)

He has no father or mother (not born of any parents) ; He is formless but beyond our comprehension. He is impregnable and manifest (without discrimination) ; He is neither a beggar (poor) nor a king (rich) . He is beyond our reach ; is pure, transparent, and ancient (existing from old times). He is indestructible and indivisible ; He is ever benevolent and is representing the holy books (like Quran). (171)

He is free from death (Timeless) and above any sustenance, beyond any contemplation and possesses a perfect (undivided) form. He neither has any ailments nor any sadness (sorrow) ; has no discrimination or slander. He has no physical body (existence) nor any colour or any associates (companions). He is a beloved (loved by all) , pure and is transparent and keeps all under His Control. (172)

He does not feel any cold or heat (not affected by cold or hot weather); neither He feels any difference between shade and sunshine. He has no avarice (greed) or attachment. He does not get angry nor He has any desires. He is neither a god nor a demon nor He possesses the form of a Male. He does not have any fraud (pretension) and He is perfect (without any omission) and does not have any defective assets. (173)

He does not have any sexual desires, or anger (indignation); neither He has any greed nor any attachments. he does not have any malice or guise (garb) , and does not believe in dual-mindedness and is free from deceit. He does not represent death, nor He represent a child but is always having a benevolent outlook. He is without a treasure, is indivisible and is above any suspicion or the creation of five elements (like air, fire etc.). (174)

ਅਛੇਦ ਛੇਦ ਹੈ ਸਦਾ ਅਗੰਜ ਗੰਜ ਗੰਜ ਹੈ ।
 ਅਭੂਤ ਭੇਖ ਹੈ ਬਲੀ ਅਰੂਪ ਰਾਗ ਰੰਗ ਹੈ ।
 ਨ ਦੁਖ ਨ ਭੇਖ ਹੈ ਨ ਕਾਮ ਕ੍ਰੋਧ ਕਰਮ ਹੈ ।
 ਨ ਜਾਤਿ ਹੈ ਨ ਪਾਤਿ ਹੈ ਨ ਚਿਤ੍ਰ ਚਿਹਨ ਬਰਨ ਹੈ । ੧੭੫
 achhed chhed hai sada aganj ganj ganj hai.
 abhoot bhekh hai bali arup raag rung hai.
 na dveikh hai na bhekh hai na kaam krodh karam hai.
 na jaat hai na paat hai na chitar chehan baran hai .(175)

ਬਿਅੰਤ ਹੈ ਅਨੰਤ ਹੈ ਅਨੰਤ ਤੇਜ ਜਾਨੀਐ ।
 ਅਭੂਮਿ ਅਭਿੱਜ ਹੈ ਸਦਾ ਅਛਿੱਜ ਤੇਜ ਮਾਨੀਐ ।
 ਨ ਆਧਿ ਹੈ ਨ ਬਿਆਧਿ ਹੈ ਅਗਾਧ ਰੂਪ ਲੇਖੀਐ ।
 ਅਦੋਖ ਹੈ ਅਦਾਗ ਹੈ ਅਛੈ ਪ੍ਰਤਾਪ ਪੇਖੀਐ । ੧੭੬
 biant hai anant hai anant tej janiai.
 abhum abhij hai sada achhij tej maniai.
 na aadh hai na biadh hai agadh roop lekhiyai.
 adikh hai adag hai achhai pratap pekhiai.(176)

ਨ ਕਰਮ ਹੈ ਨ ਭਰਮ ਹੈ ਨ ਧਰਮ ਕੋ ਪ੍ਰਭਾਉ ਹੈ ।
 ਨ ਜੰਤ੍ਰ ਹੈ ਨ ਤੰਤ੍ਰ ਹੈ ਨ ਮੰਤ੍ਰ ਕੋ ਰੁਲਾਉ ਹੈ ।
 ਨ ਛਲ ਹੈ ਨ ਛਿਦ੍ਰ ਹੈ ਨ ਛਿੰਦ੍ਰ ਕੋ ਸਰੂਪ ਹੈ ।
 ਅਭੰਗ ਹੈ ਅਨੰਗ ਹੈ ਅਗੰਜ ਸੀ ਬਿਭੂਤਿ ਹੈ । ੧੭੭
 na karam na bharam hai na dharam ko parbhaou hai .
 na jantar hai na tantar hai na mantar ko rulaou hai.
 na chhal hai na chhidar hai na chhidar ko saroop hai .
 abhang hai anang hai aganj see bibhoot hai . (177)

ਨ ਕਾਮ ਹੈ ਨ ਕ੍ਰੋਧ ਹੈ ਨ ਲੋਭ ਮੋਹਕਾਰ ਹੈ ।
 ਨ ਆਧਿ ਹੈ ਨ ਬਿਆਧਿ ਹੈ ਅਗਾਧ ਕੋ ਬਿਚਾਰ ਹੈ ।
 ਨ ਰਾਗ ਰੰਗ ਰੂਪ ਹੈ ਨ ਰੂਪ ਰੇਖ ਰਾਗ ਹੈ ।
 ਨ ਹਾਉ ਹੈ ਨ ਭਾਉ ਹੈ ਨ ਦਾਉ ਕੋ ਪ੍ਰਕਾਰ ਹੈ । ੧੭੮
 na kaam hai na krodh hai na lobh mohkar hai.
 na aad hai na biadh hai agadh ko bichar hai.
 na raag rang roop hai na roop rekh raag hai.
 na haou hai na bhaou hai na daou ko parkar hai. (178)

He is supposed to be penetrating even the impregnable and destroyer of the indestructible. (above extinction). He is all powerful even being without the combination of the five (basic essential) elements. He is free from fun and frolic (singing and dancing) and is formless. He is free from malice, guise (garb) and also from sexual desires, wrath and actions. He has no caste or creed, or even clan (dynasty) ; neither He possesses any sign, symbol or class. (like Brahmin and Khatri etc) . (175)

The Lord is limitless and infinite, who should be known as Lord-Almighty with unlimited radiance and power. He is not an inhabitant of the Earth, is the Unappeascible and an impregnable mighty radiant light. He does not suffer from any physical or mental ailments and has an unfathomable form (appearance). He is free from any blemish (illwill) or other faults (defects). He is to be seen as possessing an indestructible might and brilliance. (176)

He does not have any destiny or illusions (fallacy) and is not affected by any religious fervour. He is not to be linked with any automation theory, neither any magical powers nor any charm. He is neither a fraud (illusion) and is impregnable nor possessing a form of flaws or short comings. He is indestructible, possessing no physical (body) form and a wealth free from extinction. (indestructible treasure). (177)

He does not entertain any sexual desires, has no wrath (anger); nor He has any avarice, worldly attachment or egoistic tendencies. (haughtiness). He has no dependence and does not cherish any hopes of achieving anything or any thoughts of (inkling) any anguish or wrangles. He does not believe in any fun or frolic and has no form. He does not have even a tinge of any signs or symbols (formless). He does not possess any blandishment (charm) nor any signs of deception (fraud). (178)

ਗਜਾਧਪੀ ਨਰਾਧਪੀ ਕਰੰਤ ਸੇਵ ਹੈ ਸਦਾ ।
 ਸਿਤੁਸਪਤੀ ਤਪਸਪਤੀ ਬਨਸਪਤੀ ਜਪਸ ਸਦਾ ।
 ਅਗਸਤ ਆਦਿ ਜੇ ਬਡੇ ਤਪਸਪਤੀ ਬਿਸੇਖੀਐ ।
 ਬਿਅੰਤ ਬਿਅੰਤ ਬਿਅੰਤ ਕੋ ਕਰੰਤ ਪਾਠ ਪੇਖੀਐ । ੧੭੯
 gajadhapi naradhapi karant save hai sada.
 sitishpati tapaspati banaspati japas sada .
 agast aad je bbade tapaspati bisekhiai .
 biant biant biant ko karant paath pekhiai. (179)

ਅਗਾਧ ਆਧਿ ਦੇਵ ਕੀ ਅਨਾਧਿ ਬਾਤ ਮਾਨੀਐ ।
 ਨਾ ਜਾਤਿ ਪਾਤਿ ਮੰਤ੍ਰਿ ਮਿਤ੍ਰ ਸਤ੍ਰ ਨੇਹ ਜਾਨੀਐ ।
 ਸਦੀਵ ਸਰਬ ਲੋਕ ਕੋ ਕ੍ਰਿਪਾਲ ਖਿਆਲ ਮੈ ਰਹੇ ।
 ਤੁਰੰਤ ਦ੍ਰੋਹ ਦੇਹ ਕੇ ਅਨੰਤ ਭਾਤਿ ਸੋ ਦੋਹੇ । ੧੮੦
 agadh aadh dev ki anad baat maniai .
 na jaat paat mantar mitar satar neh janiai.
 sadeev sarb lok ko kirpal khial main rahai.
 turant droh deh ko anant bhant so dahai. (180)

ਤ੍ਵ ਪ੍ਰਸਾਦਿ ਰੁਆਮਲ ਛੰਦ

ਰੂਪ ਰਾਖ ਨ ਰੇਖ ਰੰਗ ਨ ਜਨਮ ਮਰਨ ਬਿਹੀਨ ।
 ਆਦਿ ਨਾਥ ਅਗਾਧ ਪੁਰਖ ਸੁਧਰਮ ਕਰਮ ਪ੍ਰਬੀਨ ।
 ਜੰਤ੍ਰ ਮੰਤ੍ਰ ਨ ਤੰਤ੍ਰ ਜਾ ਕੋ ਆਦਿ ਪੁਰੁਖ ਅਪਾਰ ।
 ਹਸਤਿ ਕੀਟ ਬਿਖੈ ਬਸੈ ਸਬ ਠਉਰ ਮੈ ਨਿਰਧਾਰ । ੧੮੧

Tav prasad Ruamal chhand

roop raag na rekh rang na janam maran biheen.
 aad naath agadh purakh sudhram karam parbeen .
 jantar mantar na tantar ja ko aad purakh apar.
 hasat keet bikhai basai sab thour mein nirdhar. (181)

ਜਾਤਿ ਪਾਤਿ ਨ ਤਾਤ ਜਾ ਕੋ ਮੰਤ੍ਰ ਮਾਤ ਨ ਮਿਤ੍ਰ ।
 ਸਰਬ ਠਉਰ ਬਿਖੈ ਰਮਿਓ ਜਿਹ ਚਕ੍ਰ ਚਿਹਨ ਨ ਚਿਤ੍ਰ ।
 ਆਦਿ ਦੇਵ ਉਦਾਰ ਮੂਰਤਿ ਅਗਾਧ ਨਾਥ ਅਨੰਤ ।
 ਆਦਿ ਅੰਤ ਨ ਜਾਨੀਐ ਅਬਿਖਾਦ੍ਰ ਦੇਵ ਦੁਰੰਤ । ੧੮੨
 jaat paat na taat ja ko mantar maat na mitar .
 sarab thour bikhai ramion jeh chakar chehan na chitar.
 aad dev udar moorat agadh naath anant.
 aad ant na janiai aibkhad dev durant .(182)

He is being served by King Indra (the Master of Airavat) and Kuber (god of masmon) the Master of human beings. He is being worshipped always by the moon (with Various phases), the Sun and Varuna. (the master of vegetation) . Even the great and famous asetics like August have been known to narrate the Lord as limitless and Infinite. (179)

He is beyond our Comprehension (Unfathomable), is the ab intio god (the god in the beginning) and is known to be without any beginning. (Timeless) . He does not have any caste or creed nor any dynasty (clan). He does not have any advisers (councillors) , or any friends, enemies, and companions. The persons who always meditate on the benevolent Lord, who keeps an eye (cares for) on all the beings (Primal force), get rid of all their ailments. (all their afflictions get burnt in no time). (180)

He does not have any form, merriment or signs and symbols (fun and frolic) , is free from birth or death, and is the Master of all (almighty) from the very beginning and beyond our reach. He is expert in all functions including moral duties. He is not controlled by any magic, spell or charm etc. and is the ab imtio Lord, who is limitless. He is pervading all the beings, including the elephant and the ant and is omni-present without any support (pervades everywhere without any help). (181)

He has no caste or creed, clan, father or mother, advisers and friends and is pervading everywhere. He has no signs or symbols and form or appearance. He is the god ab-initio (from the beginning) with a benevolent nature and is unfathomable and limitless Master. There is no beginning or end known about Him and is free from all sorts of wranglings (quarrels) and a limitless god-head (Lord). (182)

ਦੇਵ ਭੇਵ ਨ ਜਾਨਹੀ ਜਿਸ ਮਰਮ ਬੇਦ ਕਤੇਬ ।
 ਸਨਕ ਅਉ ਸਨਕੇ ਸੁ ਨੰਦਨ ਪਾਹਵੀ ਨ ਹਸੇਬ ।
 ਜੱਛ ਕਿੰਨਰ ਮੱਛ ਮਾਨਸ ਮੁਰਗ ਉਰਗ ਅਪਾਰ ।
 ਨੇਤਿ ਨੇਤਿ ਪੁਕਾਰਹੀ ਸਿੰਵ ਸਕੁ ਐ ਮੁਖਚਾਰ । ੧੮੩
 dev bhev na janhi jis maram beid kateb.
 sanak aou sanakai so nandan paavhi na haseb.
 jachh kinar machh manas mureg urag apar.
 nait nait pukarhi siv sakar oi mukhchar . (183)

ਸਰਬ ਸਪਤ ਪਤਾਰ ਕੇ ਤਰਿ ਜਾਪਹੀ ਜਿਹ ਜਾਪ ।
 ਆਦਿ ਦੇਵ ਅਗਾਧ ਤੇਜ ਅਨਾਦਿ ਮੂਰਤਿ ਅਤਾਪ ।
 ਜੰਤ੍ਰ ਮਮਤ੍ਰ ਨ ਆਵ ਈ ਕਰਿ ਤੰਤ੍ਰ ਮੰਤ੍ਰ ਨ ਕੀਨ ।
 ਸਰਬ ਠਹਿਰ ਰਹਿਓ ਬਿਰਾਜ ਧਿਰਾਜ ਰਾਜ ਪ੍ਰਬੀਨ । ੧੮੪
 sarab sapat ptar ke tar japhi jeh jaap .
 aad dev agadh tej anaad moorat atap.
 jantar mantar na aviee kar tantar mantar na keen .
 sarab thour rehou biraj dhiraj raj parbeen. (184)

ਜੁੱਛ ਗੰਧੂਬ ਦੇਵ ਦਾਨੋ ਨ ਬ੍ਰਹਮ ਛਤ੍ਰੀਅਨ ਮਾਹਿ ।
 ਬੈਸਨੰ ਕੇ ਬਿਖੈ ਬਿਰਾਜੈ ਸੂਦ੍ਰ ਭ ਵਹ ਨਾਹਿ ।
 ਗੂੜ ਗਉਡ ਨ ਭੀਲ ਭੀਕਰ ਬ੍ਰਹਮ ਸੇਖ ਸਰੂਪ ।
 ਰਾਤਿ ਦਿਵਸ ਨ ਮੱਧ ਉਰਧ ਨ ਭੂਮਿ ਅਕਾਸ ਅਨੂਪ । ੧੮੫
 juchh gandharab dev daano na braham chhatrian mahai.
 baisanung ke bikhai birajai sudar ba veh nahi.
 gurr goud na bheel bhikar braham seikh sarup .
 raat divas na madh urdh na bhoom akas anup. (185)

ਜਾਤਿ ਜਨਮ ਨ ਕਾਲ ਕਰਮ ਨ ਧਰਮ ਕਰਮ ਬਿਹੀਨ ।
 ਤੀਰਥ ਜਾਤ੍ਰਾ ਨ ਦੇਵ ਪੂਜਾ ਗੋਰ ਕੇ ਨ ਅਧੀਨ ।
 ਸਰਬ ਸਪਤ ਪਤਾਰ ਕੇ ਤਰਿ ਜਾਨੀਐ ਜਿਹ ਜੋਤ ।
 ਸ਼ੇਸ਼ ਨਾਮ ਸਹੀਸਫਨਿ ਨਹਿ ਨੇਤ ਪੁਰਨ ਹੋਤ । ੧੮੬
 jaat janam na kaal karam na dharam karam biheen .
 tirath jaat na dev pooja gore ko na adheen.
 sarab sapat patar ke tar janiai jeh joat .
 shésh naam sahansphan neh neit puran hoat. (186)

The Lord's secrets are not known to even gods and His details are not known to Vedas or Katebs (Quran etc). Even the god Brahma or his sons Sanak etc. have not been able to realise His limits through their service. His secrets have not been realised (known) by demi-god, mythological horse with human head fish (big), men, birds (cock) , snake etc. He is called limitless by Shiva, Indra and Brahma. (183)

Even the Lord's worship is being carried out beyond the seven hills (netherlands) , and He is god-abintio, with unlimited radiance, and with a form eternal, free from all afflictions, who cannot be attained by any spells of magic or charm, and cannot be controlled by mystical powers. (by magic) . The True Lord, Master of all pervades everywhere in a perfect manner. (184)

The Lord is not pervading (present) in demi gods (Kubers attendants), musicians of gods, gods demons, Brahmins and the Kashtriyas ; nor even among Vaishnavities (sect) or Shudras (scheduled castes). Neither He abides among serious Gaurs (sub-caste) nor deadly Bhils ; neither among Brahmins nor Sheikhs. (Hindu or Muslim religious leaders). The radiant Lord not to be found during day or night nor He is present in nether lands (hell), Earth or Sky. (185)

He has no caste or creed, neither He is born nor faces death ; neither He has any functions and is free from formal religious functions. He is neither subject to (visit at) holy places of pilgrimage, god-worship nor the worship of graves and tombs, but His light to be seen underneath the seven internal regions (under world) even. Even the python Sheshnag, with thousand fangs, could not recite His new Names everytime in full. (186)

ਸੋਧਿ ਸੋਧਿ ਜਟੇ ਸਭੈ ਸੁਰ ਬਿਰੋਧ ਦਾਨਵ ਸਰਬ ।
 ਗਾਇ ਗਾਇ ਹਟੇ ਗੰਧੂਬ ਗਵਾਇ ਕਿੰਨਰ ਗਰਬ ।
 ਪੜ੍ਹਤ ਪੜ੍ਹਤ ਥਕੇ ਮਹਾ ਕਬਿ ਗੜਤ ਗਾਤ ਅਨੰਤ ।
 ਹਰਿ ਹਰਿ ਕਹਿਓ ਸਭੁ ਮਿਲਿ ਨਾਮ ਨਾਮ ਦੁਰੰਤ । ੧੮੭
 sodh sodh hatai sabhai sur birodh daanav sarab .
 gaie gaie hatai gandharab gavaie kinar garab .
 parrat parrat thakai maha kab garrat garrat anant .
 har har kahiou sabh mil naam naam durant. (187)

ਬੇਦ ਭੇਦ ਨ ਪਾਇਓ, ਲਖਿਓਨਿ ਸੋਬ ਕਤੇਬ ।
 ਦੇਵ ਦਾਨੋ ਮੂੜ, ਮਾਨੋ, ਜੱਛ ਨ ਜਾਨੇ ਜੋਬ ।
 ਭੂਭ ਭਯ ਭਵਾਨ ਭੂਪਤਿ, ਆਦਿ ਨਾਥ ਅਨਾਥ ।
 ਅਗਨਿ ਬਾਇ ਜਲੇ ਥਲੇ ਮਹਿ, ਸਰਬ ਠਉਰ ਨਿਵਾਸ । ੧੮੮
 beid bhed na paiou lakhionun seb kateb .
 dev dano moorr mano jachh na javai jeb .
 bhoobh bheye bhavan bhoopat aad nath anath.
 agan bhaie jale thale meh sarab thour nivas. (188)

ਦੇਹ ਗੇਹ ਨ ਨੇਹ ਸਨਹਿ, ਅਬੇਹ ਨਾਥ ਅਜੀਤ ।
 ਸਰਬ ਮੰਜਨ ਸਰਬ ਭੰਜਨ, ਸਰਬ ਤ ਅਨਭੀਤ ।
 ਸਰਬ ਕਰਤਾ ਸਰਬ ਹਰਤਾ, ਸਰਬ ਦਯਾਲ ਅਦੈਖ ।
 ਚੜ੍ਹ ਚਿਹਨ ਨ ਬਰਨ ਜਾਕੋ, ਜਾਤਿ ਪਾਤਿ ਨ ਭੇਖ । ੧੮੯
 deh geh na neh saneh abeh nath ajeet .
 sarab manjan sarab bhanjan sarab ti anbhoot .
 sarab karta sarab harta. sarab dayal advaikh.
 chakar chrhan na baran ja ko jaat paat na bhekh. (189)

ਰੂਪ ਰੇਖ ਨ ਰੰਗ ਜਾ ਕੋ, ਰਾਗ ਰੂਪ ਨ ਰੰਗ ।
 ਸਰਬ ਲਾਇਕ ਸਰਬ ਘਾਇਕ, ਸਰਬ ਤੇ ਅਨਭੰਗ ।
 ਸਰਬ ਦਾਤਾ ਸਰਬ ਗਿਆਤਾ, ਸਰਬ ਕੋ ਪ੍ਰਤਿਪਾਲ ।
 ਦੀਨ-ਬੰਧੁ ਦਯਾਲ ਸੁਆਮੀ, ਆਦਿ ਦੇਵ ਅਪਾਲ । ੧੯੦
 roop rekh na rang ja ko raag roop na rang .
 sarab laiek sarab ghaiek sarab te anbhang .
 sarab data sarab gayata . sarab ko pritpaal.
 deen-bandhu dayal suami aad dev apaal. (190)

The gods even have tired themselves out by trying to search and locate Him and all the demons have failed to enact their ennuity against Him. The musicians of gods have also got fed up (tired).by singing His praises and the demi gods have lost their prestige by playing on their musical instruments without any success. Even the greatest poets have got tired of reciting their poems or reading them out, and finally all have reached the conclusion with their efforts exhausted, that it is rather impossible to recite and find out the limits of His new Names (qualities). (187)

Even the Vedas have not realised the Lord's secrets nor Katebs (Quram etc.) have got the end of their efforts in limiting Him. The demi gods have failed to form His form and the gods or demons have found themselves to be foolish enough in trying to find the limits of the limitless Lord without any success. In fact, the Lord is the King (controller) of present, past and future (ages) ; He is free from the beginning (being a Master) or from His extinction (being ever-existent). He abides in all places including fire, air, oceans (water) and lands. (188)

The Lord has no love for the body or the house (householders life) ; He is the Master who is invincible and unpenetrating. (He) who is capable of destroying all and breaking up everyone (dilapidating all), and is fearless. He is the creator of all destroyer of all, and the benefactor of all. He has no signs, symbols or sub-caste (like Brahmin etc) ; neither He has any caste or creed, or caln (dynasty) nor any garb (guise) or appearance. (189)

The Lord, who has no form, sign or symbol, and colour (race); who does not indulge in any fun or frolic and is formless. He is powerful enough for performing any function; is invincible, and has the knowledge or information about everybody and sustainer (care-taker) of all. He is the friend of all helpers, is a benevolent Master and the god-head (from the beginning) who does not need anybody's help in His maintenance. (190)

ਦੀਨ-ਬੰਧੁ ਪ੍ਰਬੀਨ ਸ੍ਰੀਪਤਿ, ਸਰਬ ਕੋ ਕਰਤਾਰ ।
 ਬਰਨ ਚਿਹਨ ਨ ਚਕ੍ਰ ਜਾਕੋ, ਚਕ੍ਰ ਚਿਹਨ ਅਕਾਰ ।
 ਜਾਤਿ ਪਾਤਿ ਨ ਗੋਤ੍ਰ ਗਾਥਾ, ਰੂਪ ਰੇਖਨ ਬਰਨ ।
 ਸਰਬ ਦਾਤਾ ਸਰਬਗੰਯਾਤਾ, ਸਰਬ ਭੂਅ ਕੋ ਭਰਨ । ੧੯੧
 deen –bandhu parbeen sripati, sarab ko kartar .
 baran chehan na chakar ja kochakar chehan akar.
 jaat paat na gotar gatha roop rekh na baran .
 sarab data sarab gayata sarab bhuau ko bharan.(191)

ਦੁਸਟ-ਗੰਜਨ ਸੱਤਰ ਭੰਜਨ, ਪਰਮ ਪੁਰਖ ਪ੍ਰਮਾਥ ।
 ਦੁਸਟ-ਹਰਤਾ ਸ੍ਰਿਸਟ-ਕਰਤਾ, ਜਗਤ ਇਹ ਮੈ ਗਾਥ ।
 ਭੂਤ ਭਬ ਭਵਿੱਖ ਭਵਾਨ ਪ੍ਰਮਾਨ ਦੇਵ ਅਗੰਜ ।
 ਆਦਿ ਅੰਤ ਅਨਾਦਿ ਸ੍ਰੀਪਤਿ, ਪਰਮ ਪੁਰਖ ਅਭੰਜ । ੧੯੨
 dust-ganjan satar bhanjan param purakh parmath .
 dust- harta srisat- karta jagat eh main gath.
 bhoot bhav bhavikh bhavan parman dev aganj.
 aad ant anad sripati.param purakh abhanj . (192)

ਧਰਮ ਕੇ ਅਨ ਕ੍ਰਮ ਜੇ ਤਕ ਕੀਨ ਤਉਨ ਪਸਾਰ ।
 ਦੇਵ-ਅਦੇਵ ਗੰਧਰਬ ਕਿੰਨਰ, ਨੱਛ ਕੱਛ ਅਪਾਰ ।
 ਭੂਮਿ ਅਕਾਸ਼ ਜਲੇ ਥਲੇ ਮਹਿ, ਮਾਨੀਐ ਜਿਹ ਨਾਮੁ ।
 ਦੁਸਟ ਹਰਤਾ ਪੁਸਟ ਕਰਤਾ ਸ੍ਰਿਸਟਿ ਹਰਤਾ ਕਾਮ । ੧੯੩
 dharam ke an kram jē tak keen taun pasar.
 dev-adev gandharab kinar machh kachh apar .
 bhoom akas jale thale mahai maniai jeh naam.
 dust harta pust karta srisit harta kaam .(193)

ਦੁਸਟ ਹਰਨਾ, ਸ੍ਰਿਸਟ ਕਰਨਾ ਦਯਾਲ ਲਾਲ ਗੋਬਿੰਦ ।
 ਮ੍ਰਿਤਪਾਲਕ, ਸੱਤ੍ਰ ਘਾਲਕ, ਦੀਨ ਦਯਾਲ ਮੁਕੰਦ ।
 ਅਘਉ ਡੰਡਣ ਦੁਸਟ ਖੰਡਣ, ਕਾਲ ਹੂੰ ਕੇ ਕਾਲ ।
 ਦੁਸਟ ਹਰਣ ਪੁਸਟ ਕਰਣੈ, ਸਰਬ ਕੇ ਪ੍ਰਿਤਿਪਾਲ । ੧੯੪
 dust harna srisit karna dayal lal gobind .
 mritpalak satar ghalak deen dayal mukand .
 aghou dandan dust khandan kaal hun ke kaal.
 dust harnang pust karnang sarab ko pritpal .(194)

The Lord is the benefactor of all poor and helpless people is skilful (adept), the spouse of Maya (worldly falsehood) and creator of all, who has no sub-caste (like Brahmin) sign or symbol, neither any features nor a physical body (form). There is no history (record) of His caste or creed and lineage (dynasty) or parentage (race) ; neither any form, appearance, sign, and symbol or sub-caste. He is the (giver) benefactor of all, omni-scient and the sustainer or benevolent Lord of the whole world. (191)

He is the destroyer of all oppressors, (enemies) and destroyer of all folks, and the Prime-male, the vanquisher (crushes all) of all mighty and haughty persons. He is the destroyer of all villains (rascals) and the creator of Universe; and His anecdotes are well-known throughout the world. The Almighty Lord (Prime-Soul) has existed always during the past present and future times. Infact, He has always been, from the beginning to the end, a mighty force, without any beginning, spouse of Maya (controller of worldly by falsehood), free from extinction (indestructible) as a Primal-Force. (192)

He is responsible for the creation of all the expanse of Universe, including all religious duties or functions and the religions. He alone is the creator of all beings, including innumerable gods, demigods, various types and sizes of fish and tortoise. His Name is being praised all over the lands, waters (oceans) skies. His main functions include destroying scoundrels (villains) establishing holy saints and bringing an end to the whole world. (destroying it) . (193)

He is the destroyer of villains, creator of Universe, benevolent and a beloved Gobind-Lord Sublime. He is the sustainer of friends, destroyer of enemies ; benevolent Lord of helpless and bestowing Salvation on us. He punishes the sinners, pulverises (breaks into pieces) all the rascals, and causes death of the god of death even. He is the suppressor of the villains, nourishes the virtuous people and the benefactor of all. (194)

ਸਰਬ ਕਰਤਾ, ਸਰਬ ਹਰਤਾ ਸਰਬ ਤੇ ਅਨਕਾਮ ।
 ਸਰਬ ਖੰਡਣ, ਸਰਬ ਦੰਡਣ ਸਰਬ ਕੇ ਨਿਜਭਾਮ ।
 ਸਰਬ ਭੁਗਤਾ, ਸਰਬ ਜੁਗਤਾ ਸਰਬ ਕਰਮ ਪ੍ਰਬੀਨ ।
 ਸਰਬ ਖੰਡਣ, ਸਰਬ ਦੰਡਣ, ਸਰਬ ਕਰਮ ਅਧੀਨ । ੧੯੫
 sarab karta sarab harta sarab te ankam.
 sarab khandan sarab dandan sarab ke nijbham.
 sarab bhugta sarab jugta sarab karam parbeen.
 sarab khandan sarab dandan sarab karam adheen. (195)

ਸਰਬ ਸਿੰਮਿਤਨ, ਸਰਬ ਸਾਸਤ੍ਰਨ, ਸਰਬ ਬੇਦ ਬਿਚਾਰ ।
 ਦੁਸਟ ਹਰਤਾ, ਬਿਸ੍ਵ ਭਰਤਾ, ਆਦਿ ਰੂਪ ਅਪਾਰ ।
 ਦੁਸਟ -ਦੰਡਣ, ਪੁਸਟ ਖੰਡਣ, ਆਦਿ ਦੇਵ ਅਖੰਡ ।
 ਭੂਮਿ ਅਕਾਸ ਜਲੇ ਥਲੇ ਮਹਿ, ਜਪਤ ਜਾਪ ਅਮੰਡ ੧੯੬
 sarab simartan sarab sastaran sarab deic bichar .
 dust harta bisav bharta aad roop apar .
 dust-danadan pust khandan aad dev akhand .
 bhoom akas jale thale meh japat jaap amand . (196)

ਸ੍ਰਿਸਟਚਾਰ ਬਿਚਾਰ ਜੇਤੇ ਜਾਨੀਐ ਸਬਿਚਾਰ ।
 ਆਦਿ ਦੇਵ ਅਪਾਰ ਸ੍ਰੀ ਪਤਿ ਦੁਸਟ ਪੁਸਟ ਪ੍ਰਹਾਰ ।
 ਅੰਨ ਦਾਤਾ ਗਯਾਨ ਗਿਆਤਾ ਸ੍ਰਬਮਾਨ ਮਹਿੰਦ੍ਰ ।
 ਬੇਦ-ਬਿਆਸ ਕਰੇ ਕਈ ਦਿਨ ਕੋਇ ਇੰਦ੍ਰ ਉਪਿੰਦ੍ਰ । ੧੯੭
 srisatchat bichar jetai janiai sabchar .
 aad dev apar sri pat dushat pushat parhar .
 an daata gyan giata sarb maan mahindre .
 beid-bias kare kaiee din koiee inder upinder . (197)

ਜਨਮ-ਜਾਤਾ ਕਰਮ ਗਯਾਤਾ ਧਰਮ ਚਾਰੁ ਬਿਚਾਰ ।
 ਬੇਦ ਭੇਦ ਨ ਪਾਵਈ ਸਿਵ ਰੂਪ ਅਉ ਮੁਖਚਾਰ ।
 ਕੋਟਿ ਇੰਦ੍ਰ ਉਪਇੰਦ੍ਰ ਬਿਆਜਸ ਜਨਕ ਸੰਤ ਕੁਮਾਰ ।
 ਗਾਇ ਗਾਇ ਥਕੇ ਸਭੇ ਗੁਨ, ਚਕ੍ਰਤ ਭੇ ਮੁਖਚਾਰ । ੧੯੮
 janam-daata karam gyata dharam char bichar .
 beid bhev na paviee siv rudar ou mukhchar .
 kot inder upinder biasaj janak sant kumar .
 gaie gaie thakai sabhai gunn chakrat bhe mukhchar . (198)

He is the creator of all, destroyer of all, and fulfils the aspirations of all. He is repudiating (contradicting) all, is responsible for punishing all, and is the radiant light within all beings. He enjoys everything (worldly pleasures) and is expert in all skill and functions. He is responsible for the destruction (extinction) of all, and sharpens everyone, while all the acts and functions are controlled by Him. (195)

The Lord represents the composite ideology (thoughts) of all Smritis, Shastra and Vedas. He is the destroyer of all villains, the benefactor and sustainer of the whole world, and the grand form (force) all around. He causes punishment to villains, is the killer of all mighty and strong (haughty) persons, being their indivisible god-head (ab initio god). The self-existent and self-effulgent Lord, present everywhere, including all the (Earth) lands, skies, waters (oceans) and places (being omni-present), is being worshipped all over the world. (196)

All the etiquettes and thoughts are enshrined in the Lord which should be considered by us clearly, as He is the god-head, limitless, spouse of Maya (Controller of worldly falsehood) and the destroyer of mighty villains. He is the bestower of food grains (livelihood), the bestower of enlightenment (Knowledge) and the pride of all the Kings. (King of Kings). Infact, He has created millions of Ved-Vyas (author of Vedas) Indras and Upindras (Fifty-Two Incarnations) (197)

He has the knowledge of our many births (during various ages) and has the knowledge of all formal-rituals and is even a good thinker (philosopher) of religious functions (duties). Even the Vedas, Siva, Rudra and Brahma (gods) could not find out the limits (Greatness and Vastness), and millions of gods like Indra, Upindra (Bavan incarnations), Vyas, Sanak and Sanat.kumar (sons of Brahma) have tired themselves out by singing Lord's praises and Brahma (in particular) is wonderstruck). (198)

ਆਦਿ ਅੰਤ ਨ ਮੱਧ ਜਾ ਕੇ ਭੂਤ ਭਵ ਭਵਾਨ ।
ਸਤਿ ਦੁਆਪਰ, ਤ੍ਰਿਤੀਆ, ਕਲਿਯੁਗ ਚਤ੍ਰ ਕਾਲ ਪ੍ਰਧਾਨ ।
ਧਿਆਇ ਧਿਆਇ ਥਕੇ ਮਹਾ ਮੁਨ ਗਾਇ ਗੰਧ੍ਰਬ ਅਪਾਰ ।
ਹਾਰਿ ਹਾਰਿ ਥਕੇ ਸਭੈ ਨਹੀ ਪਾਈਐ ਤਿਹ ਪਾਰ । ੧੯੯
aad ant na madh ja ko bhoot bhav bhavan .
sat duapar tritia kalyug chatar kaal pradhan .
dhiai dhiai thakai maha mun gaie gandhrab apar .
haar haar thakai sabhai nahi paiecai teh paar . (199)

ਨਾਰਦ ਆਦਿਕ ਬੇਦ ਬਿਆਸ ਮੁਨਿ ਮਹਾਨ ਅਨੰਤ ।
ਧਿਆਇ ਧਿਆਇ ਥਕੇ ਸਭੈ, ਕਰਿ ਕੋਟ ਕਸਟ ਦੁਰੰਤ ।
ਗਾਇ ਗਾਇ ਥਕੇ ਗੰਧ੍ਰਬ ਨਾਰ ਅਪਛ੍ਹ ਅਪਾਰ ।
ਸੁਧਿ ਸੋਧਿ ਥਕੇ ਮਹਾ ਸੁਰ ਪਾਇਓ ਨਹੀ ਪਾਰ । ੨੦੦
narad aadik beid bias mun mahan anant .
dhiai dhaia thakai sabhai kar kot kasat durant .
gaie gaie thakai sabhai gandhrab nar apchhar paar .
sodh sodh thakai maha sur paieon nahi paar . (200)

੩ ਪ੍ਰਸਾਦਿ । ਦੋਹਰਾ
ਏਕ ਸਮੇ ਸ੍ਰੀ ਆਤਮਾ ਉਚਰਿਓ ਮਤਿ ਸਿਉ ਬੈਨ ।
ਸਭ ਪ੍ਰਤਾਪ ਜਗਦੀਸ਼ ਕੋਹਹੁ ਸਕਲ ਬਿਧਿ ਤੈਨ । ੨੦੧

Tav prasad . Dohra
ek samai sri atma uchriou mat siou bain.
sabh partap jagdish kohoh sakal bidhi tain. (201)

ਕੋ ਆਤਮਾ ਸਰੂਪ ਹੈ ? ਕਹਾ ਸ੍ਰਿਸਟ ਕੋ ਬਿਚਾਰ ?
ਕਉਨ ਧਰਮ, ਕੋ ਕਰਮ ਹੈ ? ਕਹੁ ਸਕਲ ਬਿਸਥਾਰ ? ੨੦੨
ko atama sarup hai ? kaha srist ko bichar ?
kaun dharam , ko karam hai ? kaho sakal bisthar ? (202)

ਕਹ ਜੀਤਬ ਕਹ ਮਰਨ ਹੈ ? ਕਵਨ ਸੁਰਗ ਕਹ ਨਰਕ ?
ਕੋ ਸੁਖਤਾ, ਕੋ ਮੁੜਤਾ ? ਕਹਾ ਤਰਕ ਅਵਤਰਕ ? ੨੦੩
keh jitab keh maran hai ? kavan surag keh narak ?
ko sugharra, ko moorrata ? kahan tarak avtarak ? (203)

ਕੋ ਨਿੰਦਾ, ਜਸ ਹੈ ਕਵਨ ? ਕਵਨ ਪਾਪ ਕਹ ਧਰਮ ?
ਕਵਨ ਜੋਗ, ਕੋ ਭੋਗ ਹੈ ? ਕਵਨ ਕਰਮ ਅਪਕਰਮ ? ੨੦੪
ko ninda , jas hai kavan ? kavan paap keh dharam ?
kavan jog , ko bhog hai ? kavan karam apkaram. (204)

His origin (beginning), end and centre (middle position) or present, past and future is not known to anyone (He has none of them). He is the greatest (Lord) during all the four ages of sat Yuga, Doapar, Treta and Kal-Yuga (according to Hindu belief). The greatest Scholars (saints or hermits) have feet tired by worshipping Him and even the musicians (many) of the gods are tired of singing. His praises everyone has tired in vain (to describe His Greatness) and finally felt tired (fed up) but none could gain knowledge of His limits. (Greatness). (199)

Narad, Ved-Vyas and many great Munis (hermits or saints) have felt tired of worshipping Him with the troublesome efforts of all types (but without success). The musicians of gods have tired themselves of singing His praises. Even many fairies (celestial beauties) have danced themselves out (tired of dancing), while the greatest of gods have even tried in vain to find out His whereabouts (existence) but no one has ever succeeded in finding out His limits (greatness). (200)

By the Grace of the Lord

Couplet

(“ek samai Sri Atma uchriou mat siun bein”)

At one stage the soul spoke to the (requested) the intellect (mind) to describe (narrate) the greatness & Vastness of the Lord-Sublime. (201)

What is the description of the Universe ? Please explain in detail, what are the functions of ‘Religion’ ? (202)

What is life, and what is death like? What are heaven and hell ? Who is accomplished (virtuous) person and who is a fool? What is argumentation, good or bad? (abandonment etc.) (203)

What is slander and what is praise ? What is sin and what is virtue or what is (religious) duty ? what is worthy (worthwhile act) and what is sexual (worldly) pleasure ? What is a virtuous act and what is malpractice (evil deed)? (204)

ਕਹਹੁ ਸੁਸ੍ਰਮ ਕਾ ਕੋ ਕਹਹਿ ? ਦਮ ਕੋ ਕਹਾ ਕਹੀਤ ।
 ਕੋ ਸੂਰਾ ਦਾਤਾ ਕਵਨ ? ਕਹਹੁ ਤੀਤ ਕੋ ਮੰਤ ? ੨੦੫
 kahuh susram ka ko kaheh ? dam kaha khant ?
 ko sura daata kavan ? kahoh tant ko mant !! (205)

ਕਹਾ ਰਕੀ ਰਾਜਾ ਕਵਨ ? ਹਰਖ ਸੋਗ ਹੈ ਕਵਨ ?
 ਕੋ ਰੋਗੀ ਰਾਗੀ ਕਵਨ ? ਕਹਹੁ ਤਤੁ ਮੁਹਿ ਤਵਨ !! ੨੦੬
 kaha rak raja kavan ? harkh sog hai kavan ?
 ko raagi kavan ? kahoh tat meh tavan ? (206)

ਕਵਨ ਰਿਸਟ ਕੀ ਪੁਸਟ ਹੈ ? ਕਹਾ ਸ੍ਰਿਸਟ ਕੋ ਚਰਿ ?
 ਕਵਨ ਤ੍ਰਿਸਟ ਕੋ ਭ੍ਰਿਸਟ ਹੈ ? ਕਹੋ ਸਕਲ ਬਿਸਥਾਰ ? ੨੦੭
 kavan rist ko pust hai ? kaha sirsat ko chaar ?
 kavan dhrist ko bhrisat hai ? kaho sakal bisthar ? (207)

ਕਹਾ ਭਰਮ ਕੋ ਕਰਮ ਹੈ ? ਕਹਾ ਭਰਮ ਕੋ ਨਾਸ ?
 ਕਹਾ ਚਿੰਤਨ ਕੀ ਚੇਸਟਾ ? ਕਹਾ ਅਚੇਤ ਪ੍ਰਕਾਸ ? ੨੦੮
 kaha bharam ko karam hai ? kaha bharam ko naas ?
 kaha chintan ki chesta ? kaha acheit prakas ? (208)

ਕਹਾ ਨੇਮ ਸੰਜਮ ਕਹਾ ? ਕਹਾ ਗਿਆਨ ਅਗਿਆਨ ?
 ਕੋ ਰੋਗੀ , ਸੋਗੀ ਕਵਨ ? ਕਹਾ ਧਰਮ ਕੀ ਹਾਨ ? ੨੦੯
 kaha neim sanjam kaha ? kaha gyan agyan ?
 ko rogi , sogi kavan ? kaha dharam ki haan ? (209)

ਕੋ ਸੂਰ, ਸੁੰਦਰ ਕਵਨ ? ਕਹਾ ਜੋਗ ਕੋ ਸਾਰ ?
 ਕੋ ਦਾਤਾ , ਗਿਆਨੀ ਕਵਨ ? ਕਹੋ ਬਿਚਾਰ ਬਿਚਾਰਿ ? ੨੧੦
 ko soor , sundar kavan ? kaha jog ko saar ?
 ko daata gyani kavan ? kaho bichar bichar ? (210)

ਤ੍ਰ ਪ੍ਰਸਾਦਿ । ਦੀਪਰ ਤ੍ਰਿਭੰਗੀ ਛੰਦ
 ਦੁਰਜਨਦਲ ਦੰਡਣ, ਅਸੁਰ ਬਿਹੰਡਣ, ਦੁਸਟ ਨਿਕੰਦਣ ਆਦਿ ਬ੍ਰਿਤੇ ।
 ਚਛਰਾਸੁਰ ਮਾਰਣ, ਪਤਿਤ ਉਧਾਰਣ, ਨਰਕਨਿਵਾਰਣ, ਗੂੜ੍ਹ ਮਤੇ ।
 ਅਛੇ ਅਖੰਡੇ, ਤੇਜ ਪ੍ਰਚੰਡੇ, ਖੰਡ ਉਦੰਡੇ , ਅਲਖ-ਮਤੇ ।
 ਜੈ ਜੈ ਹੋਸੀ ਮਹਿਖਾਸੁਰਿ ਮਰਦਨ, ਰੱਮ-ਕਪਰਦਾਨ ਛਤ੍ਰ-ਛਿਤੇ । ੨੧੧

Tav prasad dighar Tribhangi chhand
 durgandal dandan asur bihandan. dushat nikandan aad birtai .
 chachhrasur maran patit udharan. narak-nivarangurrh matai .
 achhai akhandai tej parchandai. khang udandai alakh matai .
 jai jai hosi mrh khasur mardan. rum kapardan chhatar chhitai .(211)

Please explain, what is worship (penance) and what is the (meaning of) Control of (suppression of) senses (sensual impulses) ? Who is a warrior or a benefactor ? What is magic and what is charm (spell) ? (205)

Who is a beggar and who is a king ? And what is pleasure or happiness and what is sorrow (sadness) ? Who is a patient (suffering a malady) and who, in the world, is free from ailments (sickness) ? Explain me the reality (meaning) of all this.? (206)

Who is fully satisfied (satiated) and who is a mighty (strong) person? What is the meaning of this creation of the Universe? Who is obstinate and who is a polluted (defiled) person? Please explain clearly everything in detail. (207)

What are virtuous functions (acts) worth performing (emulating) and how could we destroy (get rid of) our illusions (fantasies) ? What is contemplation (reflection) and what is desire (lust) and what is called the realisation of a Care-free (state of) mind or enlightenment? (208)

What is a principle and what is discipline ? what is knowledge and what is ignorance (lack of knowledge)? who is a sufferer (suffering patients) ? and who is sorrowful (sad person) and how there is a negation of religion (religion duty) or loss of moral duties? (209)

Who is a warrior (brave person) and who is beautiful and what is the definition of virtue (good or worth while act)? who is a creator and who is a scholar? (scholarly or knowledgeable person). Please explain in detail good or bad points about all this (views about these discussions) (210)

‘By the Grace of the Lord’

‘digar tribhangi Chhand’

(“durjan dal dandan asur bihandar”)

Salutations to You, O Lord ! You are (who is supposed to be punishing hordes of villainus (rascals), destroying the demons, and uprooting the scoundrels and this is Your very nature (moral duty) from the very beginning (of Time). Your basic and serene nature has been to kill (destroy) the demon chichhar, or redemption of the Sinners or saving the people from (falling into) hell. Hail to You ! O Lord ! You are never facing extinction (are indestructible), ever indivisible, having mighty appearance (spreading radiance all around) and fragmenting (breaking into pieces) the haughty egoistic persons having (hidden) mysterious thoughts (deliberations) and killer of the demon (devil) mehkhasur, with a beautiful tuft of hair on your head ; You have a Canopy (of authority) fluttering over Your (head) person ; Our Salutation to You, O Lord ! (211)

ਆਸੁਰੀ ਬਿਹੰਡਣ ਦੁਸਟ ਨਿਕੰਦਨ, ਪੁਸਤ ਉਦੰਡਣ ਰੂਪਅਤੇ ।
 ਚੰਡਾਸੁਰ ਚੰਡਣ ਮੁੰਡ ਬਿਹੰਡਣ, ਧੂਮ੍ ਬਿਧੁੰਸਣ ਮਖਿਮਤੇ ।
 ਦਾਨਵ ਪ੍ਰਹਾਰਨ ਨਰਕ ਨਿਵਾਰਨ, ਅਧਮ ਉਧਾਰਨ, ਉਰਧ ਅਧੇ ।
 ਜੈ ਜੈ ਹੋਸੀ ਮਹਿਖਾਸੁਰ ਮਰਦਨ, ਰੱਮ ਕਪਰਦਨ, ਆਦਿ ਬਿਤ੍ਰੇ । ੨੧੨

asuri bihandan dust nikandan .
 pust udandan roopate .
 chandasur chandan mund bihandan.
 dhumar bidhushan mehkhamatai .
 danav parharan narak nivaran.
 adham udharan urdh adhe .
 jai jai hosi mehkhasur mardan :
 rum kapardan aad birtai . (212)

ਡਾਬਰੂ ਡਵੰਕੈ, ਬਬਰ ਬਵੰਕੈ, ਭੁਜਾ ਫਰੰਕੈ, ਤੇਬਬੰਰ ।
 ਲੰਕੁੜੀਆ ਦਾਧੈ, ਆਯੁਧ ਬਾਧੈ, ਸੈਨ ਬਿਮਰਦਨ, ਕਾਲ-ਅਸਰੰ ।
 ਅਸ਼ਟਾਯੁਧ ਚਮਕੈ, ਭੂਖਨ ਦਮਕੈ, ਅਤਿਸਿਤ ਝਮਕੈ, ਫੁੰਕ ਫੁੰਟੈ ।
 ਜੈ ਜੈ ਹੋਸੀ ਮਹਿਖਾਸੁਰ ਮਰਦਨ, ਰੱਮ ਕਪਰਦਨ, ਦੈਤ-ਜਿਣੈ । ੨੧੩

davru davankai babar bavankai.
 bhuja phrankai tebbungrung.
 lankuria dhandhai audh bandhai.
 sain bimardan kaal asurang .
 astayudh chamkai bhukhan damkai .
 atisit jhamkai phrank phungrung .
 jai jai hosi mehkhasur mardan .
 rum kapardan daint jinung. (213)

ਚੰਡਾਸੁਰ ਚੰਡਣ, ਮੁੰਡ ਬਿਮੁੰਡਣ, ਖੰਡ ਅਖੰਡਣ, ਖੂਨ ਖਿਤੇ ।
 ਦਮਿਨੀ ਦਮੰਕਣ, ਧੁਜਾ ਫਰੰਕਣ, ਫਣੀਅਰ ਫੁਕਾਰਣ, ਜੋਧ ਜਿਤੇ ।
 ਸਰ-ਧਾਰ ਬਿਬਰਖਣ, ਦੁਸਟ ਪ੍ਰਕਰਖਣ ਪੁਸਟ ਪ੍ਰਹਰਖਣ, ਦੁਸ਼ਟ- ਮਥੇ
 ਜੈ ਜੈ ਹੋਸੀ ਮਹਿਖਾਸੁਰ ਮਰਦਨ, ਭੂਮਿ ਰਸਾਤਲ, ਉਰਧ ਅਧੇ । ੨੧੪

chandasur chandan mund bimundan.
 khand akhandan khun-khitai .
 damini damunkan dhuja phrankan.
 phaniar phukaran jodh jitai .
 sar-bibarkhan dust parkarkhan .
 pust preharakhan dushat mathai .
 jai jai mehkhasur mardan .
 bhoom rasatal urdh adhai . (214)

Hail to You, O Lord ! You are the destroyer of the demons, uprooting the villains (from the roots) having an appearance of a mighty warrior, killer of the demon Chand and the devil Mund, and destroyer of the demon Dhumar Lochan, the mighty power to split (shatter) the forehead of Mehkhasur (demon) and killer of all demons, saviour of humanity from the hell, and even <providing<deliverance to the (saviour of) Sinners, (He), who is pervading all the skies and nether lands (under world), killer of the demon Mehkhasur and the ab initio power (from the beginning) having a beautiful tuft of hair on the head, our salutations to You, O Lord. (212)

His tabor strikes with a banging sound and roars like a lion and His powerful arms palpitate (throb) (with a strong urge to strike). The monkey-god (Hanumaan), with the arms equipped, is jumping around in great strength, as if ready to destroy the army of demons like the god of death. Various arms (weapons) are shining within Your eight hands and the golden ornaments are shining brilliantly, as if white snakes are hissing to strike against their enemies. O Killer of the Mehsakhur demon, with a beautiful tuft of hair on Your head, and gaining victory over demons (victorious over demons), Hail to You. (213)

You are the only force which accounts for the killing of demon Chand in the battle field, destroying the demon Mund, and fragmenting (breaking into pieces) those who were indivisible or invincible, flashing like the lightning, fluttering like (of) flags, and striking with arrows like the hissing snakes, gaining victory over warriors (brave men), piercing with arrows like the penetrating rays and killing by dragging the villains (rascals) around, admiring the warriors and making them merry (happy) and grinding the scoundrels, or killing the demon Mehkhasur, and finally pervading everywhere including lands, skies, upper and lower regions ; Hail to such a forceful power and our Salutations to such a Lord-Sublime. (214)

ਦਮਿਨੀ ਪ੍ਰਹਾਸਨ ਸੁਛਬਿ ਨਿਵਾਸਨ, ਸ੍ਰਿਸਟੀ ਪ੍ਰਕਾਸ਼ਨ, ਗੂੜ੍ਹ -ਗਤੇ ।
 ਰਕਤਾਸੁਰ ਆਚਨ , ਯੁਧ ਪ੍ਰਮਾਚਨ ਨਿਦ੍ਰੈ -ਨਰਾਚਨ, ਧਰਮ ਬ੍ਰਿਤੇ ।
 ਸੁਣਤ ਅਚੀਤੀ ਅਨਲ ਬਿਵੀਤੀ ਜੋਗ ਜਯੰਤੀ ਖੜਗਧਰੇ ।
 ਜੈ ਜੈ ਹੋਸੀ ਮਹਿਖਾਸੁਰ ਮਰਦਨ ਪਾਪ ਬਿਨਾਸਨ ਧਰਮ ਕਰੇ । ੨੧੫

damoni parhasan suchhab nivasan .
 srisit prkashan gurrh – gatai .
 raktasur achan yudh parmachan .
 nidrai-narachin dharam britai .
 saronat achanti anal bivanti.
 jog jyanti kharagdhare .
 jai jai hosi mehkhasur mardan .
 paap binasan dhamam karai . (215)

ਅਘ ਓਘ ਨਿਵਾਰਨ ਦੁਸ਼ਟ ਪ੍ਰਜਾਰਨ ਸ੍ਰਿਸਟਿ ਉਬਾਰਨ ਸੁੱਧ ਮਤੇ ।
 ਫਣੀਅਰ ਫੁੰਕਾਰਨ ਬਾਘ ਬੁਕਾਰਣ ਸ਼ਸਤ੍ਰ ਪ੍ਰਹਾਰਣ ਸਾਧ ਮਤੇ ।
 ਸੈਹਬੀ ਸਨਾਹਨਿ ਅਸਟ ਪ੍ਰਬਾਹਨ, ਬੋਲ ਨਿਬਾਹਨ ਤੇਜ ਅਤੁਲੰ ।
 ਜੈ ਜੈ ਹੋਸੀ ਮਹਿਖਾਸੁਰ ਮਰਦਨ ਭੂਮਿ ਅਕਾਸ਼ ਪਤਾਲ ਜਲੰ । ੨੧੬

agh ogh nivaran dust prajaran .
 srisit ubaran sudh matai .
 sehbi sanahan asat parbahan .
 bol nivahan tej atulang .
 jai jai hosi mehkhasur mardan .
 bhoom akas patal jalang. (216)

ਚਾਚਰਿ ਚਮਕਾਰਨ ਢਿੱਛੁਰ ਹਾਰਨ ਧੂਮ ਧੁਕਾਰਨ ਦ੍ਰੁਪਮਥੇ ।
 ਦਾੜਵੀ ਪ੍ਰਦੰਤੇ ਜੋਗ ਜਯੰਤੇ ਮਨਜ ਮਥੰਤੇ ਗੂੜ੍ਹ ਕਥੇ ।
 ਕਰਮ ਪ੍ਰਣਾਸਨ ਚੰਦ ਪ੍ਰਕਾਸ਼ਨ ਸੂਰਜ ਪ੍ਰਤੇਜਨ ਅਸਟਭੁਜੇ ।
 ਜੈ ਜੈ ਹੋਸੀ ਮਹਿਖਾਸੁਰ ਮਰਦਨ ਭਰਮ ਬਿਨਾਸਨ ਧਰਮ ਧੁਜੇ । ੨੧੭

chachar chamkaran dhichhur haran.
 dhoom dhukaran drapmathai .
 dharrvi pardantai jog jayantai .
 manaj mathantai gurrh kathai .
 karam parnasan chand parkasan .
 sooraj partejan asatbhujai .
 jai jai hosi mehkhasur mardan .
 bharam binasan dharam dhujai.(217)

The powerful force (of the Lord) deserves victory and all ovation ; (Hail to the force), which has the brilliance of lightning in its laughter; abiding in the most beautiful surroundings (place) ; bestowing light and enlightenment to the Universe (having infinite beauty) ; having a serene manifestation ; sucking the blood of demons (evil-doers), (tormenting them) ; bringing cheer and encouragement to the warriors (engaged in war) ; destroying the oppressors (tyrants) ; having a religious bent of mind (leanings) ; striking terror by bloodshed ; spitting out fire ; winning over the Maya of Yoga (illusions of Yogic Studies) wielding a sword ; killing the demon Mehkhasur, destroying all the Sins ; and finally establishing religion (moral duties) in the world, (such a force deserves all approbation). (5-215)

The force of the Lord-Sublime deserves all praise, victory and ovation, which causes destruction of all sins, burning (destroying) the villains, bringing solace and peace to the world, having a perfect understanding (knowledge) or mental outlook ; having hissing snakes around the neck, produces roar of the lions, wielding various aems, having a saintly behaviour, wielding of ab-intio weapons with its eight arms; having a coat of arms around the body (chest) for safety; making the utterances true and perfect ; having unlimited radiance ; killing the demon Mekhasur, abiding everywhere including lands, shies, nether lands (under world) and oceans (waters). Hail and all praise to You, O Lord's (mighty). (216)

O Lord ! Hail to Your Force, Victory to Your might ! which makes the weapons (arms) shine in the battle-field, killer of the demon Chichhar and fragmenting (breaking) into pieces the demon Dhruv lochan, churning (destroying) the destroyer of the winning persons (in the battle field) because of their (Yogic) magical powers, having perfect narration, making destiny ineffective (destroying the ill-effect of our previous actions) ; with the radiance of the moon, having more brilliant radiance than the sun, killer of the demon Mekhasur with eight arms (powers), terminating all our illusions (fantasies) ; flag-bearer of religious (fantasies), flag-bearer of religion (moral duties) ; our Salutations to such a Lord ! (217)

ਘੁੰਘਰੂ ਘਮੀਕਣ ਸਸਤ੍ਰ ਝਮੀਕਣ ਫਣੀਅਰ ਫੁੰਕਾਰਣ ਧਰਮ ਧੁਜੇ ।
 ਅਸਟਾਟ ਪ੍ਰਹਾਸਨ, ਸ੍ਰਿਸਟਿ ਨਿਵਾਸਨ, ਦੁਸਟ ਪ੍ਰਣਾਗਨ ਚਕ੍ਰ -ਗਤੇ ।
 ਕੇਸਰੀ ਪ੍ਰਵਾਹੇ ਸੁੱਧ ਸਨਾਹੇ ਅਗਮ ਅਥਾਹੇ ਏਕ ਬ੍ਰਿਤੇ ।
 ਜੈ ਜੈ ਹੋਸੀ ਮਹਿਖਾਸੁਰ ਮਰਦਨ, ਆਦਿ ਕੁਮਾਰਿ ਅਗਾਯ ਬ੍ਰਿਤੇ । ੨੧੮
 ghunghru ghamankan sastar jhamankan.
 phaniar phunkaran dharam dhujai .
 astat parhasan srisit nivasan. dusat parnagan chakar -gatai .
 kesri parvahai sudh sanahai. agam athai ek birtai .
 jai jai hosi mehkhasur mardan. aad kumar agaya birtai. (218)

ਸੁਰ ਨਰ ਮੁਨਿ ਬੰਦਨ, ਦੁਸਟ ਨਿਕੰਦਨ, ਭ੍ਰਿਸਟ ਬਿਨਾਸਨ, ਮ੍ਰਿਤ ਮਥੇ ।
 ਕਾਵਰੂ ਕੁਮਾਰੇ, ਅਧਮ ਉਧਾਰੇ ਨਰਕ ਨਿਵਾਰੇ, ਆਦਿ ਕਥੇ ।
 ਕਿੰਕਣੀ ਪ੍ਰਸੋਹਣਿ, ਸੁਰ ਨਰ ਮੋਹਣਿ, ਸਿੰਘਾਰੋਹਣਿ ਬਿਤਲ ਤਲੇ ।
 ਜੈ ਜੈ ਹੋਸੀ ਸਭ ਠਉਰਿ ਨਿਵਾਸਨ, ਬਾਇ ਪਤਾਲ ਅਕਾਸ਼ ਅਨਲੇ । ੨੧੯
 sur nar mun bandan dust nikandan.
 bhrisat binasan mirat mathai .
 kavru kumarai adham udhare .
 narak nivarai aad kathai .
 kinkani parsohan sur nar mohan .
 singhrohan bital talai .
 jai jai hosi sabh thour nivasan .
 baie pataal akash analai . (219)

ਸੰਕਟੀ ਨਿਵਾਰਣ, ਅਧਮ ਉਧਾਰਣ, ਤੇਜ ਪ੍ਰਕਰਖਨ ਤੁੰਦ ਤਬੇ ।
 ਦੁਖ ਦੋਖ ਦਹੰਤੀ, ਜੁਆਲ ਜਯੰਤੀ, ਆਦਿ ਅਨਾਦਿ ਅਗਾਧ ਅਛੇ ।
 ਸੁਧਤਾ ਸਮਰਪਣ, ਤਰਕ ਬਿਤਰਕਣ, ਤਪਤ ਪ੍ਰਤਾਪਣ, ਜਪਤ ਜਿਵੈ ।
 ਜੈ ਜੈ ਹੋਸੀ ਸਸਤ੍ਰ ਪ੍ਰਕਰਖਣ ਆਦਿ ਅਨੀਲ ਅਨਾਦਿ ਅਭੈ । ੨੨੦
 sankati nivaran adham udharan .
 tej parkarkhan tund tabai .
 dukh dokh dehanti jual jayanti .
 aadh anadh agadh achhai .
 sudhta samarpan tarak bitarkan.
 tapat pratapan japat jivai .
 jai jai hosi shastar parkarkhan .
 aad anil anadh abhai . (220)

Hail to Your might and power, O Lord ! which brings death in the battle-field (causing the rattling sound of death bells), causing the weapons to shine, with the hissing sound of the snakes, having the foem of a protector of religion (standard-bearer of moral duties), having a loud laughter, destroyer of the villains (scroundels) pervading in the all the four corners (all the countries of the world) of the Universe, riding over a lion, with their protective coat of arms, having a form beyond our comprehension and reach with a uniform nature, killer of the giant Mehkhasur, a princes of original beauty (ab-ritio virgin) having unfathomable mind (instruct) our salutations to the Lord of Victory. (218)

Hail to such a power (of the Lord) which enjoys the surveillance and obedience of the gods, human beings and asctics, destroyer of the oppressors (villains), killer of the ill-famed persons, the crusher of god of death even, Princess of Kavru (goddess Kamakhia), saviour of the poor and helpless people, protector from the hell, having such a kind nature from the very beginning of Time, tying the collection of dancing bells around the waist, enamouring the gods and human beings equally, riding on a lion, pervading in the second underworld (netherlands), abiding everywhere including air, netherland (hell), skies, and fire ; our salutations to the Lord-Sublime (with the above qualities). (219)

O Lord ! Hail to Your power, which is responsible for casting away our agony (distress) uplifting the poor and helpless, having the greatest radiance (lustre), with a wrathful nature, burning the afflictions or faults (casting away blenush), bursting into flames like fire, being called limitless and impregnable from the very beginning of Time, lending perfection (to all) refuting all reasoning (arguments) having a glowing radiance, bringing life enlivening) to the worshippers, wielding various weapons (of war) and beyond the beginning or calculation (too deep), having an unfathomable and dauntless form ; our salutations to such a force (of Lord) (220)

ਚੰਚਲਾ ਚਖੰਗੀ, ਅਲਕ ਭੱਜੰਗੀ, ਤੁੰਦ ਤੁਰੰਗਣ, ਤਿੱਛਸਰੇ ।
 ਕਰਕਸਾ ਕੁਠਾਰੇ, ਨਰਕ ਨਿਵਾਰੇ, ਅਧਮ ਉਧਾਰੇ ਤੂਰ ਭੁਜੇ ।
 ਦਾਮਿਨੀ ਦਨੰਕੇ, ਕੇਹਰਿ ਲੰਕੇ, ਆਦਿ ਅਤੰਕ ਕ੍ਰੂਰ ਕਥੇ ।
 ਜੈ ਜੈ ਹੋਸੀ ਰਕਤਾਸੁਰ ਖੰਡਣ, ਸੁਭ ਚਕ੍ਰਤਨ ਨਿਸ਼ੰਭ ਮਥਧ । ੨੨੧
 chanchala chakhangī alak bhujangī.

tund tarangan tichhsarai .

karkasa kutharai narak nivarai. adham udharai toor bhujai .
 damini danankai kehar lankai. aad atank ai karar kathai.
 jai jai hosi raktasur khandan.
 shubh chakartan nisunbh mathai . (221)

ਬਾਰਿਜ ਬਿਲੋਚਨ, ਬ੍ਰਿਤਨ ਬਿਮੋਚਨ ਸੋਦ ਬਿਮੋਚਨ ਕਉਚ ਕਸੇ ।
 ਦਾਮਿਨੀ ਪ੍ਰਹਾਸੇ ਸੁਕਸਰ ਨਾਸੇ ਸੁਭ੍ਰਿਤ ਸੁਬਾਸੇ ਦੁਸਟ ਗ੍ਰਸੇ ।
 ਚੰਚਲ ਪ੍ਰਿਅੰਗੀ ਬੇਦ ਪ੍ਰਸੰਗੀ ਤੇਜ ਤੁਰਣਗੀ ਖੰਡਸਰੀ ।
 ਜੈ ਜੈ ਹੋਸੀ ਮਹਿਖਾਸੁਰ ਮਰਦਨ ਆਦਿ ਅਨਾਦਿ ਅਗਾਧਿ ਉਰਧੰ । ੨੨੨

barij bilochan birtan bimochan.

sodh bisochan kouch –kasai .

damini parhasai suksar nasai .

subirt subasai dust grasai .

chanchal priangi beid prasangi.

tej turang khandsar .

jai jai hosi mehkhasur mardan .

aadh anadh agadh urdhang . (222)

ਘੰਟਕਾ ਬਿਗਹੈ ਰੁਣਝੁਣ ਖਾਜੈ ਭ੍ਰਮ ਭੈ ਭਾਜੈ ਸੂਨਤ ਸੁਰੰਗ ।
 ਕੋਕਿਲ ਸੁਨਿ ਲਾਜੈ ਕਿਲਭਿਖ ਭਾਜੈ ਸੁਖਉਪਰਾਜੈ ਮੱਧਿਉਰੰ ।
 ਦੁਰਜਅਨ ਦਲ ਦੱਝੈ ਮਨ ਤਨ ਰਿਵੈ ਸਭੈ ਨ ਭਾਜੈ ਹਰੋਹਰੰ ।
 ਜੈ ਜੈ ਹੋਸੀ ਮਹਿਖਾਸੁਰ ਮਰਦਨ ਚੰਡ ਚਕ੍ਰਤਨ ਆਦਿ ਗੁਰੰ । ੨੨੩

ghantka bigjai runjhun bajai.

bram bhai bhajai soonat surang.

kokil sunn lajai kilbikh. sukhuprajai madhiorang.

durjan dal dajhai man tan rijhai.

sabhai na bhajai haroharang .

jai jai hosi mehkhasur mardan .

chand chakartan aad gurang . (223)

Hail to the force (of the Lord which is having bewitching (beautiful) eyes and limbs (of body), having curly tressers like the (female) snake, having the speed of a swift horse, having piercing arrows, having lengthy arms (great access) with a brilliance of lightning, having a waist tender like the lion, having a terrible and tough anecdote (fable) from the very beginning, destroyer of the blood and semen (the complete lineage or dynasty). piercing the demons or crushing the demons (shunbh ashumbh), our salutations to You, O Lord ! (221)

Hail to the force (power) of the Lord, which is having eyes like the lotus flower, destroyer of sorrow or sadness, casting away all warriors and lightening the coat of arms around the body, with the laughter of lightning (similar to), with the nose of a parrot, bringing to perfection the character, and killer of the scoundrels (oppressors). having a beautiful body like the shining lightning, having the background of Vedas, with speed of a swift horse, destroyer of the demons, killer of the demon Mehkhasur and rising about the beginning or without beginning (ab initio and eternal) and unfathomable force, our salutations to the powerful Lord. (222)

Of the demon mehkhasur, splitting the demon chand in two (piercing the body) and being worshipped from the beginning of time, Hail to such a force of the lord, and our salutations to you O lord. (223)

ਚਾਚਰੀ ਪ੍ਰਜੋਧਨ, ਦੁਸਟ ਬਿਰੋਧਨ, ਰਸੋ ਅਰੋਧਨ ਕੂਰ ਬ੍ਰਿਤੇ ।
 ਧੂਮ੍ਰਾਛ ਬਿਧੀਸਨ ਪ੍ਰਲੈ ਪ੍ਰਜੀਸਨ ਜਗਿ ਬਿਧੀਸਨ ਸੁਧ ਮਤੇ ।
 ਜਾਲਪਾ ਜਯੰਤੀ ਸਤ੍ਰ ਮਥੰਤੀ ਦੁਸਟ ਪ੍ਰਦਾਹਨ ਗਾਤ੍ਰ ਮਤੇ ।
 ਜੈ ਜੈ ਹੋਸੀ ਮਹਿਖਾਸੁਰ ਮਰਦਨ ਆਦਿ ਜੁਗਾਦਿ ਅਗਾਦਿ ਗਤੇ । ੨੨੪
 chachri parjodhan dust birodhan.
 raso arodhan karoor birtai .
 dhumrachh bidhusan parlai parjusan .
 jag bidhusan sudh matai .
 jalpa jyanti satar mathanti. dust pardahn garhh matai.
 jai jai hosi mehkhasur mardan .aadh jugad agadh gatai. (224)

ਖਤ੍ਰਿਆਣਿ ਖਤੰਗੀ ਅਭੈ ਅਭੰਗੀ ਆਦਿ ਅਨੰਗੀ ਅਗਾਧਿ ਗਤੇ ।
 ਬ੍ਰਿਡਲਾਛ ਬਿਹੰਡਣ ਚੱਛਰ -ਦੱਡਣ ਤੇਜ ਪ੍ਰਚੰਡਣ ਆਦਿ ਬ੍ਰਿਤੇ ।
 ਸੁਰ ਨਰ ਪ੍ਰਤਿਪਾਰਣ ਪਤਿਤ ਉਧਾਰਣ ਦੁਸਤ ਨਿਵਾਰਣ ਦੋਖ ਹਰੇ ।
 ਜੈ ਜੈ ਹੋਸੀ ਮਹਿਖਾਸੁਰ ਮਰਦਨ ਬਿਸ ਬਿਧੀਸਨ ਸ੍ਰਿਸਟਿ ਕਰੇ । ੨੨੫
 khatrian khatangi abhai abhangi. aad anangi agadh gatai .
 brirrlachh bihandan chachhar-dandan.
 tej prachandan aad birtai .
 sur nar prat paran patit udharan. dust nivaran dokh harai.
 jai jai hosi mehkhasur mardan.
 bis bidhunsan srisat karai. (225)

ਦਾਮਿਨੀ ਪ੍ਰਕਾਸ਼ੇ ਉੱਨੁਤ-ਨਾਸੇ, ਜੋਤਿ ਪ੍ਰਕਾਸ਼ੇ, ਅਤੁਲ ਬਲੇ ।
 ਦਾਨਵੀ ਪ੍ਰਕਰਖਣ, ਸਰਬਰ ਬਰਖਣ, ਦੁਸਟ ਪ੍ਰਧਰਖਣ ਬਿਤਲ ਤਲੇ ।
 ਅਸਟਾਯੁਧ ਬਹਿਣ, ਬੋਲ ਨਿਬਾਹਣ, ਸੰਤ ਪਨਾਹਣ, ਗੂਨ ਗਤੇ ।
 ਜੈ ਜੈ ਹੋਸੀ ਮਹਿਖਾਸੁਰ ਮਰਦਨ, ਆਦਿ ਆਦਿ ਅਨਾਦਿ ਅਗਾਧਿ ਬ੍ਰਿਤੇ । ੨੨੬
 damini parkasai unat- nasai. joat parkasai atul balai .
 danvi parkarkhan sarbar varkhan. dust pardharkan bital talai.
 astayudh bahan bol nibahan. sant panahan gunn-gatai.
 jai jai hosi mehkhasur mardan.
 aad aad anad agadh birtai. (226)

The lords power deserves all praise which is responsible for haising all powerful weapons opposing the rascals ,holding back the enemies (from advancing),having a tough nature, destroyer of the demon dhrumnain,bringing the doomsday nearer ,causing the complete destrution of this world having a sound and perfect numid winner of the jalpa mountain, or (goddess of jalpa) aninhilating the enemies completely, burning the scoundrels having an ardent passion, killer of the demon mehkhasur having an unfathomable power from the beginning of time ,hail to you and our salutions to such a force. (224)

The lords force, which is responsible for shooting the arrows (arms) of kashatriyas not caring for any danger (fearless), being free from exitincsion(indestructible), having a form without a physical body from the very beginning, with an in comprehensible gain(movement), killer of the demon brirlachh, punishing the demon chiehhar, with a powerful (personality) splendour or stregth, with an inclination of this type from the very beginning, the sustainer of the gods and human beings, and redeeming the sinners, destroying the villains, and casting away all our malice (blemish), killer of the demon mehkhasur ,destroyer of the whole universe, also creator of the universe, hail to you. our salutations to the lord with such a force. (225)

O lord ! having a force (power) responsible for having powerful manifestation like the lightning, with the long nose (with ahigh prestige), having an illuminating form(appearance) having unmiaginable strength (power), amulating the army of demons in the battle-field striking with piercing arrows, roaring against the villians, pervading even to the second netherland, welding eight different weapons, keeping one's words (performing according to uttrances), protectors of saints,having a severe movement.(behaviour),killer of the demons Mehkhasur, having an unfathomable form from the very beginning of time. Hail to you.our salutationto such a lord (with these power) (226)

ਦੁਖ ਦੋਖ ਪ੍ਰਭੱਛਣ, ਸੇਵਕ ਰੱਛਣ ਸੰਤ ਪ੍ਰਤੱਛਣ, ਸੁੱਧ ਸਾਰੀ ।
 ਸਾਰੰਗ ਸਨਾਹੇ, ਦੁਸਤ ਪ੍ਰਦਾਹੇ, ਅਰਿਦਲ ਸਾਰੇ ਦੋਖਹਰੇ ।
 ਗੰਜਨ ਗੁਮਾਨੇ, ਅਤੁਲ ਪ੍ਰਵਾਨੇ, ਸੰਤਿਜਮਾਨੇ, ਆਦਿ ਅੰਤੇ ।
 ਜੈ ਜੈ ਹੋਸੀ ਮਹਿਖਾਸੁਰ ਮਰਦਨ ਸਾਧ ਪ੍ਰਦੱਛਣ ਸੁਸਟ ਹੰਤੇ । ੨੨੭

dukh dokh parbachhan sevak dachhan.

sant partachhan sudh sarang.

sarang snahai dust pradahai .

aridal saarai dokh harang .

ganjan gumanai atul parvanai.

sant jamanai aad antai .

jai jai hosi mehkhasur mardan.

sadh pardachhan dust hantai . (227)

ਕਾਰਣ ਕਰੀਲੀ, ਗਰਬ ਮਹੀਲੀ, ਜੋਤ ਜਿਤੀਲੀ ਤੁੰਦਮਤੇ ।
 ਅਸਟਾਇਦ ਚਮਕਣ ਸਸਤ੍ਰ ਝਮਕਣ ਦਾਮਿਨੀ ਦਮਕਣ ਆਦਿ ਬਿੰਤ੍ਰੇ ।
 ਡੁਕਡੁਕੀ ਡਮੀਕੇ ਬਾਘ ਬਬੀਕੇ ਭੁਜਾ ਫਰੀਕੇ ਸੁੱਧ ਗਤੇ ।
 ਜੈ ਜੈ ਹੋਸੀ ਮਹਿਖਾਸੁਰ ਮਰਦਨ ਆਦਿ ਜੁਗਾਦਿ ਅਨਾਦਿ ਮਤੇ । ੨੨੮

karan kareeli garab maheeli. joat jatili tundmatai.

astaidh chamkan shastar jhamkan.

damini damkan aad birtai .

dukduki damunkai bagh bambankai.

bhuja phrankai sudh gatai.

jai jai hosi mehkhasur mardan.

aad jugad anad matai. (228)

ਚੱਛਰਾਸੁਰ ਮਾਰਣ ਨਰਕ ਨਿਵਾਰਣ ਪਤਿਤ ਉਧਾਰਣ, ਏਕ ਭਟੇ ।
 ਪਾਪਾਨ ਬਿਹੰਡਣ ਦੁਸਟ ਪ੍ਰਚੰਡਣ ਖੰਡ ਅਖੰਡਣ ਕਾਲ ਕਟੇ ।
 ਚੰਦ੍ਰਾਨਨ ਚਾਰੇ ਨਰਕ ਨਿਵਾਰੇ ਪਤਿਤ ਉਧਾਰੇ ਨੂੰਦ ਮਥੇ ।
 ਜੈ ਜੈ ਹੋਸੀ ਮਹਿਖਾਸੁਰ ਮਰਦਨ ਧੂਮ੍ਰ ਬਿਧੁੰਸਨ ਆਦਿ ਕਥੇ । ੨੨੯

chachhrasur maran narak nivaran.

patit udharan ek bhatai .

papan bihandan dust parchandan .

khand akhandan kaal katai .

chandranan chaarai narak nivarai .

patit udharai mund mathai .

jai jai hosi mehkhasur mardan .

dhoomar bidhunsan aad kathai . (229)

O lord! with a force which cost away (does away with) all agony and illwill , protecting the interests of its followers (disciples) ,perceptible (visible) to its saints with arrows (or with the pure tank), armed with a sword and coat of arms, burning away with the villians, annihlating. The hordes of enemies, removing all blemishes, destroyer of egoistic tendencies with limitness approvals, (or butterflies), having a surety at the end of life, pervading all the time (everywhere) from beginning to end, destroyer of the demons Mehkhasur, appearing in person to the saintly persons (with pure trends) and killer of the scoundrels. Hail to such a powerful lord. our salutations tu such a force. (227)

The lord with a force, responceble for creating the causes of various acts, doing away with all egoism, winner of the brilliant and radiant sun, having a penetrating mind,brandishing the eight weapons, and activating the arms with lighting effects, shining with the brilliance of lighting, having a sober mind from the very beggining, playing on a small drum (tambourine), facing the lion undaunledly, with strong arms, having a perfect gaint killer of the demon Mehkhasur, having a steady mind at all times, in the beginning of the time and eternal (during various ages) deserves our praise. Hail to the lord with such a force. (228)

The force which is responsible for killing the demon chichhar ,saviour of those falling into hell,(saving us from hell) uplifting the sinners, having a mighty strength casting away all our sinns, hammering all the villains , destroying the indivisible forces , smitting the god of death, having a more beautiful appearance than the moon,relieving us from the hell , liberator of the sinners, killing the demon Mond , and desroying the demon Mehkhasur , eliminating (desroying) the demon Drumlochan , having a similar background from the very beginning of time deserves all praise. So hail to the lord with such a force. (229)

ਰਕਤਾਸੁਰ ਮਰਦਨ ਚੰਡ ਚਤ੍ਰਦਨ ਦਾਨਵ ਅਰਦਨ ਬਿਡਾਲ ਬਧੇ ।
 ਸਰਧਾਰ ਬਿਬਰਖਣ ਦੁਰਜਨ ਧਰਖਣ ਅਤੁਲ ਅਮਰਖਣ ਧਰਮ ਧੁਜੇ ।
 ਧੂਮ੍ਰਾਛ ਬਿਧੰਸਨ ਸ੍ਰੋਣਤ ਚੰਸਨ ਸੁੰਡ-ਨਿਪਾਤ ਨਿਸੁੰਡ ਮਥੇ ।
 ਜੈ ਜੈ ਹੋਸੀ ਮਹਿਖਾਸੁਰ ਮਰਦਨ, ਆਦਿ ਅਨੀਲ ਅਗਾਧਿ ਕਥੇ । ੨੩੦

raktasur mardan chand chatardan.
 danav ardan bital badhai .
 sardhar bibarkhan durjan dharkhan.
 atul amarkhan dharam dhujai.
 dhumrachh bidhusan saronat chusan.
 sumbh-nipat nisumbh mathai.
 jai jai hosi mehkhasur mardan.
 aad anil agadh kathai . (230)

ਤੁ ਪ੍ਰਸਾਦ । ਪਾਦੜੀ ਛੰਦ

ਤੁਮ ਕਹੋ ਦੇਵ ਸਰਬੰ ਬਿਚਾਰਜਿਮ। ਕੀਓ ਆਪ ਕਰਤੇ ਪਸਾਰ ।
 ਜੱਦਿਪ ਅਭੂਤ ਅਨਭੈ ਅਨੰਤ । ਤਉ ਕਹੋ ਜਥਾ ਮਤਿ ਤ੍ਰੈਣ ਤੰਤ । ੨੩੧

Tav prasad Padhri Chhand
 tum kaho dev sarbang bichar jim.
 kiou aap kartai pasar.
 jadipe abhoot anbhai anant.
 tou kaho jatha mat train tant. (231)

ਕਰਤਾ ਕਰੀਮ ਕਾਦਿਰ ਕ੍ਰਿਪਾਲ । ਅਦੈਖ ਅਭੂਤ ਅਨਭੈ ਦਿਆਲ ।
 ਦਾਤਾ ਦੁਰੰਤ ਦੁਖ ਦੋਖ ਰਹਤ । ਜਿਹ ਨੇਤਿ ਨੇਤਿ ਸਭ ਬੇਦ ਕਹਤ । ੨੩੨

karta karim kadar kirpal.
 adaiv abhoot anbhai dyal .
 daata durant dukh dokh rehat .
 jeh nait nait sabh beid kehat . (232)

ਕਈ ਉਚ ਨੀਚ ਕੀਨੋ ਬਨਾਉ । ਸਭ ਵਾਰ ਪਾਰ ਜਾਕੋ ਪ੍ਰਭਾਉ ।
 ਸਭ ਜੀਵ ਜੰਤ ਜਨੰਤ ਜਾਹਿ । ਮਨ ਮੂੜ ਕਿਉ ਨ ਸੇਵੰਤ ਤਾਹਿ । ੨੩੩

kaiee uch neech keeno banaou .
 sabh vaar paar jako prabhaou .
 sabh jeev jant janat jahai .
 man moor liou na sevant tahai. (233)

The force killing Rakat beej demon, ripping open the demon chand annihilating all the demons, killer of the demon Betal, showering the piercing arrows incessantly, threatening the scoundrels , having unlimited anger protector (saviour) of the religion , killer of the demon Dhruv nain, sucking the blood of the demon Rakat beej, killer of sumbh and killing nisumbh, killer of the demon Mehekhasur, having an unfathomable and unmeasurable history from the beginning of time, hail to you. the lord deserves our praise. (230)

**By The Grace Of Lord
Padhri chhand**

O god ! please explain to us (in detail) wishfull consideration, how the creator had created this universe? The Lord is no doubt beyond the basic five elements and is free from them and is (limitless) infinite, I would try to discuss (explain) it , as per my own intelligence (knowledge) (231)

The (prime soul) Lord is the creator of all , benefactor of all bestowing his benedictions, is Almighty and is benevolent and is free from duality (without any parallel) and is beyond the combination of five elements is fearless , is kind and merciful, is the greatest benefactor, is free from all afflictions and blemish (malice), whom all the Vedas have described as limitless and infinite. (232)

The Lord has created many (fashioned) ups and downs (big and small things). His sway (influence) is extending on both sides (this side is the universe and the other side) of the universe and he knows the full details (condition) of all the beings (human beings and animal world). O foolish mind ! why do you not recite His True Name ? (remember or worship Him) (233)

ਕਈ ਮੂੜ੍ਹ ਪਿਤ੍ਰ ਪੂਜਾ ਕਰੰਤ । ਕਈ ਸਿੱਧ ਸਾਧੂ ਸੁਰਜ ਸਿਵੰਤ ।
ਕਈ ਪਲਟਿ ਸੁਰਜ ਸਿਜਦਾ ਕਰਾਇੰ । ਪ੍ਰਭ ਏਕ ਰੂਪ ਦੈ ਕੈ ਲਖਾਇ । ੨੩੪

kaiee moorh pitar pooja krant .
kaiee sidh sadhu suraj sivant .
kaiee palat sooraj sijda karaie .
prabh ek roop davai kai lakhai . (234)

ਅਨਛਿੱਜ ਤੇਜ ਅਨਭੈ ਪ੍ਰਕਾਸ਼ । ਦਾਤਾ ਦੁਰੰਤ ਅਦੈ ਅਨਾਸ ।
ਸਭ ਰੋਗ ਸੋਗ ਤੇ ਰਹਤ ਰੂਪ । ਅਨਭੈ ਅਕਾਲ ਅੱਛੈ ਸਰੂਪ । ੨੩੫
anchhij tej anbhaj prakash . daata durant adaiv anas .
sabh rog sog te rehat roop. anbhaj akaal achhai sarup . (235)

ਕਰੁਣਾ-ਨਿਧਾਨ ਕਾ ਮਿਲ ਕ੍ਰਿਪਾਲ । ਦੁਖ ਦੋਖ ਹਰਤ, ਦਾਤਾ ਦਿਆਲ ।
ਅੰਜਨ ਬਿਹੀਨ ਅਨਭੱਜ ਨਾਥ । ਜਲ ਥਲ ਪ੍ਰਭਾਉ ਸਰਬ੍ਰਤ ਸਾਥ । ੨੩੬
karuna -nidhan ka mil kirpal .
dukh dokh rehat , daata dayal .
anjan biheen anbhaj naath .
jal thal prabhaou sarbrat saath . (236)

ਜਿਹ ਜਾਤਿ ਪਾਤਿ, ਨਹੀ ਭੇਦ ਭਰਮ । ਜਿਹ ਰੰਗ ਰੂਪ ਨਹੀ ਏਕ ਧਰਮ ।
ਜਿਹ ਸਤ੍ਰ ਮਿਤ੍ਰ , ਦੋਊ ਏਕ ਸਾਰ । ਅੱਛੈ ਸਰੂਪ ਅਬਿਚਲ ਅਪਾਰ । ੨੩੭
jeh jaat paat , nahi bhed bharam .
jeh rung roop nahi ek dharam .
jeh satar mitar , douoo ek saar .
achhai sarup abchal apaar . (237)

ਜਾਨੀ ਨ ਜਾਇ , ਜਿਹ ਰੂਪ ਰੇਖ । ਕਹਿ ਬਾਸ ਤਾਸ, ਕਹਿ ਕਉਨ ਭੇਖ ।
ਕਹਿ ਨਾਮ ਤਾਸੁ ਹੈ ਕਵਨ ਜਾਤਿ । ਜਿਹ ਸੁਤ੍ਰ ਮਿਤ੍ਰ , ਪੁਤ੍ਰ ਭ੍ਰਾਤ । ੨੩੮
jani na jaie jeh roop rekh .
keh baas taas krh kaun bhekh .
keh naam taas hai kavan jaat .
jeh sutar mitar.putar bhrat . (238)

ਕਰੁਣਾ ਨਿਧਾਨ , ਕਾਰਣ ਸਰੂਪ । ਜਿਹ ਚਕ੍ਰ ਚਿਹਨ, ਨਹੀ ਰੰਗ ਰੂਪ ।
ਜਿਹ ਖੇਦ ਭੇਦ ਨਹੀ ਕਰਮ ਕਾਲ । ਸਭ ਜੀਵ ਜੀਤ ਕੀ , ਕਰਤ ਪਾਲ । ੨੩੯
karuna nidhan karn sarup .
jeh chakar chehan nahi rung roop .
jeh khed bhed nahi karam kaal .
sabh jeev jant ki karat paal. (239)

Some fools worship Him in the leaves of Tulsi (an aromatic plant) or bill (a fruit), some sidhas and sadiks (mendicants) worship the Sun. some others worship him by facing towards the West, though the Lord has only one form, then how could we perceive His duality (in two different ways)? (234)

The lord possesses an impregnable light (radiance) and is self effulgent in the normal manner (automatically), His form is free from all affliction and sorrows (defects or sadness), is fearless, devoid of death (free from effect of time) and his existence (form) is free from extinction.(indestructible) or ever existent. (235)

The Lord is the treasure –load of all benevolence (kindness), perfect benefactor , a destroyer of all ills and malice , is a benevolent benefactor (giver) , is free from the effects of Maya (worldly falsehood) and an indivisible Master . He is pervading everywhere including all lands and oceans and is enjoying everything (absorbed in every thing) (236)

He has no caste or creed, clan (dynasty) or illusions and discrimination (differences), has no form or colour (race) , and has only one moral duty to perform . He has no distinction between friend or foe. (equally friendly with all). His form is free from extinction (indestructible) is limitless (infinite) and steady (steadfast) (237)

His form (signs or symbols) is not known to anyone where is His abode and what is His Name or what is His caste? (no one could explain definitely all these details) He has no enmity against anyone and has no son or brother either. (238)

He is the treasure of kindness , is the (source) cause of creation of the whole Universe. He has no signs or symbols, or form and colour.He is free from regrets discrimination, free from death (time) ,and any functions (actions) ,and is sustaining all the beings . (239)

ਉਰਧੰ ਬਿਰਹਤ, ਸਿੱਧ ਸਰੂਪ । ਬੁੱਧੰ ਅਪਾਲ ਜੁੱਧੰ ਅਨੂਪ ।
ਜਿਹ ਰੂਪ ਰੇਖ ਨਹੀ ਰੰਗ ਰਾਗ । ਅਨਛਿੱਜ ਤਰਜ ਅਨਭਿੱਜ ਅਦਾਗ । ੨੪੦

urdhang birhat sidh sarup .
budhang apal judhang anoop .
jeh roop rekh nahi rung raaj .
anchhij taraj anbhij adag . (240)

ਜਲ ਥਲ ਮਹੀਪ ਮਹਿਬਨ ਦੁਰੰਤ । ਜਹਿ ਨੇਤਿ ਨੇਤਿ ਨਿਸਿ ਦਿਨ ਉਚਰੰਤ ।
ਪੀਏਓ ਨ ਜਾਇ ਜਿਹ ਪੈਰ ਪਾ । ਦਨਿਨ ਦੋਖ ਦਹਿਤਾ ਉਦਾਗ । ੨੪੧

jal thal maheep mehban durant .
jeh nait nait nis din uchrant .
paiou na jaie jeh paer pa .
danin dokh dahita udag . (241)

ਕਈ ਕੋਟ ਈਦ੍ਰ ਜਿਹ ਪਾਨਿਹਾਰ । ਕਈ ਕੋਟ ਰੂਦ੍ਰ ਜੁਗੀਆ ਦੁਆਰ ।
ਕਈ ਬੇਦ ਬਿਆਸ ਬ੍ਰਹਮਾ ਅਨੰਤ । ਜਿਹ ਨੇਤਿ ਨੇਤਿ ਨਿਸਿ ਦਨਿ ਉਚਰੰਤ । ੨੪੨

kaiee kot inder jeh panihar .
kaiee kot rudar jugia duar .
kaiee bed -bias brahma anant .
jeh nait nait nis din uchrant . (242)

੩ ਪ੍ਰਸਾਦਿ । ਸਵਯੇ

ਦੀਨਿਨ ਕੀ ਪ੍ਰਤਿਪਾਲ ਕਰੈ ਨਿਤ , ਸੰਤ ਉਬਾਰਿ ਗਨੀਮਨ ਗਾਰੈ ।
ਪੱਛ ਪਸੁ ਨਗ ਨਾਗ ਨਰਾਧਿਪ, ਸਰਬ ਸਮੇ ਸਭ ਕੇ ਪ੍ਰਤਿਪਾਰੈ ।
ਪੋਖਤ ਹੈ ਜਲ ਮੈ ਥਲ ਮੈ , ਪਲ ਮੈ , ਕਲਿ ਕੇ ਨਹੀ ਕਰਮ ਬਿਚਾਰੈ ।
ਦੀਨਦਯਾਲ ਦਇਆਨਿਧਿ , ਦੋਖਨ ਦੇਖਤ ਹੈ ਪਰੁ ਦੇਤ ਨ ਹਾਰੈ । ੨੪੩

Tav Prasad . Swaiyyai
deenan ki pritpal karai nit.
sant ubar ganiman garai.
pachh pasu nag naag naradhip.
sarab samai sabh ko pritparai.
pokhat hai jal main thal main pal main.
kal ke nahi karam bicharai.
deendayal dayanidh dokhan.
dekhat hai par deit na harai. (243)

He is free from all ups and downs (extinction or deficiency), and has a perfect form (complete in all respect) , and is the greatest warrior (fighter in wars) . He has no signs or symbols (form or appearance) , nor he has any fun and frolic, His radiance is not subject to splitting (breaking or decreasing) and is not influenced by anyone and is not subject to any slander. (240)

The Lord is the king of lands and oceans and is pervading the jungles and human bodies in various forms, who is always proclaimed as Infinite and limitless. No one could ever realise His limits (perceive the other end) . The Lord having a benevolent appearance, is known to be responsible for eliminating the faults (blames) of the poor and helpless (distressed) persons. (241)

There are millions of gods like Indra at His service (fetching water for Him) and there are (crores of) millions of Rudras at His beck and call .(connected with his personal service). Millions of Ved Vyas and Brahmas are proclaiming Him Infinite and Limitless day in and day out (day and night)

(242)

By The Grace Of The God

Swaiyaas

The Lord is always sustaining (helping) the helpless and distressed people and uplifts His Saints, while he destroys all the oppressors. He is always sustaining the birds, animals, mountains, snakes and the kings. The Lord is maintaining and sustaining all the beings on lands or in the waters (oceans) in a moment and does not bother about the actions of these bound to (subject to death) die shortly. He is the benevolent, generous (oceans of kindness) Lord who does not hesitate in bestowing His benedictions, even having noticed some blams and faults of the receiving persons. (243)

ਦਾਹਤ ਹੈ ਦੁਖ ਦੋਖਨ ਕੋ, ਦਲ ਦੁਜਨ ਕੇ ਪਲ ਮੈ ਦਲਿ ਡਾਰੈ ।
 ਖੰਡ ਅਖੰਡ ਪ੍ਰਚੰਡ ਪ੍ਰਹਾਰਨ , ਪੂਰਨ ਪ੍ਰੇਮ ਕੀ ਪ੍ਰੀਤਿ ਸੰਭਾਰੈ ।
 ਪਾਰੁ ਨ ਪਾਇ ਸਕੈ ਪਦਮਾਪਤਿ ਬੇਦ ਕਤੇਬ ਅਭੇਦ ਉਚਾਰੈ ।
 ਰੋਜ਼ ਹੀ ਰਾਜ਼ ਬਿਲੋਕਤ ਰਾਜ਼ਿਕ, ਰੋਖਿ ਰੂਹਾਨ ਕੀ ਰੋਜ਼ੀ ਨ ਟਾਰੈ । ੨੪੪

dahat hai dukh dokhan ko .
 dal durjan ke pal main dal-darai.
 khand akhand parchand parharan .
 puran prem ki preet sambharai .
 paar na paie sakai padmapit .
 beid kateb abhid ucharai .
 rojh hi raaj bilokat razak .
 rokh ruhan ki rozi na tarai . (244)

ਕੀਟ ਪਤੰਗ ਕੁਰੰਗ ਭੁਜੰਗਮ, ਭੂਤ ਭਵਿੱਖ ਭਵਾਨ ਬਨਾਏ ।
 ਦੇਵ ਅਦੇਵ ਖਪੇ ਹੀਮੇਵ, ਨ ਭੇਵ ਲਖਿਓ ਭ੍ਰਮ ਸਿਉ ਭਰਮਾਏ ।
 ਬੇਦ ਪੁਰਾਨ ਕਤੇਬ ਕੁਰਾਨ, ਹਸੇਬ ਥਕੇ ਕਰੇ ਹਾਥਿ ਨ ਆਏ ।
 ਪੂਰਨ ਪ੍ਰੇਮ ਪ੍ਰਭਾਉ ਬਿਨਾ, ਪਤਿ ਸਿਓ ਕਿਨ ਸ੍ਰੀ ਪਦਮਾਪਤਿ ਪਾਏ । ੨੪੫

keet patang kurang bhujangam .
 bhoot bhavikh bhavan banai .
 dev adev khapai hangmev.
 na bhev lakhiou bhram sion bharmai .
 beid puran kateb koran.
 haseb thakai kar hath na aie .
 puran prem prabhaou bina .
 pat siou kin sri padmapat paie . (245)

ਆਦਿ ਅਨੰਤ ਅਗਾਧਿ ਅਦੋਖ, ਸੁ ਭੂਤ ਭਵਿੱਖ ਭਵਾਨ ਅਭੈ ਹੈ ।
 ਅੰਤਿ ਬਿਹੀਨ ਅਨਾਤਮ ਆਪ , ਅਦਾਗ ਅਦੋਖ ਅਛਿੱਦ੍ਰ ਅਛੈ ਹੈ ।
 ਲੋਗਨ ਕੇ ਕਰਤਾ ਹਰਤਾ, ਜਲ ਮੈ ਥਲ ਮੈ ਭਰਤਾ ਪ੍ਰਭ ਵੈ ਹੈ ।
 ਦੀਨਦਯਾਲ ਦਇਆਕਰ ਸ੍ਰੀਪਤਿ , ਸੁੰਦਰ ਸ੍ਰੀ ਪਦਮਾਪਤਿ ਏ ਹੈ । ੨੪੬
 aad anant agadh adevkh. so bhoot bhavikh bhavan abhai hai
 ant biheen anatam aap. adag adokh achhidar achhai hai .
 logan ke karta harta. jal mein thal mein bharta prabh vai hai
 deen dayal daya kar sripat. sunder sri padmapat ei hai . (246)

The Lord is capable of burning (casting away) all the afflictions and blemishes and crushes Lords of villainous persons . He is the destroyers of the indivisible (unbreakable) persons and assaults those with mighty radiance and maintains those with selfless service and love. Even god Vishnu could not realise His greatness (limits). Even Vedas and katebs (Koran etc.) have described Him as impregnable (beyond their comprehension). The Lord perceives (knows) our hidden differences (discriminations) but does not cease to help sustaining those beings. (244)

The Lord has created all the worms, bees (black), moth, deer, snakes, and present, past and future Times (ages), the gods and demons have been felt frustrated due to their egoism but none could ever gain His secrets, and they were wondering in their illusions. All the religions books including Vedas, purans (Hindu literature) and kateb or Koran (muslim books) have been engaged in various calculations about the Lord's limits (greatness) but finally have given up their efforts without any success. Let us know if anyone, without complete and perfect affection (love) and faith has ever attained the lord (or known his secrets). (245)

The Lord is the source (origin) of all , is limitless beyond our comprehension , devoid of duality , and has been fearless during present past and future times (ages). He has no limits (infinite) is self effulgent, flawless, and free from omissions (mistakes) and is (indestructible) He is the creator and destroyer of all the beings , and maintains (sustains) all the beings on lands or in oceans always . He is the only Lord –sublime, benevolent , kind hearted, great bestower of benedictions , and master (spouse) of Maya (worldly falsehood), with beautiful appearance (form). (246)

ਕਾਮ ਨ, ਕ੍ਰੋਧ ਨ, ਲੋਭ ਨ, ਮੋਹ ਨ, ਨ ਰੋਗ, ਨ ਸੋਗ, ਨ ਭੋਗ, ਨ ਭੈ ਹੈ ।
 ਦੇਹ ਬਿਹੀਨ ਸਨੇਹ ਸਭੇ ਤਨ, ਨੇਹ ਬਿਰਕਤ ਅਗੇਹ ਅਛੈ ਹੈ ।
 ਜਾਨ ਕੇ ਦੇਤ ਅਜਾਨ ਕੇ ਦੇਤ, ਜਮੀਨ ਕੇ ਦੇਤ, ਜਮਾਨ ਕੇ ਦੇ ਹੈ ।
 ਕਾਹੇ ਕੇ ਡੋਲਤ ਹੈ ਤੁਮਰੀ ਸੁਧਿ, ਸੁੰਦਰ ਸ੍ਰੀ ਪਦਮਾਪਤਿ ਲੈ ਹੈ । ੨੪੭
 kaam na, krodh na , lobh na , moh na ,
 na rog, na sog , na bhog na bhai hai .
 deh biheen saneh sabhai tan .
 heh birkat ageh achhai hai .
 jaan ko det ajan ko det .
 jameen ko det jaman ko dai hai .
 kahai ko dolat hai tumri sudh .
 sunder sri padmapat tai hai . (247)

ਰੋਗਨ ਤੇ ਅਰਸੋਗਨ ਤੇ, ਜਲ ਜੋਗਨ ਤੇ ਬਹੁ ਭਾਤਿ ਬਚਾਵੈ ।
 ਸੱਤ੍ਰ ਅਨੇਕ ਚਲਾਵਤ ਘਾਵ, ਤਉ ਤਨਿ ਏਕ ਨ ਲਾਗਨ ਪਾਵੈ ।
 ਰਾਖਤ ਹੈ ਅਪਨੋ ਕਰੁ ਦੈ ਕਰਿ, ਪਾਪ ਸਮੂਹ ਨ ਭੇਟਨੋ ਪਾਵੈ ।
 ਔਰ ਕੀ ਬਾਤ ਕਹਾ ਕਹੋ ਤੋ ਸੋ, ਸੁ ਪੇਟ ਹੀ ਕੇ ਪਟ ਬੀਚ ਬਚਾਵੈ । ੨੪੮
 rogan te or sogan te .
 jal jogan te boh bhant bchavai .
 satar anek chalavat ghav . tou tan ek na lagan pavai .
 rakhat ko apno kar dai kar . paap sabhooh na bhetnai pavai .
 aur ki baat kaha kahun to sou .
 so pet hi ke pat beech bachavai . (248)

ਜੱਛ ਭਜੰਗ ਸੁ ਦਾਨਵ ਦੇਵ, ਅਭੇਵ ਤੁਮੈ ਸਭ ਹੀ ਕਰਿ ਧਿਆਵੈ ।
 ਭੂਮਿ ਅਕਾਸ ਪਤਾਲ ਰਸਾਤਲ, ਜੱਛ ਭੁਜੰਗ ਸਭੈ ਸਿਰ ਨਿਆਵੈ ।
 ਪਾਇ ਸਕੇ ਨਹੀ ਪਾਰ ਪ੍ਰਭਾ ਹੂੰ ਕੇ ਨੇਤਿ ਹੀ ਨੇਤ ਅਭੇਤ ਬਤਾਵੈ ।
 ਖੋਜ ਥਕੇ ਸਭ ਹੀ ਖੁਜੀਆ ਸੁਰ, ਹਾਰ ਪਰਿ ਹਰਿ ਹਾਥਿ ਨ ਆਵੈ । ੨੪੯
 jachh bhujang so danav dev .
 abhev tumai sabh hi karai dhiavain.
 bhoomi akas patal rasatal.
 jachh bhujang sbhai sir niavai .
 paie nahi sakai nahi paar prabha hun ko .
 nait hi nait abhet btavai.
 khoj thakai sabh hi khujia sur .
 haar parai har hath na avai , (249)

He is free from sexual desires , anger, greed , affection (worldly love) , illness , sadness , and other worldly pleasures and fear. He has no physical form (body) , has affection (love) for all , devoid of worldly love having no (family) abode of His own , and is indestructible. He is bestowing favours to all living beings , all vegetation , those living on land , or those flying in the skies. O human beings ! Why are you worrying (dithering) all the time when the splendid Lord sublime is looking after your interests. (247)

The Lord protects us from many ills (afflictions) , woes (bereavements), a creatures of waters (oceans) in many ways (fashions) . With His support even if the enemy strikes many blows (attacks with weapons) , nothing makes any impact on us . The lord protects all of us with his own protective cover (hand) and none of the sins (evil designs) could affect us. O human being ! What to talk of other things even during the child's stay in the mother's womb (before birth) the Lord protects us with helping hand. (248)

O Lord ! All the devil gods (attendants of Kuber) , snakes , demons , and gods are worshipping You due to Your manifestations (without distinction). All the beings (creatures) abiding on land , skies , nether-lands (under world) and hell (lower layers) and devil- gods, snakes etc. all bow in obeisance to you . No one could ever gauge your greatness or its limits, even the Vedas have proclaimed You as infinite (itless) .All the exploring (searching) gods have felt exhausted in their efforts , but the Lords secrets have evaded all of them. (none could find his secret) (249)

ਨਾਰਦ ਸੇ ਚਤੁਰਾਨਨ ਸੇ, ਰੁਮਨਾਰਿਖ ਸੇ, ਸਭਹੂ ਮਿਲਿ ਗਾਇਓ ।
 ਬੇਦ ਕਤੇਬ ਨ ਭੇਦ ਲਖਿਓ, ਸਭ ਹਾਰਿ ਪਰੇ ਹਰਿ ਹਾਥਿ ਨ ਆਇਓ ।
 ਪਾਇ ਸਕੇ ਨਹੀ ਪਾਰ ਉਮਾਪਤਿ, ਸਿੱਧ ਸਨਾਥ ਸਨੰਤਨ ਧਿਆਇਓ ।
 ਧਿਆਨ ਧਰੇ ਤਿਹ ਕੋ ਮਨ ਮੈ, ਜਿਹ ਕੋ ਅਮਿਤੋਜ ਸਭੈ ਜਗ ਛਾਇਓ । ੨੫੦

narad se chatranan se .
 rumnarikh se sabhu mil gaiaou .
 beid kateb na bhed lakhiou .
 sabh haar parai har hath na aiyou.
 pai sakai nahi paar umapat .
 sidh sanath sanatan dhiaiou .
 dhian dharai trh ko man mein .
 jeh ko amitoj sabhai jag chhaiou . (250)

ਬੇਦ ਪੁਰਾਨ ਕਤੇਬ ਕੁਰਾਨ ਅਭੇਦ ਨ੍ਰਿਪਾਨ ਸਭੈ ਪਚਿਹਾਰੈ ।
 ਭੇਦ ਨ ਪਾਇ ਸਕਿਓ ਅਨਭੇਦ ਕੋ, ਖੇਦਤ ਹੈ ਅਨਛੇਦ ਪੁਕਾਰੈ ।
 ਰਾਗ ਨ ਰੂਪ ਨ ਰੇਖ ਨ ਰੰਗ, ਨ ਸਾਕ ਨ ਸੋਗ ਨ ਸੰਗ ਤਿਹਾਰੈ ।
 ਆਦਿ ਅਨਾਦਿ ਅਗਾਧਿ ਅਭੇਖ, ਅਦੈਖ ਜਪਿਓ ਤਿਨ ਕੁਲਤਾਰੈ । ੨੫੧
 beid puran kateb koran. abhed parpan sabhai pach harai .
 bhed na paie sakiou anbhed ko. khedat hai anchhed pukarai.
 raag na roop na rekh na rung. na saak na sig na sung tiharai.
 aad anad agadh avekh advaikh japiou tin hi kul tarai . (251)

ਤੀਰਥ ਕੋਟ ਕੀਏ ਇਸਨਾਨ, ਦੀਏ ਬਹੁ ਦਾਨ ਮਹਾ ਬ੍ਰਤ ਧਾਰੇ ।
 ਦੇਸ ਫਿਰਿਓ ਕਰ ਭੇਸ ਤਪੋਧਨ, ਕੇਸ ਧਰੇ ਨ ਮਿਲੇ ਮਿਲੇ ਹਰਿ ਪਿਆਰੇ ।
 ਆਸਨ ਕੋਟ ਕਰੇ ਅਸਟਾਗ ਧਰੇ ਬਹੁਤ ਨਿਆਸ ਕਰੇ ਮੁਖ ਕਾਰੇ ।
 ਦੀਨ ਦਇਆਲ ਅਕਾਲ ਭਜੇ ਬਿਨੁ, ਅੰਤ ਕੋ ਅੰਤ ਕੇ ਧਾਮ ਸਿਧਾਰੇ । ੨੫੨
 tirath kot kiai isnan . diai boh daan maha brat dharai .
 des phiriou kar bhes tpodhan. kes dharai na mili ai har piarai.
 asan kot krai astang dharai. boh nias karai karai mukh karai.
 deen dayal akal bhajai bin ant ko ant ke dham sidharai. (252)

All the persons (including) like Narad ,god Brahma and Rishi Romchrashan have sungtogether the praises of the Lord , the readers of Vedas and Katebs (Koran etc.) have not realised (seen) the Lord , as all have got tired oftheir efforts but without success , and none has been able to attain the Lord . His greatness or limits have not been known by anyone . His limits have not been realised by Shiva (god) . Even the Sidhas , Naths(mendicants) including (god) Brahma's sons recited Lords Name (simran) . O humanbeing ! Try to worship the Lord (remember) in your mind (recite His Name), as His inmeasureable radiance is pervading the whole Universe. (250)

Vedas , Puranas , Katebs , Koran and Kings have been trying to realise the impregnable lord and got tired of their efforts (without success). They were distressed and painied to remember the Prime-soul (The Lord) with the name of impregnable Lord, who has no signs and symptoms nor any merriment fun, colour , who has no relations or associates norsorrow, but the land is always by our side. The person, who remembers (worships) the ab initio Lord, without any beginning , incomprehensible, without any robe, (dress), the committed and impregnable (lord) is enabled to help his whole clan (family members) to cross this oseau of life successfully. (251)

Even if someone (living being) were to have a bath at many (millions of Hindu) holy places of pilgarimage, or to give alms in a big way, and keeps many fasts, or to roam around foreign lands in the garb of an ascetic or grows (keeps) tufts of hair on his head, he is not able to realise the Lord (The beloved Lord) Even if someone were to perform Yogā , or to renounce the whole world, and to blacken his face like foolish sadhus (saints) but does not worship the lord-benevolent with deathless form, he is thrown into hell (the place of Yama). (252)

ਤਵ ਪ੍ਰਸਾਦਿ । ਕਬਿੱਤ

ਅਤ੍ਰ ਕੇ ਚਲੱਯਾ, ਛਿਤ੍ਰ ਕੇ ਛਤ੍ਰ ਕੇ ਧਰੱਯਾ,
ਛਤ੍ਰਪਾਰੀਓ ਕੇ ਛਲੱਯਾ, ਮਹਾ ਸਤ੍ਰਨ ਕੇ ਸਾਲ ਹੈ ।
ਦਾਨ ਕੇ ਦਿਵੱਯਾ, ਮਹਾ ਮਾਨ ਕੇ ਬਦਯਾ ,
ਅਵਸਾਨਾ ਕੇ ਦਵੱਯਾ ਹੈ, ਕਟੱਯਾ ਜਮ ਜਾਲ ਹੈ ।
ਜੁੱਧ ਲੇ ਜਿਤੱਯਾ, ਅਉ ਬਿਰੁਧ ਕੇ ਮਿਟਯਾ,
ਮਹਾ ਬੁੱਧ ਕੇ ਦਿਵੱਯਾ, ਮਹਾ ਮਾਨ ਹੂੰ ਕੇ ਮਾਨ ਹੈ ।
ਗਿਆਨ ਹੂੰ ਕੇ ਗਿਆਤਾ, ਮਹਾ ਬੁਧਿੱਤਾ ਕੇ ਦਾਤਾ ਦੇਵ ,
ਕਾਲ ਹੂੰ ਕੇ ਕਾਲ, ਮਹਾ ਕਾਲ ਹੂੰ ਕੇ ਕਾਲ ਹੈ । ੨੫੩

Tav prasad . Kabit

atar ke chaliya chhitar chhatar ke dhariya .
chhatardhariou ke chhaliya , maha satran ke saal hai .
daan ke daviya maha maan ke badhaya .
avsana ke daviya hai katya jam jaal hain .
judh ke jatiya aou brodh ke miteya .
maha budh ke deviya mahan maan hun ke maan hain .
gayan hun ke giata maha budhita ke daaa dev .
kaal hun ke kaal maha kaal hun ke kaal hain . (253)

ਪੂਰਬੀ ਨ ਪਾਰ ਪਾਵੈ, ਹਿੰਗੁਲਾ ਹਿਮਾਲੇ ਧਿਆਵੈ,
ਗੋਰਿ ਗਰਦੇਜੀ ਗੁਨ ਗਾਵੈ ਤੇਰੇ ਨਾਮ ਹੈ ।
ਜੋਗੀ ਜੋਗ ਸਾਧੈ, ਪਉਨ ਸਾਧਨਾ ਕਿਤੇਕ ਬਾਧੈ ,
ਆਰੱਬ ਕੇ ਆਰੱਬੀ ਅਰਾਧੇ ਤੇਰੇ ਨਾਮ ਹੈ ।
ਫਰਾ ਕੇ ਫਿਰੰਗੀ ਮਾਨੇ, ਕੰਧਾਰੀ ਕੁਰੈਸ਼ੀ ਜਾਨੈ,
ਪੱਛਮ ਕੇ ਪੱਛਮੀ ਪਛਾਨੈ ਨਿਜ ਕਾਮ ਹੈ ।
ਮਰਹਟਾ ਮਘੇਲੇ, ਤੇਰੀ ਮਨ ਸੋ ਤਪੱਸਿਆ ਕਰੈ ,
ਦਿੜ੍ਹਵੈ, ਤਿਲੰਗੀ ਪਹਚਾਨੇ ਧਰਮ-ਧਾਮ ਹੈ । ੨੫੪

purbi na paar pavai hingla himalai dhiavain .
gore gardeji gunn gavai terai naam hain .
jogi jog sadhain paun sadhna kitek bandhain .
arab ke arabi aradhai terai naam hain .
pharan ke pharang manai kandhari kuraishi janain .
pachham ke pachhmi pachhanai nij kaam hain .
marhatta maghelai teri manso tapasia karain .
drirvain tilangi pehchanai dharam-dham hain. (254)

“By The Grace Of Lord”

Kabit

O lord ! you are managing great fireworks, occupying the throne of a king with a canop overhead (of land), or deceiving (hoodwin king) the Kings, or subdoing the powerful enemies. You are capable of giving alms, increasing your might (pride) among others, bestowing sense and wisdom on us, and casting away the noose of Yama (god of death). You are winning wars removing the opposition, imparting great intelligence and wisdom to us, and the pride of all powerful (and proud) persons. You are having all the knowledge (omni-scient), giver of great intelligence or wisdom (to us), the killer of the god of death and the death of god of death even.
(253)

O Lord ! The inhabitants of East have not been able to realise Your Greatness (limits), the (Hinglaj) inhabitants of Makran area and the Himalayan regions have worshipped You. Gore and Gurdeji (the resident of these areas) have been singing Your praises, whereas the Yogi's are engaged in Yoga (Yogic exercises) in order to placate You. there are many person practising PranaYam (worshippers of air) and the arabic people belonging to Arab countries have been engaged in reciting Your Name. The French people of France worship You , while Kandhari and Qureshi people also have faith in You, whereas the inhabitants of Western countries have also been busy in reciting Your Name, considering it as their main motive in life . the inhabitants of Maharashtra, and residents of Madhya Pradesh have been worshipping You with full concentration of mind, even the residents of Andhra and Telangana have known You as the centre of worship (religious duty) .
(254)

ਬੰਗ ਕੇ ਬੰਗਾਲੀ, ਫਿਰਹੰਗ ਕੇ ਫਿਰੰਗਾ ਵਾਲੀ,
 ਦਿੱਲੀ ਕੇ ਦਿਲਵਾਲੀ, ਤੇਰੀ ਆਗਿਆ ਮੈ ਚਲਤ ਹੈ ।
 ਰੋਹ ਕੇ ਰੁਹੇਲੇ, ਮਾਘ ਦੇਸ ਕੇ ਮਘੇਲੇ ਬੀਰ ,
 ਬੰਗਸ਼ੀ ਬੁੰਦੇਲੇ ਪਾਪ ਪੁੰਜ ਕੋ ਮਲਤ ਹੈ ।
 ਗੋਖਾ ਗੁਨ ਗਾਵੈ, ਚੀਨ ਮਚੀਨ ਕੇ ਸੀਸ ਨਯਾਵੈ ,
 ਤਿੱਬਤੀ ਧਿਆਇ,ਦੋਖ ਦੇਹ ਕੇ ਦਲਤ ਹੈ ।
 ਜਿਨੈ ਤੋ ਹੀ ਧਿਆਇਓ, ਤਿਨੈ ਪੂਰਨ ਪ੍ਰਾਪਤ ਪਾਇਓ ,
 ਸਰਬ ਧਨ ਧਾਮ, ਫਲ ਫੂਲ ਸੇ ਫਲਤ ਹੈ । ੨੫੫
 bang ke bangali phirhung ke phiranga vali .
 dilli ke dil vali teri agya mein chalat hain .
 roh ke rohaile maagh des ke maghelai bir .
 bangsi bundelai paap punj ko malat hain .
 gokha gunn gavai cheen macheen ke sees niavain .
 tibati dhiaie dokh de ke dalat hain .
 jonai tohai dhiaiou tinai puran prapat paiou .
 sarab dhan dham phal phool so (n) phalat hain . (255)

ਦੇਵ ਦੇਵਤਾਨ ਕੋ, ਸੁਰੇਸ਼ ਦਾਨਵਾਨ ਕੋ ,
 ਮਹੇਸ਼ ਗੰਗ-ਧਾਨ ਕੋ, ਅਭੇਸ ਕਹਿਅਤੁ ਹੈ ।
 ਰੰਗ ਮੇ ਰੰਗੀਨ, ਰਾਗ ਰੂਪ ਮੈ ਪ੍ਰਬੀਨ ,
 ਔਰ ਕਾਹੂ ਪੈ ਨ ਦੀਨ , ਸਾਧ -ਅਧੀਨ ਕਹੀਅਤੁ ਹੈ ।
 ਪਾਈਐ ਨ ਪਾਰੁ, ਤੇਜ ਪੁੰਜ ਮੈ ਅਪਾਰ ,
 ਸਰਬ ਬਿੰਦਿਆ ਕੇ ਉਦਾਰ ਹੈ, ਅਪਾਰ ਕਹੀਅਤੁ ਹੈ ।
 ਹਾਥੀ ਕੀ ਪੁਕਾਰ ਪਲ ਪਾਛੇ ਪਹੁੰਚਤ, ਤਾਹਿ ,
 ਚੀਟੀ ਕੀ ਚਿੰਘਾਰ, ਪਹਿਲੇ ਹੀ ਸੁਨੀਅਤੁ ਹੈ । ੨੫੬
 dev devtan ko suresh danvan ko .
 mahes gang-dhan ko abhes kahiat hain .
 rung mein rangeen raag roop mein parbeen.
 our kahun pai na deen sadh-adheen kahiat hain .
 paieeeeai na paar tej punj mein apar .
 sarab bidia ke udar hain apar kahiat hain.
 hathi ki pukar pal pachhaipohchant tahain .
 chiti ki chinghar pehle hi suniat hain . (256)

The Bangalies of the province of Bangal, the British of England, and the Diliwalas of Dehli etc. have been following Your Will only. (worshipped You). the Rohaillas of Rohilkhand, the residents of Madhya Pradesh (maghelas) and Bangalis or the warriors of Bundhel Khand have worshipped You by reciting Your Name and cast away all their sins (by Your worship). The Gorkhas also sing your praises, the residents of China and Indo-China also bow their heads in Your worship while the Tibetans of Tibet get rid of all their affliction and will (of their body) by worshipping You. O Lord ! whosoever have worshipped You, have realised the radiant might of your Greatness and they have gained all the treasures of life (including) flowers, fruits, and wealth. (255)

You have shown Yourself as Shiva for Imparting knowledge to the gods Brahaspati and killing of demons, or to appear in the form of king Indra or Ganga, though you are known as formless (free of any garb) you are engaged in worldly pleasures, involved in fun and frolic, but never subservient to any power, though you are supposed to be controlled by Your saints, (under their sway) no one has known your limits (other end), O Lord ! You are the embodiment of all power and might, and master of all studies (education) and are known as infinite or limitless. You are caring for the request of an ant earlier than the trumpeting of an elephant (You are bothered about the prayers of helpless or mighty people equally). (256)

ਕੇਤੇ ਇੰਦ੍ਰ ਦੁਆਰ ਕੇਤੇ ਬ੍ਰਹਮਾ ਮੁਖਚਾਰ ,
 ਕੇਤੇ ਕ੍ਰਿਸ਼ਨਾ ਅਵਤਾਰ, ਕੇਤੇ ਰਾਮ ਕਹੀਅਤੁ ਹੈ ।
 ਕੇਤੇ ਸਸੀ ਰਾਸਿ ਰਾਸੀ , ਕੇਤੇ ਸੂਰਜ ਪ੍ਰਕਾਸ਼ੀ ,
 ਕੇਤੇ ਮੁੰਡੀਆ ਉਦਾਸੀ , ਜੋਗ ਦੁਆਰਿ ਦਹੀਅਤੁ ਹੈ ।
 ਕੇਤੇ ਮਹਾਦੀਨ ਕੇਤੇ ਬਿਆਸ ਸੇ ਪ੍ਰਬੀਨ ,
 ਕੇਤੇ ਕੁਮੇਰ ਕੁਲੀਨ , ਕੇਤੇ ਜੱਛ ਕਹੀਅਤੁ ਹੈ ।
 ਕਰਤੇ ਹੈ ਬਿਚਾਰ, ਪੈ ਨ ਪੂਰਨ ਕੋ ਪਾਵੈ ਪਾਰ ,
 ਤਾ ਹੀ ਤੇ ਅਪਾਰ, ਨਿਰਾਧਾਰ ਲਹੀਅਤੁ ਹੈ । ੨੫੭
 ketai inder duar ketai brahma mukhchar ,
 ketai krisna avtar ketai Ram kahiat hai.
 ketai sas rasi ketai suraj parkasi .
 ketai mundia udasi jog duar dahiat hai .
 ketai mahadeen ketai bias se parbeen .
 ketai kumer kuleen ketai jachh kahiat hai .
 kartai hain bichar pai na puran ko pavai paar .
 ta(n) hi te apar niradhar lahiat hai . (257)

ਪੂਰਨ ਅਵਤਾਰ , ਨਿਰਾਧਾਰ ਹੈ, ਨ ਪਾਰਾਵਾਰ ,
 ਪਾਈਐ ਨ ਪਾਰ, ਪੈ ਅਪਾਰ ਕੈ ਬਖਾਨੀਐ ।
 ਅਦੈ ਅਬਿਨਾਸੀ ਪਰਮ ਪੂਰਨ ਪ੍ਰਕਾਸ਼ੀ,
 ਮਹਾਰੂਪ ਹੂੰ ਕੇ ਰਾਸੀ ਹੈ, ਅਨਾਸੀ ਕੈ ਕੈ ਮਾਨੀਐ ।
 ਜੀਤ੍ਰ ਹੂੰ ਨ ਜਾਤਿ ਜਾ ਕੀ, ਬਾਪ ਹੂੰ ਨ ਮਾਇ ਤਾ ਕੀ ,
 ਪੂਰਨ ਪ੍ਰਭਾ ਕੀ ਸੁਛਟਾ ਕੈ ਅਨੁਮਾਨੀਐ ।
 ਤੇਜ ਹੂੰ ਕੋ ਤੀਤ੍ਰ ਹੈ , ਕਿ ਰਾਜਸੀ ਕੋ ਸਰੁ ਹੈ ,
 ਮੋਹਨੀ ਕੈ ਮੰਤ੍ਰ ਹੈ , ਨਿਜੀਤ੍ਰ ਕੈ ਕੈ ਜਾਨੀਐ । ੨੫੮
 puran avtar niradhar hai na paravar .
 paiceai na paar pai apar kai bakhaniai .
 adaiv abnasi param puran parkashi .
 maha roop hun kai rasi hai , anasi kai kai maniai .
 jantar hun na jaat ja ki , baap hun na maie ta ki .
 puran prabha ki suchhta kai anumaniai .
 tej hun ko tantar hai , ki rajsi ko sar hai .
 mohini ko mantar hai nijantar kai kai janiai . (258)

Many kings like Indra, many (gods) Brahmas with four heads various Krishnas and Ramas as Your incarnations are standing guard at Your gates (are in your attendance). Many moons with different phases, plenty of suns throwing light (shining with radiance) and many Udasis, Sanyasis, Yogis (mendicants of all kinds) are waiting in Your attendance with fires lit around them. any Mahamads (Mahadin) or many Vas like Scholers, many others known as Kuber ,Kuleensor devil gods are engaged in your worship, but none of them have realised Your greatness, or Lords secrets. assuch you are known as infinite and the support . (257)

O Lord ! Being a perfect in carnation even, you are unsupported, as your limits (greatness) of vastness cannot be ascertained neither the other end of your greatness is known, so you are known to be infinite. You are free from duality (and peerless) indestructible with a complete and perfect radiance. You are the treasure of the greatest form (appearance) and should be known as beyond as extinction . You have no frame work (configration), being without caste or creed and having no father or mother (parents). You should be understood as having a perfect and brilliant flame of light. You are a spell of lustrous manifestation, and a magical spell of statesmanship, and having the charm of fascinating power or You are understood to be the the motivator of all beings . (258)

ਤੇਜ ਹੂੰ ਕੋ ਤਰੁ ਹੈ, ਕਿ ਰਾਜਸੀ ਕੋ ਸਰੁ ਹੈ,
 ਸੁੱਧਤਾ ਕੋ ਘਰੁ ਹੈ, ਕਿ ਸਿੱਧਤਾ ਕੀ ਸਾਰੁ ਹੈ ।
 ਕਾਮਨਾ ਕੀ ਖਾਨੁ ਹੈ, ਕਿ ਸਾਧਨਾ ਕੀ ਸ਼ਾਨੁ ਹੈ,
 ਬਿਰੱਕਤਤਾ ਕੀ ਬਾਨੁ ਹੈ, ਕਿ ਬੁੱਧਿ ਕੋ ਉਦਾਰੁ ਹੈ ।
 ਸੁੰਦਰ ਸਰੂਪੁ ਹੈ, ਕਿ ਭੂਪਨੁ ਕੋ ਭੂਪੁ ਹੈ,
 ਕਿ ਰੂਪੁ ਹੂੰ ਕੋ ਰੂਪੁ ਹੈ, ਕੁਮੱਤਿ ਕੋ ਪ੍ਰਹਾਰੁ ਹੈ ।
 ਦੀਨਨੁ ਕੋ ਦਾਤਾ ਹੈ, ਗਨੀਮਨੁ ਕੋ ਗ਼ਾਰਕੁ ਹੈ,
 ਸਾਧਕੁ ਕੋ ਰੱਛਕੁ ਹੈ, ਗੁਨਨੁ ਕੋ ਪਹਾਰੁ ਹੈ । ੨੫੯
 tej hun ko tar hain ke rajsī ko sar hai .
 sudhata ko ghar hai ke sidhta kī saar hai .
 kamna kī khaan hai ke sadhana kī saan hai.
 birkatata kī baan hain ke budh ko udar hai
 sundar sarup hain ke bhupan ko bhup hai .
 ke roop hun ke roop hain ke kamāt ko parhar hai.
 deenan ko daata hai ganīman ko garak hai.
 sadhak ko rachhak hai gunan ko pahar hai . (259)

ਸਿੱਧਿ ਕੋ ਸਰੂਪੁ ਹੈ, ਕਿ ਬੁੱਧਿ ਕੋ ਬਿਭੂਤਿ ਹੈ,
 ਕਿ ਕ੍ਰੋਧੁ ਕੋ ਅਭੂਤੁ ਹੈ, ਕਿ ਅੱਛੇ ਅਬਿਨਾਸੀ ਹੈ ।
 ਕਾਨੁ ਕੋ ਕੁਨਿੰਦਾ ਹੈ, ਕਿ ਖੂਬੀ ਕੋ ਦਿਹਿੰਦਾ ਹੈ,
 ਗਨੀਮਨੁ ਗਰਿੰਦਾ ਹੈ, ਕਿ ਤੇਜੁ ਕੋ ਪ੍ਰਕਾਸੀ ਹੈ ।
 ਕਾਲੁ ਹੂੰ ਕੋ ਕਾਲੁ ਹੈ, ਕਿ ਸੱਤ੍ਰਨੁ ਕੋ ਸਾਲੁ ਹੈ,
 ਕਿ ਨਿਤ੍ਰਨੁ ਕੋ ਪੋਖਤੁ ਹੈ, ਕਿ ਬਿਧਤਾ ਕੋ ਬਾਸੀ ਹੈ ।
 ਜੋਗੁ ਹੂੰ ਕੋ ਜੀਤੁ ਹੈ, ਕਿ ਤੇਜੁ ਹੂੰ ਕੋ ਤੀਤੁ ਹੈ,
 ਕਿ ਮੋਹਨੀ ਕੋ ਮੰਤ੍ਰੁ ਹੈ, ਕਿ ਪੂਰਨੁ ਪ੍ਰਕਾਸੀ ਹੈ । ੨੬੦
 sidh ko saroop hai ke bhud ko bibhoot hai .
 ke karudh ko abhoot hai ke achhai abinasi hai .
 kaan ko kuninda hai ke khubi ko dihindā hai .
 ganīman garinda hai ke tej ko parkasi hai .
 kaal hun ke kaal hai satran ke saal hai .
 ke nitran ko pokhat hai ke bridhata ke basi hai .
 jog hun ke jantar hai ke tej hun ke tantar hai .
 ke mohini ko mantar hai ke puran parkasi hai . (260)

O lord ! You are like a great tree of radiant light or a dynamic tank (lake) statesmanship, or the house (abode) of purity or You are the net result of all the occult powers. You are the mine (source) of desires (passions) or the code of conduct for spiritual attainment or having the tendencies of renunciation (free from worldly desires) or you have a generous (liberal) mind (intellectual). You have a beautiful form (appearance) or the king of kings, or the form of beauty and the destroyer of wickedness. You are the benevolent Lord (bestower) of helpless people, or the destroyer of enemies, or the protector of the saints or a mountains of (source of) goodness (virtues). (259)

O Lord ! You are representing salvation (spiritual power) or the wealth of intelligence or the elemination of wrath (anger) or You are immortal and indestructible. You are the executor of various (actions) functions and the bestower of specialisation (perfection) or the destroyer of foes (enemies) or the manifestor of radiance (brilliance). You are causing death of the god of death, or inflicting, injuries (pain) to the enemies and nourishing the friends. You are the source (origin) of promotion(extention) and the spell of enlightenment or the (magic) charm of fascination and a perfect manifestation (enlightenment) (260)

ਰੂਪ ਕੋ ਨਿਵਾਸ ਹੈ , ਕਿ ਬੁੱਧਿ ਕੋ ਪ੍ਰਕਾਸ਼ ਹੈ ,
 ਕਿ ਸਿੱਧਤਾ ਕੋ ਬਾਸ ਹੈ , ਕਿ ਬੁੱਧਿ ਹੂੰ ਕੋ ਘਰ ਹੈ ।
 ਦੇਵਨ ਕੋ ਦੇਵ ਹੈ , ਨਿਰੰਜਨ ਅਭੇਵ ਹੈ ,
 ਅਦੇਵਨ ਕੋ ਦੇਵ ਹੈ , ਕਿ ਸੁਧੱਤਾ ਕੋ ਸਰੁ ਹੈ ।
 ਜਾਨ ਕੋ ਬਚੱਯਾ ਹੈ , ਇਮਾਨ ਕੋ ਦਿਵੱਯਾ ਹੈ ,
 ਜਮਜਾਲ ਕੋ ਕਟੱਯਾ ਹੈ , ਕਿ ਕਾਮਨਾ ਕੋ ਕਰੁ ਹੈ ।
 ਤੇਜ ਕੋ ਪ੍ਰਚੰਡ ਹੈ , ਅਖੰਡਣ ਕੋ ਖੰਡ ਹੈ ,
 ਮਹੀਪਨ ਕੋ ਮੰਡ ਹੈ , ਕਿ ਇਸਤ੍ਰੀ ਹੈ ਨ ਨਰ ਹੈ । ੨੬੧
 roop ko nivas hai ke budh ko parkas hai .
 ke sidhata ko bas hai ke budh hun ke ghar hai .
 devan ko dev hai niranjan abhev hai .
 adevan ko dev hai ke sudhata ko sar hai .
 jaan ko bacheiya hai eman ko diveiya hai .
 jamjaal ko kataya hai kamna ko karai .
 tej ko parchand hai akhandan ko khand hai .
 mahipan ko mand hai ke istri hai na nar hai . (261)

ਬਿਸ ਕੋ ਭਰਨ ਹੈ , ਕਿ ਆਪਦਾ ਕੋ ਹਰਨ ਹੈ ,
 ਕਿ ਸੁਖ ਕੋ ਕਰਨ ਹੈ , ਕਿ ਤੇਜ ਕੋ ਪ੍ਰਕਾਸ਼ ਹੈ ।
 ਪਾਈਐ ਨ ਪਾਰ , ਪਾਰਾਵਾਰ ਹੂੰ ਕੋ ਪਾਰ ਜਾ ਕੋ ,
 ਕੀਜਤ ਬਿਚਾਰ , ਸੁਬਿਚਾਰ ਕੋ ਨਿਵਾਸ ਹੈ ।
 ਹਿੰਗੁਲਾ ਮਿਹਾਲੈ ਗਾਵੈ , ਹਬਸੀ ਹਲਬੀ ਧਿਆਵੈ ,
 ਪੁਰਬੀ ਨ ਪਾਰ ਪਾਵੈ , ਆਸਾ ਤੇ ਅਨਾਸ ਹੈ ।
 ਦੇਵਨ ਕੋ ਦੇਵ , ਮਹਾਦੇਵ ਹੂੰ ਕੀ ਦੇਵ ਹੈ ,
 ਨਿਰੰਜਨ ਅਭੇਵ ਨਾਥ , ਅਦੈ ਅਬਿਨਾਸਿ ਹੈ । ੨੬੨
 bisav ko bharam hai ke apda ko haran hai .
 ke sukh ko karan ke tej ko parkas hai .
 paieeai na paar paravar hun ko paar ja koi .
 keejat bichar subchar ko nivas hai .
 hingla mihalai gavai habsi halbi dhiavai .
 purabi na paar pavai asa te anas hai .
 devan ke dev mahadev hun ke dev hai .
 niranjan abhev naath adaiv abinas hai . (262)

O Lord ! You are the source of beauty or the manifestation of intelligence, or the abode of salvation of (spiritual power) or the destination of intelligence. You are the god of gods (greatest god) or free from worldly falsehood (Maya) and discrimination or the head (god) of demons are the tank of perfection (competence). You are the protector of lives of saints and the bestower of faith (integrity) and the killer of god of death or the cause of fulfilling worldly desires . You are intensifying the enlightenment (brilliance) or the destructor of indivisible ones, and the instrument of installing kings (kings-maker) and neither you have male form nor a female one. (261)

You are the sustainer of whole Universe, or the destroyer of all pain and afflictions , or the cause of bringing joy and comforts, or the manifestation of light and knowledge. No one knows the end of time (Your Greatness or Vastness) and on consideration You are found to be the source of all thoughts and contemplation. The residents of Hinglaj and Himalaya, all sing your praises . The Negroes and residents of Iran (Persia) all worship You , while the people of East have not known (found) Your limits. You are free from all sorts of hopes. You are the god of gods, and the head of god of gods (Shiva). You are the only Master of all, free from Maya, (worldly falsehood), discrimination, duality, and free from extinction (destruction) also. (262)

ਅੰਜਨ ਬਿਹੀਨ ਹੈ , ਨਿਰੰਜਨ ਪ੍ਰਬੀਨ ਹੈ,
 ਕਿ ਸੇਵਕ ਅਧੀਨ ਹੈ , ਕਟੱਯਾ ਜਮ-ਜਾਲ ਕੇ ।
 ਦੇਵਨ ਕੇ ਦੇਵ , ਮਹਾਦੇਵ ਹੂੰ ਕੇ ਦੇਵ ਨਾਥ,
 ਭੂਮਿ ਕੇ ਭਜੱਯਾ ਹੈ, ਮੁਹਿਯਾ ਮਹਾ ਬਾਲ ਕੇ ।
 ਰਾਜਨ ਕੇ ਰਾਜਾ, ਮਹਾਸਾਜ ਹੂੰ ਕੇ ਸਾਜਾ,
 ਮਹਾ ਜੋਗ ਹੂੰ ਕੇ ਜੋਗ ਹੈ, ਧਰੱਯਾ ਦ੍ਰੁਮ-ਛਾਲਾ ਕੇ ।
 ਕਾਮਨਾ ਕੇ ਕਰੁ ਹੈ, ਕੁੱਬੁਧਿਤਾ ਕੇ ਹਰਿ ਹੈ,
 ਕਿ ਸਿੱਧਤਾ ਕੇ ਸਾਥੀ ਹੈ, ਕਿ ਕਾਲ ਹੈ ਕੁਚਾਲ ਕੇ । ੨੬੩
 anjan biheen hain niranjan parveen hain.
 ke sevak adheen hain kataya jamjal ke.
 devan ke dev mahadev hun ke dev nath.
 bhoom ke bhajeiya hain muhiya mahabal ke.
 rajan ke raja mahasaj hun kai saja.
 mahajog hun ke jog hai dhariya drumchhal ke.
 kamana ke kar hai kubhta ko har hai.
 ke sidhta ke sathi hai ke kaal kuchal hai. (263)

ਛੀਰ ਕੈਸੀ ਛੀਰਾਵਧਿ , ਛਾਛ ਕੈਸੀ ਛਤ੍ਰਾਨੇਰ,
 ਛਪਾਕਰ ਕੈਸੀ ਛਬਿ , ਕਾਲੰਦ੍ਰ ਕੇ ਕੂਲ ਕੈ ।
 ਹੰਸਨੀ ਸੀ ਸੀਹਾ ਰੂਮ ਜੀਰਾ ਸੀ ਹੁਸੈਨਾਬਾਦ,
 ਗੰਗਾ ਕੈਸੀ ਧਾਰ , ਚਲੀ ਸਾਤੇ ਸਿੰਧ ਰੂਲ ਕੈ ।
 ਪਾਰਾ ਸੀ ਪਲਾਉ-ਗਦ, ਰੂਪਾ ਕੈਸੀ ਰਾਮਪੁਰ,
 ਸ਼ੋਰਾ ਸੀ ਸੁਰੰਗਾਬਾਦ, ਨੀਕੇ ਨਹੀ ਝੂਲ ਕੈ ।
 ਚੰਪਾ ਸੀ ਚੰਦੇਰੀ ਕੋਟ , ਚਾਦਨੀ ਸੀ ਚਾਦਾਗੜੀ,
 ਕੀਰਤਿ ਤਿਹਾਰੀ ਰਹੀ ਮਾਲਤੀ ਸੀ ਫੂਲ ਕੈ । ੨੬੪
 chheer kaisi chheerabadh chhas kaisi chhatraner .
 chhapakar kaisi chhab kalindar ke kool ke .
 hansini si siha room hira see husainabad.
 ganga kaisi dhaar chali satai sidh rool ke
 para si palaou-gad rupa kaisi rampur .
 shora si surangabad neekai nahi jhool kai .
 champa si chanderi kot chandani si chandagarh .
 keerat tihari rehimalat si phool kai . (264)

O Lord ! You are free from any blemish , and being free from Maya (worldy falsehood) .You are skilful (expert) in everything. You are under the control of Your devotees (worshippers) and you are capable of cutting of their bondage of Yama (noose of the god of death). You are the god of gods and the god of the greatest god (Shiva). You are enjoying the worldly things and could enamour Your disciples. You are the king of kings, and the beauty of all embellishments. You are the Yogi of the greatest Yogis and are wearing the role of bark of trees . You are capable of fulfilling all our desires and removing all our vicious thoughts. You are the master of all occult powers (conroller) and eliminate all our vicious tricks. (dextrous moves). (263)

O Lord ! Your glory (reputation) is like the milk of Chhir ocean or the butter-milk og the land of soverign (chhatarpur), or the beauty of the moon on the banks of Jamuna (river), or like the swan (she swan) of the land of seeharoom or the jewel of Husainabad and underscoring (bringing to shame) the collective beauty of seven seas, or the currents (flowing) of river Ganga .or the mercury of palaou garh (unstable) or the silver of Rampur, or like the chamba in the fort of chanderi, or the moon lit night of chandagarh, infact Your beauty and glory is spread all over like the flower of Malti. (264)

ਫਟਕ ਸੀ ਕੈਲਾਸ ਕਨਾਉਗੜ ਕਾਸੀਪੁਰ ,
 ਸੀਸਾ ਸੀ ਸੁਰੰਗਾਬਾਦਿ ਨੀਕੈ ਸੋਹੀਅਤੁ ਹੈ ।
 ਹਿਮਾ ਸੀ ਹਿਮਾਲੈ , ਹਰ ਹਾਰ ਸੀ ਹਲਵਾ ਨੇਰ ,
 ਹੰਸ ਕੈਸੀ ਹਾਜੀਪੁਰ , ਦੇਖੇ ਮੋਹੀਅਤ ਹੈ ।
 ਚੰਦਨ ਸੀ ਚੰਪਾਵਤੀ , ਚੰਦ੍ਰਮਾ ਸੀ ਚੰਦ੍ਰਾਗਿਰ ,
 ਚਾਂਦਨੀ ਸੀ ਚਾਂਦਾਗੜ ਜਉਨ ਜੋਹੀਅਤੁ ਹੈ ।
 ਗੰਗਾ ਸਮ ਗੰਗਾਧਾਰਿ, ਬਕਾਨਿ ਸੀ ਬਿਲੰਦਾਬਾਦਿ ,
 ਕੀਰਤਿ ਤਿਹਾਰਿ ਸੀ ਉਜੀਆਰੀ ਸੋਹਅਤ ਹੈ । ੨੬੫
 phatak si kailas kamaongarh kasipur .
 seesa si surangabad neekai sohiat hai .
 hima si himalai har haar si halba ner .
 hans kaisi hajipur dekhai mohiat hai .
 chandan si champavati chanderma si chandragir .
 chandini si chandagarh jaun johiat hai .
 ganga sum ganga dhar bakan si bilandabad .
 keerat tihaari si ujiari sohat hai . (265)

ਫਾਰਸੀ ਫਿਰੰਗੀ, ਫਰਾਸੀਸ ਕੇ ਦੁਰੰਗੀ ,
 ਮਕਰਾਨ ਕੇ ਮਿਦੰਗੀ ਤੇਰੇ ਗੀਤ ਗਾਈਅਤੁ ਹੈ ।
 ਭੱਖਰੀ ਕੰਧਾਰੀ, ਗੋਰਿ ਗੱਖਰੀ ਗਰਦੇਜਾਚਾਰੀ ,
 ਪਉਨ ਕੇ ਅਹਾਰੀ, ਤੇਰੇ ਨਾਮੁ ਧਿਆਈਅਤੁ ਹੈ ।
 ਪੂਰਬ ਪਲਾਉ ਕਾਮਰੂਪ ਅਉ ਕਨਾਉ ,
 ਸਰਬ ਠਉਰ ਮੈ ਬਿਰਾਜੇ, ਜਹਾ ਜਹਾ ਜਾਈਅਤ ਹੈ ।
 ਪੂਰਨ ਪ੍ਰਤਾਪੀ , ਜੰਤ੍ਰ ਮੰਤ੍ਰ ਤੇ ਅਤਾਪੀ ਨਾਥ,
 ਕੀਰਤਿ ਤਿਹਾਰੀ ਕੋ ਨ ਪਾਰ ਪਾਈਅਤ ਹੈ । ੨੬੬
 pharsi phirangi phransees ke durangi .
 makraan ke mirdangi terai geet gaieyat hai .
 bhakhari kandhari gor gakhri gardeja chari .
 paun ke ahari terai naam dhiaeat hai .
 purab palaou kamroop aou kanaouoo .
 sarab thour main birajai jaha jaha jaiaeat hai .
 puran partapi jantar mantar te atapi nath .
 keerat tihari ko na paar paieat hai. (266)

O Lord ! Your greatness (renoun or glory) is well placed like the quartz in Kailash , or Kamaongarh and KanSHIPur or the glass found in Surangabad. or it is established like the snow of Himalayas, or like the garland of white snake around the neck of Shiva in the Halaknagar. Or the swan of Hajipur but your glory has enamoured us by perceiving it alone . Your glory is seen like the sandal-wood of champavati or the white moon light observed in chandagarh, or the moon seen in chandagiri. Your glory is seen pure and shining like Ganga in the stream of Ganga and like the cranes in bilandabad . (265)

All are singing your praises including parsis Farangi (europeans) foreigners and double shaded (coloured) people of france, or (mirdangi) residents of Makran area, Bhakhuri resident of Bhakhar, Kandhari, white people, and the People residing in Gakhri , and Gardesh areas ; people living on air only, are all busy in reciting Your Name. The Plaou of eastern countries Kamrup or Kumaon regions or wherever we go, we perceive You pervading there. O Lord ! sublime of perfect (light) might and the master, free from all magic spell ! No one could ever gain the limits of Your glory. (266)

ਤੁ ਪ੍ਰਸਾਦਿ । ਪਾਧੜੀ ਛੰਦ

ਅਦੈ ਅਨਾਸਆਸਨ ਅਡੋਲ । ਅਦੈ ਅਨੰਤ ਉਪਮਾ ਅਤੋਲ ।
ਅਛੈ ਸਰੂਪ ਅਬਯਕਤ ਨਾਥ । ਆਜਾਨੁਬਾਹ, ਸਰਬਾ ਪ੍ਰਮਾਥ । ੨੬੭

Tav Prasad Padhri Chhand

adaiv anas asan adol. adaiv anant upama atol .
achhai sarup abeyakat nath, ajanbah sarba parmash. (267)

ਜੱਹ ਤੱਹ ਮਹੀਪ ਬਨ ਤਿਨ ਪ੍ਰਫੁਲ ।
ਸੋਭਾ ਬਸੰਤ ਜੱਹ ਤੱਹ ਪ੍ਰਫੁਲ ।
ਬਨ ਤਨ ਦੁਰੰਤ, ਖਗ ਮ੍ਰਿਗ ਮਹਾਨ ।
ਜੱਹ ਤੱਹ ਪ੍ਰਫੁਲ, ਸੁੰਦਰ ਸੁਜਾਨ । ੨੬੮
jeh teh maheep ban tin praphul, sobha basant jeh teh pradul.
tan ban durant khag miragh mahan
jeh teh praphul sundar sujan . (268)

ਫੁਲਤ ਪ੍ਰਫੁਲ, ਲਹਿਲਹਤ ਨਉਰ । ਸਿਰਿ ਦੁਲਹਿ ਜਾਨੁ, ਮਨਮਥਹ ਚਉਰ ।
ਕੁਦਰਤਿ ਕਮਾਲ, ਰਾਜਿਕ ਰਹੀਮ । ਕਰੁਣਾਨਿਧਾਨ, ਕਾਮਿਲ ਕਰੀਮ । ੨੬੯
phulat praphul lehlehat naur,
sir dhulhe jaan manmatheh chaur .
kudrat kamal rajik rahim
karunanidhan kamil kareem . (269)

ਜੱਹ ਤੱਹ ਬਿਲੋਕੀ ਤੱਹ ਤੱਹ ਪ੍ਰਸੋਹ । ਆਜਾਨੁਬਾਹ ਅਮਿਤੋਜ ਮੋਹੁ ।
ਰੋਸ ਬਿਰਹਤ, ਕਰੁਣਾਨਿਧਾਨ, । ਜੱਹ ਤੱਹ ਪ੍ਰਫੁਲ, ਸੁੰਦਰ ਸੁਜਾਨ । ੨੭੦
jeh teh biloki jeh teh parsoh, ajanbah amitoj moh.
rosang birhat karunanidhan
jehteh praphul sundar sujan . (270)

ਬਨਤਿਨ ਮਹੀਪ, ਜਲ ਥਲ ਮਹਾਨ । ਜੱਹ ਤੱਹ ਪ੍ਰਸੋਹ, ਕਰੁਣਾਨਿਧਾਨ ।
ਜਗ ਮਮਤ ਤੇਜ, ਪੂਰਨ ਪ੍ਰਤਾਪ । ਅੰਬਰ ਜ਼ਮੀਨ ਜਿਹ ਜਪਤ ਜਾਪ । ੨੭੧
bantin maheep jal thal mahan,
jeh teh parsoh karunanidhan .
jag mamat tej puran partap
amber jameenjeh japat jaap . (271)

ਸਾਤੋ ਅਕਾਲ, ਸਾਤੋਪਤਾਲ । ਬਿਥਰਿਓ ਅਦ੍ਰਿਸਟ, ਜਿਹ ਕਰਮ ਜਾਰ । ੨੭੨
sato akal, sato patal, bithariou adrist, jeh karam-jaar. (272)

**‘By The Grace Of God’
Padhri Chhand**

O Lord ! You are free from duality, free from extinction (imperishable) having an unshakable seat , devoid of dual mindedman (duality), without any limits or end, having an unlimited praise and glory. You are the hidden master and is indestructible. You could crush all including ajanbah. (267)

Wherever green vegetation, and forests are flourishing, You are supposed to be their king. You are shining like the beauty of Basant (spring season) wherever we look around. O Lord ! You are pervading everywhere (being omni-present) including jungles, green pasture, birds and wild animals, being the greatest. You are seen flourishing (shining) everywhere like the beauty and most intelligent person. (268)

O Lord ! The crown of prospering flowers alongwith their fragrant smell is shining resting on Your head, as if the god of love (cupid) is waving the whisk on your head . You control (possess) wonderful Nature, are benevolent Lord, sustainer of all, the treasure of kindness, and the benefactor of all. (269)

Wherever I look around , You are seen pervading in glory, having long supporting arms , (powerful), having unlimited might and enamouring everyone (with Your charm). You are free from wrath having wealth or kindness. O wonderful beautiful Lord ! You are omni-present. (270)

You are the King of forests and green pastures, and the greatest power on land or oceans .O mighty Lord ! your fame is spread everywhere. Your perfect magnificance and might is shining everywhere and You are being worshipped throughout the world. (on land). (271)

The network of Your benevolence is spread out over the seven skies and seven netherlands (underworld) in a hidden (unseen) form. (272)

ਬਿਚਿਤ੍ਰ ਨਾਟਕ
ੴ ਸਤਿਗੁਰ ਪ੍ਰਸਾਦਿ ।
ਅਥ ਬਿਚਿਤ੍ਰ ਨਾਟਕ ਗ੍ਰੰਥ ਲਿਖਯਤੇ ।
ਸ੍ਰੀ ਮੁਖਬਾਕ ਪਾਤਸ਼ਾਹੀ ੧੦
ਤ੍ਰ ਪ੍ਰਸਾਦਿ ਕਥਯਤੇ । ਦੋਹਰਾ ।
ਨਮਸਕਾਰ ਸ੍ਰੀ ਖੜਗ ਕੋ, ਕਰੂ ਸੋ ਹਿਤੁ ਚਿਤੁ ਲਾਇ ।
ਪੂਰਨ ਕਰੋ ਗਿਰੰਥ ਇਹੁ, ਤੁਮ ਮੁਹਿ ਕਰਹੁ ਸਹਾਇ । ੧

Bachittar Natak

Ik Onkar Satgur Prasad

Ab Bachittar Natak Granth Likheyatai

Sri Mukhbak Patshahi 10

Tav prasad Katheyatai.Dohra

Namaskar Sri kharg ko karun so hit chit laie.

Pooran karon giranth eh tum mohai karoh sahaie. (1)

ਸ੍ਰੀ ਕਾਲ ਜੀ ਕੀ ਉਸਤਤਿ ।

ਤ੍ਰਿਭੰਗੀ ਛੰਦ ।

ਖਗ ਖੰਡ ਬਿਹੰਡ ਖਲਦਲ ਖੰਡ, ਅਤਿ ਰਣ ਮੰਡ ਬਰਬੰਡ ।
ਭੁਜ ਦੰਡ ਅਖੰਡ, ਤੇਜ ਪ੍ਰਚੰਡ, ਜੋਤ ਅਮੰਡ, ਭਾਨੁ ਪ੍ਰਭੰ ।
ਸੁਖ ਸੰਤਾ ਕਰਣ, ਦੁਰਮਤਿ ਦਰਣ ਕਿਲਬਿਖ ਹਰਣ, ਅਸਿ ਸਰਣ ।
ਜੈ ਜੈ ਜਗ ਕਾਰਣ, ਸ੍ਰਿਸਿਟ ਉਬਾਰਣ, ਮਮ ਪ੍ਰਤਿਪਾਰਣ ਜੈ ਤੇਰੀ । ੨

Sri Kaal Ji Ki Ustat

Tribhangi Chhand

Khag khand bihandung khal dal khandung.

at rann mandung barmandung.

bhuj dand akhand , tej parchandung .

joat amandund bhan parbhang.

sukh santa karnung durmat darnung.

kilbikh harnung ase sarnang .

jai jai jag karan srist ubaran .

mum priparan jai tegang . (2)

Bachittar Natak
Ik Onkar Satgur Prasad

Now I write Bachitar Natak Granth
described by the Tenth master'

'By the grace of the Lord'
Couplet

I salute the sword with love and devotion (with my concentrated mind). O Lord! If
You were to support me then I would be able to complete this Granth. (great book)
(1)

In praise of the Lord "(The god of death or Time)"

Tribhangi Chhand

The sword is capable of smitting into pieces, destroying hordes of enemies (oppressors or villains), it is so powerful and mighty that it embellishes (decides) the battles. (war). (the sword) is having the radiance of indivisible power (energy) which constitute the punishing arm, having impregnable brilliance, before it the radiant light of the Sun even fades away, (the Sun's shining light appears faded) and is praise worthy. (The sword) provides relief (comfort) to the holy saints, crushing the vicious mind, and destroys the sins (vicious acts) fully. I am depending on its support, O Lord ! Having the creative power of this Universe, salutations to You, as You have the power (capability) of uplifting the world and sustaining and maintaining me. So, O sabr (sword) ! hail to You ! (salutations to You).
(2)

ਭੁਜੰਗ ਪ੍ਰਯਾਤ ਛੰਦ ।

ਸਦਾ ਏਕ ਜੋਤਯੀ, ਅਜੂਨੀ ਸਰੂਪੀ । ਮਹਾਦੇਵ ਦੇਵ, ਮਹਾ ਭੂਪ ਭੂਪੀ ।
ਨਿਰੰਕਾਰ ਨਿਤਯੀ, ਨਿਰੂਪੀ ਨਿਬਾਣੀ । ਕਲੰਕਾਰਣਯ, ਨਮੋ ਖੜਗਪਾਣੀ । ੩

Bhujang Paryat Chhand

Sada ek joateung ajooni saroopung.
mahadev dev, maha boop bhoopung .
Nirankar niteyung nirupung nirbarung.
kalankarayeung, namo kharagparung. (3)

ਨਿਰੰਕਾਰ ਨਿਬਿਕਾਰ, ਨਿਤਯੀ ਨਿਰਾਲੀ । ਨ ਬ੍ਰਿਧੀ ਬਿਸੇਖੀ, ਨ ਤਰੁਨ ਨ ਬਾਲੀ ।
ਨ ਰੰਕ ਨ ਰਯੀ, ਨ ਰੂਪੀ ਨ ਰੇਖੀ । ਨ ਰੰਗੀ ਨ ਰਾਗੀ, ਅਪਾਰੀ ਅਭੇਖੀ । ੪

Nirankar nirbikar niteyung niralang .
Nabridhang bisukhang na tarunang na bolang .
Na runkang na rayaung na roopang na rekhangang .
Na rugang na ragang aparung abhekhang. (4)

ਨ ਰੂਗੀ ਨ ਰੇਖੀ, ਨ ਰੰਗੀ ਨ ਰਾਗੀ । ਨ ਨਾਮੀ ਨ ਠਾਮੀ, ਮਹਾ ਜੋਤ ਜਾਗੀ ।
ਨ ਦ੍ਰੇਖੀ ਨ ਭੇਖੀ, ਨਿਰੰਕਾਰ ਨਿਤਯੀ । ਮਹਾ ਜੋਗ ਜੋਗੀ, ਸੁ ਪ੍ਰਰਮੀ ਪਵਿਤਯੀ । ੫

na roopang na rekhang na rugang ragang .
na namung na thamung mahajoat jagaung .
na davekhang na bhekhang nirankar nityeung .
maha jog jogung su paramang paviteyung. (5)

ਅਜੇਯੀ ਅਭੇਯੀ ਅਨਾਮਮ ਅਠਾਮੀ । ਮਹਾ ਜੋਗ ਜੋਗੀ, ਮਹਾ ਕਾਮ ਕਾਮੀ ।
ਅਲੇਖੀ ਅਭੇਖੀ ਅਨੀਲੀ ਅਨਾਦੀ । ਪਰੇਯੀ ਪਵਿਤ੍ਰ ਸਦਾ ਨਿਬਖਾਦੀ । ੬

ajeyung abheyung anamum athanung .
maha jog jogang maha kaam kamung .
alekhang abhekhang aneelang anandung .
pareyung pavitarung sada nirbkhadung . (6)

ਸੁਆਦੀ ਅਨਾਦੀ ਅਨੀਲੀ ਅਨੰਤੀ । ਅਦ੍ਰੇਖੀ ਅਭੇਖੀ ਮਹੇਸੀ ਮਹੀਤੀ ।
ਨ ਰਖੀ ਨ ਸੋਖੀ ਨ ਦ੍ਰੋਹੀ ਨ ਮੋਹੀ । ਨ ਕਾਮੀ ਨ ਕ੍ਰੋਧੀ ਅਜੋਨੀ ਅਜੋਗੀ । ੭

Soadung anadung aneelung anantung.
adevakhang abhekhang mahesung mahatung .
na rekhang na sokhang na dhrohung na mohang.
na kamung na harodung na mohang .
na kamung na krodhung ajoni ajohang. (7)

Bhujang Paryat Chhand

O Lord ! You are always having the single form of radiant light, having an (unborn) (appearance) form of radiant light, having an unborn (appearence) form. you are the king of all gods (the god head), and the king of kings (greatest king). You are formless, ever existent without any form or shape , and free from worldly concern (in a state of emancipation). You are the source and origin of all power (might). O sword -yielder ! Salutations to You . (3)

O Lord ! You aew formless, flawless, ever existent and extraordinary (an excellent Master) especially neither You are old, nor young or child like. Neither You are poor nor a king . You have no caste or creed, signs or symbols, having no form either. You possess neither any colour (hue), nor any attachment (affection) without any limits (endless) and have no garb or appearance. (4)

O Lord ! You have neither any form, sign or symbol, or hue (colour) and nor any worldly attachment. You have neither any name, nor any abode, but you are the great luminous light. Neither You have any duality, nor any garb or costume and You are formless having an ever- existent appearance. You are the Greatest worthy and able (efficient) power, which is of the purest form. (5)

You are the source or origin of every thing, but you have no origin Your are beyond any count, and infinite. (unfathomed). You are free from enmity, master of the Earth, and are the greatest (power), You never lose temper, are ever green, (without dryness). You do not possess any deceit nor any worldly attachments. You have no worldly desires (passions) nor any wrath (anger). You are free from the cycle of Rebirths, (births and deaths) and are invisible. (7)

ਪਰੇਯੰ ਪਵਿਤ੍ਰੰ ਪੁਨੀਤੰ ਪੁਰਾਣੰ । ਅਜੇਯੰ ਅਭੇਯੰ ਭਵਿਖਯੰ ਭਵਾਣੰ ।
 ਨ ਰੋਗੰ ਨ ਸੋਗੰ ਸੁਨਿਤਯੰ ਨਵੀਨ । ਅਜਾਯੰ ਸਹਾਯੰ ਪਰਮੰ ਪ੍ਰਬੀਨ । ੮
 pareyung pavitarang puneetang purananung .
 ajeyung abheyung bhavikheyung bhavanung .
 na rogung na sogang suniteyung naveenung .
 ajeyung sahaiyung parmung parveenung . (8)

ਸੁਭ੍ਰੁਤੰ ਭਵਿਖਯੰ, ਭਵਾਨ ਭਵੇਯੰ । ਨਮੋ ਨਿ੍ਰਬਿਕਾਰੰ, ਨਮੋ ਨਿ੍ਰਜੁਰੇਯੰ ।
 ਨਮੋ ਦੇਵ ਦੇਵੰ, ਨਮੋ ਰਾਜ ਰਾਜੰ । ਨਿਰਾਲੰਖ ਨਿਤਯੰ, ਸੁ ਰਾਜਾਧਿਰਾਜੰ । ੯
 subhutang bhavikhang bhavanung bhaveyung .
 Namonirbikarung namonirjureyung .
 namo dev devung Namoraj rajung .
 niralekh niteyung so raja dhiranjung . (9)

ਅਲੇਖੰ ਅਭੇਖੰ ਅਭ੍ਰੁਤੰ ਅਦੈਖੰ । ਨ ਰਾਗੰ ਨ ਰੰਗੰ ਨ ਰੂਪੰ ਨ ਰੇਖੰ ।
 ਮਹਾ ਦੇਵ ਦੇਵੰ, ਮਹਾ ਜੋਗ ਜੋਗੰ । ਮਹਾ ਕਾਮ ਕਾਮੰ, ਮਹਾ ਭੋਗ ਭੋਗੰ । ੧੦
 alekhang abhekhang abhootang adevkhang .
 na ragang na rungung na roopung na rekhang .
 maha dev devang maha jog jogung .
 maha kaam kamung mah bhog bhogung . (10)

ਕਹੂੰ ਰਾਜਸੰ ਤਾਮਸੰ, ਸਾਤਕੇਯੰ । ਕਹੂੰ ਨਾਰਿ ਕੋ ਰੂਪ ਧਾਰੇ ਨਰੇਯੰ ।
 ਕਹੂੰ ਦੇਵੀਯੰ ਦੇਵਤੰ, ਦਈਤ ਰੂਪੰ । ਕਹੂੰ ਰੂਪੰ ਅਨੇਕ ਧਾਰੇ ਅਨੂਪੰ । ੧੧
 kahun rajsung tamsung saat-kouinung .
 kahun naar ke roop dharai neroing .
 kahun deviung devtung deeat roopang .
 kahunroopang anek dharai anoopang . (11)

ਕਹੂੰ ਫੂਲ ਹੈ ਕੈ, ਭਲੇ ਰਾਜ ਫੂਲੇ । ਕਹੂੰ ਭਵਰ ਹੈ ਕੈ, ਭਲੀ ਭਾਤਿ ਭੂਲੇ ।
 ਕਹੂੰ ਪਵਨ ਹੈ ਕੈ, ਬਹੋ ਬੇਗ ਐਸੇ । ਕਹੂੰ ਮੋ ਨ ਆਵੈ, ਕਬੋ ਤਾਹਿ ਕੈਸੇ । ੧੨
 kahun phool havai kai bhalai raaj phoolai .
 kahun bhavar haivai kai bhali bhat bhoolai .
 kahun pavan havai kai bahai beig aisai .
 kehai mo na avai kabun tahai . (12)

You are beyond our mind (comprehension) and cannot be described (beyond speech). You are pure, holy (sanctified) and ancient. You are invisible, and fearless. You are ever-present (in present and future ages). You are free from any ills or sorrows and ever green (always modern). You are never born, and are always helpful. The Greatest and perfect Master. (8)

O Lord ! You are ever existent being present in past, future and present times. O flawless Lord (devoid of all defects); Our salutations to You. O Lords ! Devoid of all afflictions ! Hail to You ! O King of all gods ! salutations to you O King of all Kings. Hail to You. O Lord ! You are unsupported, ever existent and king of kings. (9)

O Lord ! You are not subject to any accountability, free from all garb (costumes), You are beyond constituents of five elements (fire, air etc.) and beyond any malice (enmity); You are free from fun and frolic, and having neither any form or sign and symbols. You are the greatest god, greater than Shiva ever and most competent and qualified. (The height of competence). You are having the greatest worldly desires (greater desire than all) and having the greatest sexual desires. (10)

O Lord ! You are at times functioning under the spell of three-pronged Maya viz. Lust for power, greed or partial peace (rajo, tamo, sato) and at other times You are requesting the male form (of Vishnu) in the garb of a beautiful female. At times You are in the form of a god, goddess or demon while at times You have taken the various forms of perfection and beauty. (11)

At times You are seen like a blossoming flower and at other times You are seen lost completely in utter carelessness like a black bee in the flowers. At time You are blowing like the wind so swiftly that it cannot be described even, so how could I explain such a situation. (12)

ਕਹੂੰ ਨਾਦ ਹੈ ਕੈ, ਭਲੀ ਭਾਤ ਬਾਜੇ । ਕਹੂੰ ਪਾਰਦੀ ਧਰੇ ਬਾਨ ਰਾਜੇ ।
ਕਹੂੰ ਮਿਰਗਿ, ਕੈ, ਭਲੀ ਭਾਤ ਮੋਹੇ । ਕਹੂੰ ਕਾਮਕੀ ਜਿਉ, ਧਰੇ ਰੂਪ ਸੋਹੇ । ੧੩

kahun naad havai kai bhali bhant baajai .
kahun pardhi havai dharai baan raajai .
kahun mrig havai kai bhali bhant mohai .
kahun kamki juan dharaiv roop sohai . (13)

ਨਹੀ ਜਾਨ ਜਾਈ, ਕਛੂ ਰੂਪ ਰੇਖੀ । ਕਹਾ ਬਾਸ ਤਾ ਕੋ, ਫਿਰੈ ਕੋਨ ਭੇਖੀ ।
ਕਹਾ ਨਾਮ ਤਾ ਕੋ, ਕਹਾ ਕੈ ਕਹਾਵੈ । ਕਹਾ ਮੈ ਬਖਾਨੋ, ਕਹੇ ਮੇ ਨ ਆਵੈ । ੧੪

nahi jaan jaiee kachhu roop rekhang.
kaha baas ta ko phirai kaun bhekhang .
kaha naam ta ko kahan kai kahavai .
kaha mein bakhano kahai mo na avai. (14)

ਨ ਤਾ ਕੋ ਕੋਈ, ਤਾਤ ਮਾਤੰ ਨਭਾਯੰ । ਨ ਪੁਤ੍ਰੰ ਨ ਪੋਤ੍ਰੰ ਨ ਦਾਯਾ ਨ ਦਾਯੰ ।
ਨ ਨੇਹੰ ਨ ਗੋਹੰ, ਨ ਸੈਨੰ ਨ ਸਾਥੰ । ਮਹਾ ਰਾਜ ਰਾਜੰ, ਮਹਾ ਨਾਥ ਨਾਥੰ । ੧੫

Na tako koiee taat matang nabhaiyung .
na putrang na potrang na daiya na na daiyang .
na nehung na gehung na sainung na sathung.
maha raj rajung maha nath nathung. (15)

ਪਰਮੰ ਪੁਰਾਨੰ, ਪਵਿਤ੍ਰੰ ਪਰੇਯੰ । ਆਨੰਦੰ, ਅਨੀਲੰ, ਅਸੀਤੰ ਅਜੇਯੰ ।
ਅਭੇਦੰ ਅਛੇਦੰ, ਪਵਿਤ੍ਰੰ ਪ੍ਰਮਾਥੰ । ਮਹਾ ਦੀਨ ਦੀਨੰ ਮਹਾ ਨਾਥ ਨਾਥੰ । ੧੬

paramung puranung pavitrung pareiyung .
anadung aneelung asumbhung ajeyung .
abhedung achhedung pavitrung parmattrung .
maha deen deenung maha nath nathung . (16)

ਅਦਾਰੰ ਅਦਰੰ, ਅਲੇਖੰ ਅਭੇਖੰ । ਅਨੰਤੰ ਅਨੀਲੰ, ਅਰੂਪੰ ਅਦ੍ਵੈਖੰ ।
ਮਹਾ ਤੇਜ ਤੇਜੰ, ਮਹਾ ਜਾਲ ਜਾਲੰ । ਮਹਾ ਤੰਤ੍ਰ ਮੰਤ੍ਰੰ ਮਹਾ ਕਾਲ ਕਾਲੰ । ੧੭

adangung adugung alekhang abhekhang .
anantung aneelung arupang adaivkhang .
maha tej tejung maha jawl jawlung.
maha tantar mantar maha kaal kalung . (17)

At times You are making the sound of a nice musical instrument , while at times You are seen like a deer enamoured (by this sound) completely, while at other times You appear in the beautiful form of Rati (spouse of passion). (13)

It is not possible to realise (know) the exact form of or appearance of the Lord , or where is His abode or in what role or guise He moves around (is not known)? What is His Name and to which place He belongs (is not clear)? It is not possible for me to describe as it is beyond my comprehension. (14)

He has no father or mother and even a brother . Neither He has any son or grandson nor he has any male attendant or a maid-servant (to fondle Him). He has no worldly attachment, nor any abode ; neither he has any enemy nor any comrades. He is in fact the King emporor of Kings and the greatest Master of all the masters. (15)

He is the greatest and the grandest of all, the most ancient,pure and beyond our comprehension or mind (mind and speech) ; free from any beginning, without any count, unborn, is never conquered (unvincible). He is devoid of any discrimination (distinction) cannot be probed, and is pure and brave, he is the most duti ful of all religious persons and the greatest master of protectors. (16)

The Lord is free from any blemish or deceit is beyond discription and devoid of any guise or Garb. He is infinite, unfathomable (beyond count), formless and devoid of duality. He is the greatest shining light among lights and the greatest fire among fires (greatest passions). He is the greatest (magic) charm among various magic spells and the master death of all deaths (god of death). (17)

ਕਰੀ ਬਾਮ ਚਾਪਯੀ, ਕ੍ਰਿਪਾਣੀ ਕਰਾਲੀ। ਮਹਾ ਤੇਜ ਤੇਜੀ, ਬਿਰਾਜੈ ਬਿਸਾਲੀ।
ਮਹਾ ਦਾੜ੍ਹ ਦਾੜ੍ਹੀ, ਸੁ ਸੋਹੀ ਅਪਾਰੀ। ਜਿਨੈ ਚਰਬੀਯ, ਜੀਵ ਜੱਗਯੀ ਹਜਾਰੀ। ੧੮

karung baam chapeyung kirp;rung karalung.
maha tej tejung birajai bisalung .
maha darh darrung so suhung aparung .
jinai charbiyung jeev jageyung hajarung . (18)

ਡਨਾ ਡਨ ਤਉਰੂ, ਸਿਤਾਸੇਤ ਛੱਤ੍ਰੀ। ਹਾਹਾ ਹੂਹ ਹਾਸੀ ਝਮਾ ਝੱਮ ਅੰਤ੍ਰੀ।
ਮਹਾ ਘੋਰ ਸਬਦੀ, ਬਜੈ ਸੰਖ ਅਸੀ। ਪੁਲੈਕਾਲ ਕੇ ਕਾਲ, ਕੀ ਜਾਲ ਜੈਸੀ। ੧੯

dana dan douroo sitaset chhatrung .
haha hooch haarung jhama jham atrung .
maha ghor sadung bajai sankh aisung .
parlaikal kai kaal ki jawal jaisung . (19)

ਰਸਾਵਲ ਛੰਦ

ਘਟੈ ਘੰਟ ਬਾਜੀ ਘੁਟੈ ਮੇਘ ਲਾਜੀ। ਭਯੋ ਸੱਦ ਏਵੀ ਹੜਯੋ ਨੀਰਧੇਵੀ। ੨੦

Rasaval Chhand

gharrung gphant bajung dhurang megh bajung .
bheon sad devung harion neerdhevai .(20)

ਘੁਰੀ ਘੁੰਘਰੇਯੀ। ਘੁਟੈ ਨੇਵਰੇਯੀ। ਮਹਾਨਾਦ ਨਾਦੀ। ਸੁਰੀ ਨਿਰਬਿਖਾਦੀ। ੨੧

ghurung ghungreineung dhurang nevrainung .
maha naad naadung surang nirbhikhadung . (21)

ਸਿਰੀ ਮਾਲ ਰਾਜੀ ਲਖੇ ਰੁੱਦ੍ਰ ਲਾਜੀ। ਸੁਭੈ ਚਾਰ ਚਿੱਤ੍ਰੀ। ਪਰਮੀ ਪਵਿਤ੍ਰੀ। ੨੨

sarung maal rejang lekhai rudar lajung .
subhai chaar chitrang parrung pavitrung. (22)

ਮਹਾ ਗਰਜ ਗਰਜੀ। ਸੁਣੇ ਦੂਤ ਲਰਜੀ।

ਸ੍ਰਵੀ ਸ੍ਰਣ ਸੋਹੀ। ਮਹਾ ਮਾਨ ਮੋਹੀ। ੨੩

maha garj garjung sunai doot larjung .
sarrung sunn sohang maha maan mohung . (23)

ਭੁਜੰਗ ਪ੍ਰਯਾਤ ਛੰਦ

ਸਿਜੇ ਸੇਤਜੀ ਜੇ ਹਜੀ ਉਤਭੁਜੇਵੀ। ਰਚੇ ਅੰਡਜੇਖੰਡ ਬ੍ਰਹਮੰਡ ਏਵੀ।
ਦਿਸਾ ਬਿਦਿ ਸਾਯੀ ਜਿਮੀ ਆਸਮਾਣੀ। ਚਤੁਰ ਬੇਦ ਕਬਯੀ ਕੁਰਾਣੀ ਪੁਰਾਣੀ। ੨੪

Bhujang Paryat Chhand

sirjai saitejung je hajai utbhujevung .
rachai andjai khand brahmund avang .
disa bid saieyung jimi aasmaanung .
chatur beidkathayung kuranung puranung . (24)

He carries a bow and arrow in the left hand while in the right hand has a mighty sword (frightening). He is the greatest luminous light of all the shining lights and is seated (on a throne) having an extensive (large) form (appearance). He is like the greatest guide (tooth) of all the guiders (teeth) and is shining in His superb, form, who has crushed (chewed) thousands of worldly creatures. (18)

He is sounding like death-knell of all, (drum beat of an approaching death), having a canopy of white and black colours overhead. He is having lot of fun and frolic (with a mysterious laughter) and His arms (weapons) are shining brilliantly. His conch-shells are sounding like the death-knell of the doomsday or the flame of the death as the god of death is burning furiously. (19)

Rasaval Chhand

The bells are ringing with deafening sound ; hearing this sound even the clouds appear fading away (the clouds feel belittled before this sound). Such a heavy noise is produced, as if the ocean is subjected to highly stormy weather. (20)

The sound produced is like that of the twinkling bells and the noise produced is like that of the bells beat to the feet. During these tunes, the sound of the Lord's highest (sound) song cheers us up keeping in the high spirits and eliminating all sorts of afflictions or ill-effects. (21)

His head is decorated with a (garland) necklace , before which even Shiva (the weeping god) also feels ashamed. Thus the beautiful face (appearance) is praiseworthy and is very pure also. (22)

The Yama (god of death) starts trembling on hearing his roaring noise (sound), and the blood oozing out of the necklace of human skull around his neck appear praiseworthy, which ennobles even the most honoured and proud people. (23)

Bhujang Paryat Chhand

The lord has created the three sources of creation like perspiration, semen and vegetation, similarly he has created the (fourth source) source of eggs alongwith various khandas (countries) and the regions of the world. He alone has created the four directions, and the four corners, earth and sky. He has narrated the four vedas, koran and purans. (holy books of hindus and muslims). (24)

ਰਚੈ ਰੈਣ ਦਿਵਸੀ ਥਪੇ ਸੂਰ ਚੰਦ੍ਰੰ । ਠਟੇ ਦਈਵ ਦਾਨੋ ਰਚੇ ਬੀਰ ਬਿੰਦ੍ਰੰ ।
 ਕਰੀ ਲੋਹ ਕਲਮ ਲਿਖਯੋ ਲੇਖ ਮਾਥੰ । ਸਬੈ ਜੇਰ ਕੀਨੇ ਬਲੀਕਾਲ ਹਾਥੰ । ੨੫
 rachai rain divsung thapai soor chandrung .
 thatai deieev daano rachai beer bindrung .
 kari loh lakamung likhion lekh mathang .
 sabai jare keenai balikaal haathung . (25)

ਕਈ ਮੇਟ ਡਾਰੇ ਉਸਾਰੇ ਬਨਾਏ । ਉਪਾਰੇ ਗੜੇ ਫੋਰਿ ਮੇਟੇ ਉਪਾਏ ।
 ਕ੍ਰਿਆ ਕਾਲ ਜੁਕੀ ਕਿਨੂ ਨਾ ਪਛਾਨੀ । ਘਨਯੋ ਪੈ ਬਿਹਾਨੀ । ੨੬
 kaiee mate darai usarai banaie .
 uparai garrai pher mitai upaie .
 kiria kaal juki kinu na pachhanai .
 ghanious pai bihani . (26)

ਕਿਤੇ ਕ੍ਰਿਸਨ ਜੇ ਕੀਟ ਕੋਟੇ ਬਨਾਏ । ਕਿਤੇ ਰਾਮ ਸੇ ਮੇਟਿ ਡਾਰੇ ਉਪਾਏ ।
 ਮਹਾਦੀਨ ਕੇਤੇ ਪ੍ਰਿਥੀ ਮਾਝਿ ਹੁਏ । ਸੈ ਆਪਨੀ ਆਪਨੀ ਅੰਤਿ ਮੂਏ । ੨੭
 kitai krisan je keet kotai bbanaie .
 kitai Ram se mait darai upaie .
 mahadeen ketai pirthi maajh hoiai .
 samai apni aapni ant mooai . (27)

ਜਿਤੇ ਅਉਲੀਆ ਅੰਬੀਆ ਹੋਇ ਬੀਤੇ । ਤਿਤਯੋ ਕਾਲ ਜੀਤਾ ਨ ਤੇ ਕਾਲ ਜੀਤੇ ।
 ਜਿਤੇ ਰਾਮ ਸੇ ਕ੍ਰਿਸਨ ਹੁਇ ਬਿਸਨੁ । ਤਿਤਯੋ ਕਾਲ ਖਾਪਿਓ ਨ ਤੇ ਕਾਲ ਘਾਏ । ੨੮
 jitai aoulia ambia hoiai beetai .
 titou kaal jeeta na te kaal jeetai .
 jitai Ram se Krisan hoiai bisan .
 titou kaal khapio na te kaal ghaie . (28)

ਜਿਤੇ ਇੰਦ੍ਰ ਸੇ ਚੰਦ੍ਰ ਸੇ ਹੋਤ ਆਏ । ਤਿਤਯੋ ਕਾਲ ਖਾਪਾ ਨ ਤੇ ਕਾਲਿ ਘਾਏ ।
 ਜਿਤੇ ਅਉਲੀਆ ਅੰਬੀਆ ਗਉਸ ਹੈ ਹੈ । ਸਭੈ ਕਾਲ ਕੇ ਅੰਤ ਦਾੜਾ ਤਲੈ ਹੈ । ੨੯
 jitai Inra se chander se hoat aieai .
 titou kaal khapa na te kaal ghaie .
 jitai aoulia ambia ghous havai hai .
 sabai kaal ke ant darra talai hain . (29)

ਜਿਤੇ ਮਾਨਧਾਤਾਦਿ ਰਾਜਾ ਸੁਹਾਏ । ਸਭੈ ਬਾਧ ਕੈ ਕਾਲ ਜੇਲੈ ਚਲਾਏ ।
 ਜਿਨੈ ਨਾਮ ਤਾ ਕੋ ਉਚਾਰੋ ਉਬਾਰੋ । ਬਿਨਾ ਸਾਮ ਤਾ ਕੀ ਲਖੇ ਕੋਟਿ ਮਾਰੋ । ੩੦
 jitai mandhatad raja sohaie .
 sabai bandh kai kaal jelai chalaie .
 jinai naam ta ko ucharai ubarai .
 bina saam ta ki lakhai kot marai . (30)

Further He has created the day and the night, installing the Sun and the Moon (in the skies). He has created the gods and demons alongwith highly braine and mighty warriors. The pen of fate (the time of destiny) was created by Him, describing the time of fate on each forehead of each individual (beings), while the mighty hands of death (god of death) brought everyone under its sway (control). (25)

The Lord destroys many, and then brings them into life again (created them). Thus he has been uprooting, creating, again and bringing into life (reproducing) This world (every time). No one has ever been able to understand the secret of the Lord's functioning (doings). Many have under gone this change and many more are undergoing this phase. (26)

The Lord has created millions of krishnas and the like, then many more like Rama were created and then were destroyed also. Many mohammads (Mahadin)) were brought (created) on this Earth, and all of them existed in turn during various ages (times) and then in the end got merged with (into) Him. (27)

All the religious leaders or Lord's representatives (incarnations) who came into this world, had been won over by the god of death but none of them could subjugate (overpower) the god of death. Whatever incarnations of Vishnu like Krishna and Rama came into existence, were finally overpowered by the god of death but none could destroy the god of death . (28)

Whatever gods like Indra and Moon came into this world, have been overpowered by the god of death. All the godly persons including muslim saints (Darvesh) have been crushed under (the teeth) the supremacy of the god of death. (29)

All the mighty Kings and other powerful Rajas, who have ever existed in this world , had been brought under subjugation (the control of) by the god of death .However , the persons , who have recited Lord's True Name, have won the battle of life (have led a successful life), without being brought under the sway of the god of death , but millions of others have been seen perishing under the might of god of death. (30)

ਕ੍ਰ ਪ੍ਰਸਾਦਿ । ਰਸਾਵਲ ਛੰਦ
ਚਮੱਕਹਿ ਕਿਪਾਣੀ । ਅਭੂਤੰ ਭਯਾਣੀ । ਧੁਟੰ ਨੇਵਰਾਣੀ । ਘੁਰੰ ਘ੍ਰਿਯਾਣੀ । ੩੧

Tav Prasad Rasaval Chhand

chamakeh Kirpanung . abhootang bheyanung .
dhurung nevarung . ghurung ghunghyeung . (31)

ਚਤੁਰ ਬਾਹ ਚਾਰੀ । ਨਿਜੁਟੰ ਸੁਧਾਰੀ । ਗਦਾ ਪਾਸਿ ਸੋਹੀਜਮੰ ਮਾਨਮੋਹੀ । ੩੨
chatur banh charung . nijutang sudharung .
gada paas sohang jamung maanmohung . (32)

ਸੁਭੰ ਜੀਭ ਜੁਆਲੀ । ਸੁ ਦਾੜਾ ਕਰਾਲੀ । ਬਜੀ ਬੰਬ ਸੰਖੀ । ਉਠੇ ਨਾਦ ਬੰਖੀ । ੩੩
subhang jeebh joalung . so darra karalung .
baji bomb sunkhung . uthi naad bunkhang . (33)

ਸੁਭੰ ਰੂਪ ਸਿਆਮੀ । ਮਹਾ ਸੋਭ ਧਾਮੀ । ਛਬੇ ਚਾਰੁ ਚਿਤ੍ਰੰ । ਪਰੇਅੰ ਪਵਿਤ੍ਰੰ । ੩੪
subhang roop siamung . maha sobh dhamung .
chhabai char chitrung . pareung pavitarung . (34)

ਭੁਜੰਗ ਪ੍ਰਯਾਤ ਛੰਦ ।

ਸਿਰੰ ਸੋਤ ਛਤ੍ਰੰ ਸੁਸੁਭੰ ਬਿਰਾਜੰ । ਲਿਖੇ ਛੈਲ ਛਾਇਆ ਕਰੇ ਤੇਜ ਲਾਜੰ ।
ਬਿਸ ਲਾਲ ਨੈਨੰ ਮਹਾਰਾਜ ਸੋਹੰ । ਦਿਗੰ ਅੰਸੁਮਾਲੰ ਹਸੰ ਕੋਟਿ ਕੋਹੰ । ੩੫
Sirang sait chhatrung so subhrung birajung .
lakhai chhail chhaya karai tej lajung .
bis lal nainung maharaj sohang .
dhigung ansmalung hasang kot karohung . (35)

ਕਹੂੰ ਰੂਪ ਧਾਰੇ ਮਹਾਰਾਜ ਸੋਹੰ । ਕਹੂੰ ਦੇਵ ਕੀਨਿਆਨਿ ਕੇ ਮਾਨ ਮੋਹੰ ।
ਕਹੂੰ ਬੀਰ ਹੈ ਕੇ ਧਰੇ ਬਾਨ ਪਾਨੰ । ਕਹੂੰ ਭੂਪ ਹੈ ਕੇ ਬਜਾਏ ਨਿਸਾਨੰ । ੩੬
kahun roop dharai maharaj sohung .
kahun dev kanian ke maan mohung .
kahun beer havai ke dharai baan panung .
kahun bhoop hai ke bajai nisaung . (36)

By The Grace Of The Lord
Rasaval Chhand

The sword is shining in the hands of the mighty Lord god of death , which is considered to be extremely dreadful, while the tinkling bells of his feet produce a sound along with (the bells) around the ankles (anklets) which is (pleasing) pleasant in sound. (31)

He has four beautiful arms , and is having a nice tuft of hair on head. He is armed with a heavy mace, which is ensnaring the pride of Yama , and proclaiming his supremacy over all. (32)

The tongue is shining like burning fire while the molar teeth are very dreadful. The drums and conch shells are producing their sounds, while the music produced (sound) by these is like the thunder of the stormy seas. (33)

His dark complexion is appearing graceful , which is an embodiment of splendour. His picture is like a beautiful painting, which is highly (pure) solemn, beyond our imagination. (Beyond any description). (34)

Bhujang Paryat Chhand

There is a beautiful canopy covering (over) his head , and the splendour of this protection makes even daylight as faded (pale) before it. The red and large eyes of this venerable king (Raja) appear glamorous and millions of suns even feel pale and faded before them and appear degraded. (or they lose their radiance before it). (35)

At times he appears praiseworthy in the form of a king and at other times He is enamouring the beauty and grace of the fairies even. At times He is armed with bows and arrows as a warrior and at times He appears in the form of a King beating the kettle drum. (36)

ਰਸਾਵਲ ਛੰਦ

ਧਨੁਰ ਬਾਨ ਧਾਰੇ । ਛੱਕੇ ਛੈਲ ਭਾਰੇ । ਲਏ ਖੱਗ ਐਸੇ । ਮਹਾਬੀਰ ਜੈਸੇ । 3੭

Rasaval Chhand

bhanur baan dharai. chhakaj chhail bharai.

laie khag aisai. mahabeer jaisai. (37)

ਜੁਰੇ ਜੰਗ ਜੋਰੀ । ਕਰੇ ਜੁੱਧ ਘੋਰੀ ।

ਕ੍ਰਿਪਾ ਨਿਧਿ ਦਿਆਲੀ । ਸਦਾਯੀ ਕ੍ਰਿਪਾਲੀ । ੩੮

jurai jung jorung. karai judh ghorang.

kirpa nibh dialung. sadaiveyang kirplalung. (38)

ਸਦਾ ਏਕ ਰੂਪੀ । ਸਭੈ ਲੋਕ ਭੂਪੀ । ਅਜੇਯੀ ਅਜਾਯੀ । ਸਦਨਿਯੀ ਸਹਾਯੀ । ੩੯

sada ek roopung. sabhai lik bhupaung.

ajeyung ajaiyung. sarneung sahaiyung. (39)

ਤਪੈ ਖੱਗਪਾਨੀ । ਮਹਾ ਲੋਕਦਾਨੀ । ਭਵਿਖਿਯੀ ਭਵੇਯੀ । ਨਮੋਨਿਰ ਜੁਰੇਯੀ । ੪੦

tapai khag parung. maha lok danung.

bhavikhang bhavaiang. namonir juraiung. (40)

ਮਧੋ ਮਾਨ ਮੁੰਡੀ । ਸੁਭੈ ਰੁੰਡੀ ਝੁੰਡੀ । ਸਿਦੀ ਸੇਤ ਛੱਤ੍ਰੀ । ਲਸੀ ਹਾਧ ਅੱਤ੍ਰੀ । ੪੧

madhai maan mudung. subhung rundung jhundung.

sirung sait chhatrung. lasung haath atrung. (41)

ਸੁਣੇ ਨਾਦ ਭਾਰੀ । ਤ੍ਰਸੇ ਛਤ੍ਰਧਾਰੀ । ਦਿਸਾ ਬਸਤ੍ਰ ਰਾਜੀ । ਸੁਣੇ ਦੇਖੀ ਭਾਜੀ । ੪੨

sunai naad bhari. trasai chhatardhari.

disa bastar rajung. sunai dokh bhajung. (42)

ਸੁਣੇ ਗੱਦ ਸੱਦੀ । ਅਨੈਤੀ ਬਿਹਦੀ । ਘਟਾ ਜਾਣੁ ਸਿਆਮੀ । ਦੁਤੀ ਅਭਿਰਾਮੀ । ੪੩

sunai gad sadung. anatumg bihadung.

ghata jaan siamung. dootang abhramung. (43)

ਚਤੁਰ ਬਾਹਚਾਰੀ । ਕਰੀਟੀ ਸੁਧਾਰੀ । ਗਦਾ ਸੰਖ ਚੱਕ੍ਰੀ । ਦਿਪੈ ਕੂਰ ਬੱਕ੍ਰੀ । ੪੪

chatur bahcharung. kareetung sudharung.

gada sankh chakrung. dipai karoor bakrung. (44)

Rasaval Chhand

The Lord is armed with an arrow and a bow and is appearing beautiful like a great warrior, and is having a sword in hand as if He were a great warrior. (37)

When ever he is engaged in war he fights dreadfully in the war. He is an ocean of benevolence and a personification of kindness (compassion He is always a benefactor of great benedictions). (38)

He is always having a single form, and is the king of all the people. He is ever invisible and is never born. he is a supporter of all those who seek His refuge (protection).(39)

A sword is dangling in His hand (ready to strike). He is a great donor among the masses ; there is none to (compete) compare with Him either in the present or in future times. I salute Him, who is the prime soul. (40)

He is the destroyer of the pride of the demon Madh and is graceful among hordes of masses. A white canopy flutters over his head while arms (weapons) in His hands are shining brilliantly. (41)

Even the great kings with canopies (over head) dread the sound of His trumpets (musical sounds). The various directions form his robes (He is naked). The vices (sins) take to their heels on the very mention of His name. (42)

A dreadful fear grips the people (all around) on hearing the sound of His mace, as if the dark clouds have overcast the sky, which deserve the greatest praise alluring (fascinating) everyone around. (43)

He has four beautiful arms, with a crest (crown) on His head, his mace, conch shell, wheel,(halo) and dreadful eyebrows are shining brilliantly. (44)

ਨਰਾਜ ਛੰਦ

ਅਨੂਪ ਰੂਪ ਰਾਜੀਐ । ਨਿਹਾਰ ਕਾਮ ਲਾਜੀਐ ।
ਅਲੋਕ ਲੋਕ ਸੋਭੀਐ ਲਿਕ ਲੋਕ ਲੋਭੀਐ । ੪੫

Naraj Chhand

anup roop rajeung nihar kaam lajeung .
alok lok sobheung bilok lok lobhiang . (45)

ਚਮਕਿ ਚੰਦ੍ਰ ਸੀਸਿਯੀਰਹਿਯੋ ਲਾਜਾਇ ਈਸਯੀ ।
ਸੁ ਸੋਭ ਨਾਗ ਭੁਖੰਟੈ । ਅਨੇਕ ਦੁਸਟ ਦੁਖੰਟੈ । ੪੬
chamak chander seesejung reho lajaie easeung .
su sobh naag bhukhangrung . anek dusat dukhrung . (46)

ਕ੍ਰਿਪਾਣ ਪਾਣ ਧਾਰੀਯੀ । ਕਰੋਰ ਪਾਪ ਟਾਰੀਯੀ ।
ਗਦਾ ਗ੍ਰਿਸਟ ਪਾਣੀਯੀ ਕਮਾਣ ਬਾਨ ਤਾਣੀਯੀ । ੪੭
kirpan paan dhariung . karor paap tariaung .
gada grisat paniaung kaman baan tariaung . (47)

ਸਬਦ ਸੰਖ ਬੱਜੀਯੀ । ਘਟੰਕਿ ਘੁੰਮਰ ਗੱਜੀਯੀ ।
ਸਰਨਿ ਨਾਥ ਤੋਰੀਯੀ । ਉਬਾਰ ਲਾਜ ਮੋਰੀਯੀ । ੪੮
sabad sankh bajiaung . garink ghumar gajiaung .
saran nath toriaung . uber laaj moriaung . (48)

ਅਨੇਕ ਰੂਪ ਸੋਹੀਯੀ । ਬਿਸੇਖ ਦੇਵ ਮੋਹੀਯੀ ।
ਅਦੇਵ ਦੇਵ ਦੇਵਲੀ । ਕ੍ਰਿਪਾ ਨਿਧਾਨ ਕੇਵਲੀ । ੪੯
anek roop sohiaung . bisekh dev mohiang .
adev dev devlung . kirpa nidhan kevlung . (49)

ਸੁ ਆਦਿ ਅੰਤਿ ਏਕਯੀ । ਧਰੇ ਸਰੂਪ ਅਨੇਕੀਯੀ ।
ਕ੍ਰਿਪਾਣ ਪਾਣ ਰਾਜਈ । ਬਿਲੋਕ ਪਾਪ ਭਾਜਈ । ੫੦
su aad ant ekung . dharai saroop anekiang .
kirpan paan rajiee . bilok paap bhajiee . (50)

ਅਲੰਕ੍ਰਿਤ ਸੁ ਦੇਹਯੀ । ਤਨੋ ਮਨੋ ਕਿ ਮੋਹੀਯੀ ।
ਕਮਾਣ ਬਾਣ ਧਾਰ ਹੀ । ਅਨੇਕ ਸਤ੍ਰ ਟਾਰ ਹੀ । ੫੧
alankrit so dehiung . tano mano ke mohiaung .
kaman baan dhaar hi anek sattar tar hi . (51)

Naraj Chhand

(O Lord) ! Your gracious form (appearance) is elegant (handsome) which makes the god of love (cupid) even pale (fade) before it. Your wonderful elegance is known as praiseworthy among masses seeing which all the people are enamoured and are spellbound. (45)

(O Lord)! The moon is shining brilliantly over your head, seeing which even Shiva feels ashamed. The snakes (around your body) are like your ornaments, which appear troublesome to the villains (causing anxiety and concern) (46)

You are wielding a sword in Your hands, which eliminates all the sins (vices), and you have a (heavy) big mace in Your hands alongwith arrow fixed in Your bow (ready to strike). (47)

The (sound) music of your conch-shell sound like the furshing thunder of clouds. O Great Master ! pray protect my honour as I have sought refuge at Your lotus–feet. (48)

O Lord ! You are appearing graceful in various forms, enamouring great gods (with Your glamour) and the abode of worship for gods and demons (alike) and are the treasure of benevolence. (49)

You are uniform and steady from the beginning to the end (of ages) and have been appearing in various beautiful forms, A sword appears beautiful in Your hand, and the sins take to their heels on the very sight of it. (50)

O Lord ! Your body is embellished with ornaments (of all types) which ensnares (allures) the body and mind (of everyone) . You have an arrow fixed to the bow (to strike) which makes many enemies flee (from the battle). (51)

ਘਮਕਿ ਘੁੰਘਰੇ ਸੁਰੰ । ਨਵਣੰ ਨਨਾਦ ਨੁਪਰੰ ।
ਪ੍ਰਜੁਆਲ ਬਿਜੁਲੰ ਜੁਲੰ । ਪਵਿਤ੍ਰ ਪਰਮ ਨਿਰਮਲੰ । ੫੨
ghamake ghunghrung surrung .navang nanaad nuparung .
parjual bijlang julang .pavitar param nirmalung . (52)

ਤ੍ਵਪ੍ਰਸਾਦਿ । ਤੁਟਕ ਛੰਦ ।
ਨਵ ਨੇਵਰ ਨਾਦ ਸੁਰੰਗ ਨਿਮਲ । ਮੁਖ ਬਿਜੁਲ ਜੁਆਲ ਘੰਟੇ ਪ੍ਰਜੁਲੰ ।
ਮਦਰਾ ਕਰ ਮੱਤ ਮਹਾ ਭਭਕੰ । ਬਨ ਮੈ ਬਨੋ ਬਾਘ ਬਚਾ ਬਬਕੰ । ੫੩

Tav Prasad . Tutak Chhand
nav nevar naad surung nirmalang .
mukh bijul jual ghantang parjulung .
madra kar mat maha bhabhkang .
ban mein mano bagh bacha babhkung . (53)

ਭਵ ਭੂਤ ਭਵਿਖ ਭਵਾਨ ਭਵੰ । ਕਲ ਕਾਰਣ ਉਬਾਰਣ ਏਕ ਤੁਵੰ ।
ਸਭ ਠੋਰ ਨਿਰੰਤਰ ਨਿਤ ਨਯੰ । ਮ੍ਰਿਦ ਮੰਗਲ ਰੂਪ ਤੁਯੰ ਸੁਭਯੰ । ੫੪

bhav bhoot bhavikh bhavan bhavang .
kal karan ubaran ek tuvrung .
sabh thour nirantar nit nayung .
mirad mangal roop tuang subhiung . (54)

ਦਿੜੁ ਦਾੜ ਕਰਾਲ ਦੈ ਸੇਤ ਉਧੰ । ਜਿਹ ਭਾਜਤ ਦੁਸਟ ਬਿਲੋਕ ਜੁਧੰ ।
ਮਦ ਮੱਤ ਕ੍ਰਿਪਾਣ ਕਰਾਲ ਧਰੰ । ਜਯ ਸੱਦ ਸੁਰ ਸੁਰਯੰ ਉਚਰੰ । ੫੫

dirrh darr karal dawai sait udharang .
jeh bhajat dusat bilok judhang .
mad mat kirpan karal dharung .
jaiu sad sur suriyung uchrung . (55)

ਨਵ ਕੀਕਣ ਨੇਵਰ ਨਾਦ ਹੁੰਐ । ਚਲ ਚਾਲ ਸਭਾਚਲ ਕੰਪ ਭੁੰਐ ।
ਘਣ ਘੁੰਘਰ ਘੰਟਣ ਘੋਰ ਸੁਰੰ । ਚਰ ਚਾਰ ਚਰਾ ਚਰਯੰ ਹੁਹਰੰ । ੫੬

nav kinkar nevar naad huanung .
chal chaal sabhachal kamp bhuang .
gharr ghunghar ghantan ghor surang .
char chaar chara chariang huharung . (56)

ਚਲ ਚੌਦਹੁੰ ਚੱਕ੍ਰਨ ਚੱਕ੍ਰ ਫਿਰੰ । ਬਦਵੰ ਘਟਵੰ ਹਰੀਐ ਸੁਭਰੰ ।
ਜਗ ਜੀਵ ਜਿਤੋ ਜਲਯੰ ਥਲਯੰ । ਅਸ ਕੋ ਜੁ ਤਵਾਇਸਿਐ ਮਲਯੰ । ੫੭

chal choudhun chakran phirang .
badvang ghatvang hariang subhrang .
jag jeev jitai jalieung thalieung .
as ko jo tavaiesiang malieung . (57)

Your tinkling bells and new anklets are producing a musical sound , while Your glamour is like the flare of high king , which is highly pure and transparent . (52)

**By The Grace Of The Lord
Totak Chhand**

Your anklets are producing a pure musical sound while your form (face) is shining brilliantly like the blaze of lightning in the clouds, while your roar like trumpet of a drunken elephant having consumed liquor, as if the cub of a lion is producing a thunderous noise. (53)

You are responsible for the creation of this Universe in all the three ages , present , past and future , and You alone are the main source of deliverance during this age of KalYug. You are pervading everywhere in new forms constantly, and are appearing in a beautiful and delicate rejoicing form. (54)

You are having two white molar teeth , which look very dreadful and protruding stoutly, seeing which the foes villains flee from the battle field . You are wielding a sword being drunk with liquor, and all the gods and demons salute You always. (55)

All the mountains are shaken (from their calm posture) when your anklets and waist string produce a combined musical note of a new type, and the Earth also trembles with its sound. When Your tinkling bells produce a high note (sound) then all the living beings and vegetation in the four directions gets baffled (agitated) with its sound. (56)

Your writ runs throughout all the fourteen regions (of Universe), so that the affluent are reduced to penury (penniless) conditions and all the empty ones get filled up . Who is there in the whole world's creation of being on land or oceans, who could discard (ignore) Your edicts? (57)

ਘਟ ਭਾਦਵ ਮਾਸ ਕੀ ਜਾਣ ਸੁੰਭ । ਤਨ ਸਾਵਰੇ ਰਾਵਰੇਅੰ ਹੁਲਸੰ ।
 ਰਸ ਪੰਗਤਿ ਦਾਮਿਨੀਅੰ ਦਮੰਕੰ । ਘਟ ਘੁੰਘਰ ਘੰਟ ਸੁਰ ਘਮਕੰ । ੫੮
 ghat bhadav mass ki jann sumbh .
 tan savrai ravrungeung hulsang .
 ras pangat daminiang damungkang .
 ghat ghunghar ghant sur ghamkang . (58)

ਭੁਜੰਗ ਪ੍ਰਯਾਤ ਛੰਦ

ਘਟਾ ਸਾਵਣੰ ਜਾਣ ਸਯਾਮੰ ਸੁਹਾਯੰ । ਮਣੀ ਨੀਲ ਨਗਿਯੰ ਲਖ ਸੀਸ ਨਿਆਯੰ ।
 ਮਹਾ ਸੁੰਦਰ ਸਯਾਮੰ ਮਹਾ ਅਭਿਰਾਮੰ । ਮਹਾ ਰੂਪ ਰੂਪੰ ਮਹਾ ਕਾਮ ਕਾਮੰ । ੫੯

Bhujang Prayat Chhand

ghata savrang jaan sianung suhaieung .
 mani neel nagieung lakh sees niaieung .
 maha sunder siamung maha abhramang .
 maha roop roopang maha kaam kamung . (59)

ਫਿਰੈ ਚੱਕ੍ਰ ਚਉਦਹ ਪੁਰੀਯੰ ਮਧਿਆਣੰ । ਇਸੈ ਕੋਨ ਬੀਯੰ ਫਿਰੈ ਆਇਸਾਣੰ ।
 ਕਹੈ ਕੁੰਟ ਕੋਨੈ ਬਿਖੈ ਭਾਜ ਬਾਚੈ । ਸਭੰ ਸੀਸ ਕੇ ਸੰਗ ਸ੍ਰੀ ਕਾਲ ਨਾਚੈ । ੬੦

phirai chaker choudah puriang madhianung .
 issai kaun beeung phirai aiesanung .
 kaho kunt kaunai likhai bhaj baachai .
 sabhung sees ke sung sri kaal nachai . (60)

ਕਰੇ ਕੋਟ ਕੋਊ ਧਰੇ ਕੋਟਿ ਓਟੰ । ਬਚੈਗੋ ਨ ਕਿਉਹੂੰ ਕਰੈ ਕਾਲ ਚੋਟੰ ।
 ਲਿਖੈ ਜੰਤ੍ਰ ਕੋਤੇ ਪੜ੍ਹੈ ਮੰਤ੍ਰ ਕੋਟੰ । ਬਿਨਾ ਸਰਨਿ ਤਾ ਕਿ ਨਹੀ ਓਰ ਓਟੰ । ੬੧

karai kot kouoo dharai kot oatung .
 bachaigo na kiun hunkarai kaal chotung .
 likhang jantar ketai parrung mantar kotung .
 bina saran taki nahi oar oatung . (61)

ਲਿਖੈ ਜੰਤ੍ਰ ਥਾਕੇ ਪੜ੍ਹੈ ਮੰਤ੍ਰ ਹਾਰੈ । ਕਰੇ ਕਾਲ ਤੇ ਅੰਤ ਲੈ ਕੈ ਬਿਚਾਰੈ ।
 ਕਿਤਿਓ ਤੰਤ੍ਰ ਸਾਧੇ ਜੁ ਜਨਮ ਬਿਤਾਇਓ । ਭਏ ਫੋਕਟੈ ਕਾਜ ਏਕੈ ਨ ਆਇ । ੬੨

likhang jantar thakai parrung mantar harai .
 kare kaal te ant lai kai bicharai .
 kitou tantar sadhai jo janam bitaiou .
 bhaie phokatung kaaj ekai na aieou . (62)

O Lord ! Your dark complexioned body is radiant like the splendour of the dark clouds of the month of August/ September (Bhadon). The file (shape) of Your teeth is shining like the lightning and the song (musical sound) produced by the tinkling bells is like the roar of the bursting clouds. (58)

Bhujang Paryat Chhand

O Lord! Your dark complexioned appearance is glamorous like the thick clouds of the month of July (savan), and seeing this dark appearance of Yours even the blue jewel feel (ashamed) belittled.(they feel their appearance is inferior as compared to the glamour of your dark complexioned face). Infact, Your dark complexioned appearance (face) which is highly radiant (beautiful) is always bewitcing to the heart (mind). You are the most beautiful and smart as compared to normal beauty and enjoying the maximum sexual pleasures of all (ordinary) pleasures. (59)

Your writ runs the throughout the fourteen regions of the Universe, who else could (compare) compare with You ? Who could disregard Your Will Orders ? How could one escape and run away in any of the ten directions, as the god of death is waiting to strike on the heads of all. (grasp in its jaws). (60)

Even if someone were to build forts and consider them as his protective support and cover, one could not escape the ouslaughts of the god of death.if someone get many magical spells (charm)and then chants millions of incantations (magical spells), there is no other support or escape except taking refuge at the lotus feet of the Lord. (61)

All those charms or those chanting magic spells have tried themselves out and completely exhausted .They have been contemplating on various means (to escape death) from birth to the time of death , having controlled many magical charms, the whole life was spent in such fruitless efforts and many lives were wasted, but nothing was of any help.(came to their rescue). (62)

ਕਿਤੇ ਨਾਸ ਮੂੰਦ ਭਏ ਬ੍ਰਹਮਚਾਰੀ । ਕਿਤੇ ਕੰਠ ਕੰਠੀ ਜਟਾ ਸੀਸ ਧਾਰੀ ।
 ਕਿਤੇ ਚੀਰ ਕਾਨੰ ਜੁਗੀਸੰ ਕਹਾਯੰ । ਸਭੇ ਫੋਕਟੰ ਧਰਮ ਕਾਮੰ ਨ ਆਯੰ । ੬੩
 kitai nass mundai bhaie braham chari .
 kitai kanth kanthi jata sees dhari .
 kitai cheer kanung jugeesung kahaion .
 sabhai phokatang dharam kamung na aieoung . (63)

ਮਧੁ ਕੀਟਭੰ ਰਾਛਸੇਸੰ ਬਲੀਅੰ । ਸਮੇ ਆਪਨੀ ਕਾਲ ਤੇਊ ਦਲੀਅੰ ।
 ਭਏ ਸੁੰਭ ਨੈਸੁੰਭ ਸੋਣੰਤਬੀਜੰ । ਤੇਊ ਕਾਲ ਕੀਨੇ ਪੁਰੇਜੇ ਪੁਰੇਜੰ । ੬੪
 madh keetbhung rachhsesung baliang .
 samai aapni kaal teouoo daliang .
 bhaie sumbh naisumbh sarronat beejang .
 taiouoo kaal keenai purejai puraijung . (64)

ਬਲੀ ਪ੍ਰਿਥੀਅੰ ਮਾਨਧਾਤਾ ਮਹੀਪੰ । ਜਿਨੈ ਰੱਥ ਚੱਕ੍ਰ ਕੀਏ ਸਾਤ ਦੀਪੰ ।
 ਭੁਜੰ ਭੀਮ ਭਰਬੰ ਜਗੰ ਜੀਤ ਡੰਡਯੰ । ਤਿਨੈ ਅੰਤ ਕੇ ਅੰਤ ਕੇ ਕਾਲ ਖੰਡਯੰ । ੬੫
 bali prithiang maandhata mahpung .
 jinai rath chakrung keeai saat deepung .
 bhujang bheem bharthung jagung jeet dandieung .
 tinai ant ke ant kou haal khandioug . (65)

ਜਿਨੈ ਦੀਪ ਦੀਪੰ ਦੁਹਾਈ ਫਿਰਾਈ । ਭੁਜਾ ਦੰਡ ਦੈ ਛੋਣਿ ਛੱਤ੍ਰ ਛਿਨਾਈ ।
 ਕਰੇ ਜੰਗ ਕੋਟੰ ਜਸੰ ਅਨਿਕ ਲੀਤੇ । ਵਹੈ ਬੀਰ ਬੰਕੇ ਬਲੀ ਕਾਲ ਜੀਤੇ । ੬੬
 jinai deep deepung duhaiee phiraiee .
 bhuja dand dai chhon chhatrung chhinaiee .
 kare jung kotung jasung anik leetai .
 vahai beer bankai bali kaal jeetai . (66)

ਕਈ ਕੋਟ ਲੀਨੇ ਜਿਨੈ ਦੁਰਗ ਢਾਹੇ । ਕਿਤੇ ਸੁਰਬੀਰਾਨ ਕੇ ਸੈਨ ਗਾਹੇ ।
 ਕਈ ਜੰਗ ਕੀਨੇ ਸੁ ਸਾਕੇ ਪਵਾਰੇ ਵਹੈ ਦੀਨ ਦੋਖੇ ਗਿਰੇ ਕਾਲ ਮਾਰੇ । ੬੭
 kaiee kot leenai jinai durag dhaiehe .
 kitai surbeeran ke sain gahai .
 kaiee jung keenai so sakai pavarai .
 vahai deendekhai girai kaal marai . (67)

Many became celibates having controlled their breathing process (closing the nostrils). Many wore rosaries (necklace) around the necks and grew tufts of hair on the head, which many became RajYogis, having their ears torn apart , but all these religious practices proved futile and nothing was of any avail at the end of life. (63)

There have been powerful demons like kiadh and kaitabh but all have been crushed by the god of death. Even the great demons like Sumbh, Nisumbh and Rakat have been torn into pieces by death. (killed by god of death). (64)

There have been powerful Kings like Bali, Prithi, and Mandhata who had created seven islands with the help of their chariot wheels. even the great Bheem with his force of his powerful arms had shown his power in the battles of Mahabharata, winning (over powering) the world and punished heavily all the enemies, but all of them finally fell pray to the ouslaughts of the god of death and were killed by death. (65)

All those people who became famous throughtout the whole world (including all islands and archipelago) and overpowering great warriors usurped their lands (countries) with (the help of) their strength of arms and performed many Yagnas (fire worship) thus winning laurels but all of these great warriors were finally won over (killed) by the god of death. (66)

All those people who had won many forts or destroyed them, having crushed the forces of great warriors, fought many battles , and won many laurels in the battle field and fought ferociously but all of them were seen having fallen prey to the ouslaughts of the god of death. (67)

ਜਿਨੈ ਪਾਤਸ਼ਾਹੀ ਕਰੀ ਕੋਟਿ ਜੁਗਿਯੰ । ਰਸੰ ਆਨਰਸੰ ਭਲੀ ਭਾਤਿ ਭੁਗਿਯੰ ।
 ਵਹੈ ਅੰਤ ਕੋ ਪਾਵ ਨਾਗੇ ਪਧਾਰੇ । ਗਿਰੇ ਦੀਨ ਦੇਖੇ ਹਠੀ ਕਾਲ ਮਾਰੇ । ੬੮
 jinai patshahi kare kot jugieung .
 rasang anrasang bhali bhant bhugieung .
 vahai ant ko pav nagai padharai .
 girai deen dekhai hathi kaal marai . (68)

ਜਿਨੈ ਖੰਡੀਅੰ ਦੰਡਧਾਰੰ ਅਪਾਰੰ । ਕਰੇ ਚੰਦ੍ਰਮਾ ਸੂਰ ਚੇਰੇ ਦੁਆਰੰ ।
 ਜਿਨੈ ਇੰਦ੍ਰ ਸੇ ਜੀਤ ਕੇ ਛੋਡਿ ਡਾਰੇ । ਵਹੈ ਦੀਨ ਦੇਖੇ ਗਿਰੇ ਕਾਲ ਮਾਰੇ । ੬੯
 jinai khandiang dand dharung aparung .
 karai chandrama sur cherai duarang .
 jinai indra se jeet ke chhod darai .
 vahai deen dekhai girai kaal marai . (69)

ਰਸਾਵਲ ਛੰਦ

ਜਿਤੇ ਰਾਮ ਹੁਏ । ਸਭੈ ਅੰਤਿ ਮੁਏ ।
 ਜਿਤੇ ਕ੍ਰਿਸ਼ਨ ਹੈ ਹੈ । ਸਭੈ ਅੰਤਿ ਜੈ ਹੈ । ੭੦

Rasaval Chhand

jitai Ram huai. sabhai ant mooai.
 jitai Krisan huvai hain. sabhai ant jai hain. (70)

ਜਿਤੇ ਦੇਵ ਹੋਸੀ । ਸਭੈ ਅੰਤ ਜਾਸੀ ।
 ਜਿਤੇ ਬੋਧ ਹੈ ਹੈ । ਸਭੈ ਅੰਤਿ ਛੈ ਹੈ । ੭੧
 jitai dev hosi. sabhai ant jasi.
 jitai bodh havai hai. sabhai ant chhai hain. (71)

ਜਿਤੇ ਦੇਵਰਾਯੰ । ਸਭੈ ਅੰਤ ਜਾਯੰ ।
 ਜਿਤੇ ਦਈਤ ਏਸੰ ਤਿਤਯੋ ਕਾਲ ਲੇਸੰ । ੭੨
 jitai dev raieung. sabhai ant jai hain.
 jitai daieeat easung. tritaiaint kaal leisung. (72)

ਨਰਸਿੰਘਾ ਵਤਾਰੰ । ਵਹੇ ਕਾਲ ਮਾਰੰ ।
 ਬਡੋ ਡੰਡਧਾਰੀ । ਹਣਿਓ ਕਾਲ ਭਾਰੀ । ੭੩
 Narsinga vatarung. vahai kaal marung.
 badai dand dhari harioun kaal bhari. (73)

ਦਿਜੰ ਬਾਵਨੇਯੰ । ਹਣਿਯੋ ਕਾਲ ਤੇਯੰ ।
 ਮਹਾ ਮੱਛ ਮੁੰਡੰ । ਫਧਿਓ ਕਾਲ ਝੁੰਡੰ । ੭੪
 dijang bavnaiung . harioun kaal taieung.
 maha machh mundung. bhadhiou kaal jhudung. (74)

All those kings who ruled for ages , (many millions of years) having enjoyed throughly all the worldly pleasures , but they also went away barefooted (empty handed) as they were seen having fallen victim to the blows of the studborn god of death. (68)

Those who destroyed (killed) and punished others badly , having subjugated the sun and the moon (making them subservient) and let off the great god Indra having defeated him, have been seen in a miserable plight after being killed by the god of death. (69)

Rasaval Chhand

All the incarnations of the Lord like Rama , who came in this world , all have finally fallen prey to the god of death in the end ; also the incarnations like Krishna who existed on Earth, have fallen finally and gone away from the world. (70)

In the future also all the gods who would be born on Earth would find their exit (due to death) finally all the great men like Budha , who were born have finally been destroyed in the end. (71)

All the god heads (kings) who came into existence, finally have left this world. All the demon gods who were born on the Earth, have finally been devoured by the god of death (or destroyed) (72)

The incarnations like Narsingh were also destroyed by death. Even the great persons, who came to the world for punishing evil doers were destroyed by the powerful god of death.(73)

Even the incarnation of Brahmin bavan was destroyed by death. Even the great machh (fish) exhibited in humen form, with a huge head , was caught by the noose of the god of death. (74)

ਜਿਤੇ ਹੋਇ ਬੀਤੇ । ਤਿਤੇ ਕਾਲ ਜੀਤੇ ।
 ਜਿਤੇ ਸਰਨਿ ਜੈ ਹੈ । ਤਿਤਿਓ ਰਾਖਿ ਲੈਹੈ । ੭੫
 jítai hoiai beetai. tat kaal jeetai .
 jítai sáran jai hai. titou raakh lai hai. (75)

ਭੁਜੰਗ ਪ੍ਰਯਾਤ ਛੰਦ

ਬਿਨਾ ਸਰਨਿ ਤਾਕੀ ਨ ਅਉਰੈ ਉਪਾਯੰ । ਕਹਾ ਦੇਵ ਦਈਤੰ ਕਹਾ ਰੰਕ ਰਾਯੰ ।
 ਕਹਾ ਪਾਤਸਾਹੰ ਕਹਾ ਉਮਰਾਯੰ । ਬਿਨਾ ਸਰਨਿ ਤਾਕੀ ਨ ਕੋਟੈ ਉਪਾਯੰ । ੭੬

Bhujang prayat Chhand

bina saran taki nahi aur upaieung .
 kaha dev deieetung kaha rank raieung .
 kaha patsahung kaha umraieung .
 bina saran taki na kotai upaieung . (76)

ਜਿਤੇ ਜੀਵ ਜੰਤੰ ਸੁ ਦੁਨੀਅੰ ਉਪਾਯੰ । ਸਭੈ ਅੰਤਿਕਾਲੰ ਬਲੀ ਕਾਲਿ ਘਾਯੰ ।
 ਬਿਨਾ ਸਰਨਿ ਤਾਕੀ ਨਹੀ ਔਰ ਓਟੰ । ਲਿਖੇ ਜੰਤ੍ਰ ਕੇਤੇ ਪੜੇ ਮੰਤ੍ਰ ਕੋਟੰ । ੭੭

jítai jeev juntung so duniayang upaieung .
 sabhai antkaalung bali kaal ghaieung .
 bina saran taki nahi oar ootung .
 likhai jantar kaitai parrai mantar kotang . (77)

ਨਰਾਜ ਛੰਦ

ਜਿਤੋਕਿ ਰਾਜ ਰੰਕਯੰ । ਹਨੇ ਸੁ ਕਾਲ ਬੰਕਯੰ ।
 ਜਿਤੋਕਿ ਲੋਕ ਪਾਲਯੰ । ਨਿਦਾਨ ਕਾਲ ਦਾਲਯੰ । ੭੮

Naraj Chhand

jitaiké raj runkeung . hanai so kaal bankeung .
 jítai ke lok paaleung . nidhan kaal daaleung . (78)

ਕ੍ਰਿਪਾਲ ਪਾਣਿ ਜੇ ਜਪੈ । ਅਨੰਤ ਥਾਟ ਤੇ ਥਪੈ ।
 ਜਿਤੋਕਿ ਕਾਲ ਧਿਆਇ ਹੈ । ਜੱਗਤਿ ਜੀਤਿ ਜਾਇ ਹੈ । ੭੯
 kirpal paan je japai. anant thaay te thapai .
 jítai ke kaal dhiaie hai . jagat jeet jaie hai . (79)

ਬਚਿਤ੍ਰ ਚਾਰ ਚਿਤ੍ਰਯੰ । ਪਰਮਯੰ ਪਵਿਤ੍ਰਯੰ ।
 ਅਲੋਕ ਰੂਪ ਰਾਜਯੰ । ਸੁਣੇ ਸੁ ਪਾਪ ਭਾਜਯੰ । ੮੦
 bachitar chaar chitreung . parmeung pavitareung .
 alok roop rajeung . sunnai so paap bhajeung . (80)

All the great men who are known to have been born, have been won over (defeated) by the god of death. But all those, who have taken refuge at the lotus feet of the Lord (the king of death god) will be saved from destruction. (75)

Bhujang Prayat Chhand

There is no escape from taking shelter at the lotus feet of the Lord (the great god of death) for protection. All the great gods and demons , (kings) rich men and men of poverty , whether kings or paupers with all their efforts , except the support of the Lord , have not escaped the outlaughts of the god of death. (76)

All the beings human and animal world , created by the the Lord in this world, have finally been killed by the powerful god of death. There is no other escape(from death) except by taking refuge at his lotus–feet, notwithstanding all written magic charms or spoken magic spells to avoid destruction. (77)

Naraj Chhand

All the kings and paupers , who were born (in the world) have finally been killed by the god of death , having an unprecedented move (mode of functioning) . Even the sauiours of Men (lok dal) who came into existence have finally been destroyed (crushed) by the god of death. (78)

All the welders of sword (in the hands) who worship the Lord, the king of god of death , make many efforts for their protection against the god of death , and all those who worship the god of death (the Lord) always proceed from the world having won the battle of life. (79)

All the sins take to their wings by hearing the name of the true Lord , who possesses a wonderful and beautiful form (appearance) which is highly pure (unpolluted) and is shining with radiance and brilliance. (80)

ਬਿਸਾਲ ਲਾਲ ਲੋਚਨੀ । ਬਿਅੰਤ ਪਾਪ ਮੋਚਨੀ ।
 ਚਮਕ ਚੰਦ੍ਰ ਚਾਰਯੀ । ਅਘੀ ਅਨੇਕ ਤਾਰਯੀ । ੮੧
 bisal laal lochanung . biant paap mochanung .
 chamak chander chareung . aghianek tareung . (81)

ਰਸਾਵਲ ਛੰਦ

ਜਿਤੇ ਲੋਕ ਪਾਲੀ । ਤਿਤੇ ਜੇਰ ਕਾਲੀ । ਜਿਤੇ ਸੁਰ ਚੰਦ੍ਰੀ । ਕਹਾ ਇੰਦ੍ਰ ਬਿੰਦੂ । ੮੨

Rasaval Chhand

jitai lok palung . titai jer kaalung .
 jitai sur chanderung , kaha indra bindu . (82)

ਭੁਜੰਗ ਪ੍ਰਯਾਤ ਛੰਦ

ਫਿਰੈ ਚੌਦਹੀ ਲੋਕਯੀ ਕਾਲ ਚੱਕ੍ਰੀ । ਸਭੈ ਨਾਥ ਨਾਥੇ ਭ੍ਰਮੰ ਭਉਹ ਬੱਕ੍ਰੀ ।
 ਕਹਾ ਰਾਮ ਕ੍ਰਿਸ਼ਨੰ ਕਹਾ ਚੰਡ ਸੂਰੀ । ਸਭੈ ਹਾਥ ਬਾਧੇ ਖਰੇ ਕਾਲ ਹਜੂਰੀ । ੮੩

Bhujang prayat Chhand

phirai chaudhung lokeung kaal chakrung .
 sabhai naath nathai bharmung bhauh bakrung .
 kaha Ram Krisanung kaha chand surung .
 sabhai haath badhai khare kaal hajurang . (83)

ਸਵੈਯਾ

ਕਾਲ ਹੀ ਪਾਇ ਭਯੋ ਭਗਵਾਨ ਸੁ ਜਾਗਤ ਯਾ ਜਗ ਜਾਕੀ ਕਲਾ ਹੈ ।
 ਕਾਲ ਹੀ ਪਾਇ ਭਯੋ ਬ੍ਰਹਮਾ ਸਿਵ ਕਾਲ ਹੀ ਪਾਇ ਭਯੋ ਜੁਗੀਆ ਹੈ ।
 ਕਾਲ ਹੀ ਪਾਇ ਸੁਰਾ ਸੁਰ ਗੰਧ੍ਰਬ ਜੱਛ ਭੁਜੰਗ ਦਿਸਾ ਬਦਿਸਾ ਹੈ ।
 ਅਉਰ ਸਕਾਲ ਸਭੈ ਖਸ ਕਾਲ ਕੇ ਏਕ ਹੀ ਕਾਲ ਅਕਾਲ ਸਦਾ ਹੈ । ੮੪

Swaiyya

kaal hi paie bhiou bhagwan so jagat ya jag jaki kala hai .
 kaal hi paie bhiou brahma Siv kaal hi paie bhiou jugia hai .
 kaal hi paie sura sur gandharabh jachh bhujang disa bidisa hai .
 aur so kaal sabhai bas kaal kai ek hi kaal akaal sada hai . (84)

ਭੁਜੰਗ ਪ੍ਰਯਾਤ ਛੰਦ

ਨਮੋ ਦੇਵ ਦੇਵੰ ਨਮੋ ਖੜਗ ਧਾਰੰ । ਸਦਾ ਏਕ ਰੂਪ ਸਦਾ ਨਿਰ ਬਿਕਾਰੰ ।
 ਨਮੋ ਰਾਜੰ ਸਾਤਕੰ ਤਾਮਸੇਅੰ । ਨਮੋ ਨਿਰਬਿਕਾਰੰ ਨਮੋ ਨਿਰਜੁਰੇਅੰ । ੮੫

Bhujng Prayat Chhand

namo dev devung namo kharag dharung .
 sada ek roop sada nirbikarung .
 namo rajung saakung taamsungang .
 namo nirbikarung namo nirjuriang . (85)

His red and broad eyes are capable of destroying all the sins, the radiance of His form, more beautiful than that of the luminous moon has saved many sinners from destruction. (81)

Rasaval Chhand

All the well-wishers (lok pal) of people (humanity) are all subject to the god of death. All the suns and moons or the hordes (groups) of Indras (gods) are all under the control of god of death. (82)

Bhujang Prayat Chhand

The writ of god of death runs throughout all the fourteen worlds (regions) of the Universe . He has controlled all the masters (protectors) of the Universe by unfair means. (by moving the Earth in the wrong direction). What to talk of Rama and Krishna , what to say about the sun or the moon , infact all the present (standing in front of) with folded (humility) before the God of death. (83)

In due course of time , the god of death had become the god Vishnu with whose skill this world is wide awake (is functioning or moving around) , then in due course of time brahma (god) appeared (before us) and in due course (the god) Shiva became Yogi (mendicant) . Then in due course of time ,the gods , the demons , the musicians of gods , devi-gods , snakes, all the directions or corners came into existence. All the present materials or facilities are subject to the control of god of death . (84)

Bhujang Prayat Chhand

O god of gods ! Our salutations to You ! O wielder of sword ! Hail to You ! You are always present in one form only and are free from all vices (ills) . O Lord ! possessing all the three qualities of Maya , viz. lust for riches things, greed and partial peace ! our Salutations to You .O devoid of all vices ! our Salutations to You ! O Lord , free from all afflictions (ills) ! Hail to You. (85)

ਰਸਾਵਲ ਛੰਦ

ਨਮੋ ਬਾਣ ਪਾਣੀ । ਨਮੋ ਨਿਰਭਯਾਣੀ । ਨਮੋ ਦੇਵ ਦੇਵੀ । ਭਵਾਣੀ ਭਵੇਅੰ । ੮੬

Rasaval Chhand

namo baan parrung. namo nirbhiyarung .
namo dev devang . bhavarung bhavaiang . (86)

ਭੁਜੰਗ ਪ੍ਰਯਾਤ ਛੰਦ

ਨਮੋ ਖਗ ਖੰਡੀ ਕ੍ਰਿਪਾਣ ਕਟਾਰੀ । ਸਦਾ ਏਕ ਰੁਪੰ ਸਦਾ ਨਿਰ ਬਿਕਾਰੀ ।
ਨਮੋ ਬਾਣ ਪਾਣੀ ਨਮੋ ਦੰਡ ਧਾਰਿਯੀ । ਜਿਨੈ ਚੋਦਹੁ ਲੋਕ ਜੋਤੀ ਬਿਥਾਰਿਯੀ । ੮੭

Bhujang Prayat Chhand

namo khag khandung kirpan katarung .
sada ek rupang sada nirbikarung .
namo baan parrung namo dand dharioung .
jinai chaudhung lok jotung bithareang . (87)

ਸ਼ਧਅਯਯਅ

ਨਮਸਕਾਰਯੰ ਮੋਰ ਤੀਰੀ ਤੁਫੰਗੀ । ਨਮੋ ਖਗ ਅਦੱਗੀ ਅਭੈਅੰ ਅਭੰਗੀ ।
ਗਦਾਯੰ ਗ੍ਰਿਸਟੀ ਨਮੋ ਸੈਹਥੀਅੰ । ਜਿਨੈ ਤੁਲੀਯੰ ਬੀਰ ਬੀਯੋ ਨ ਬੀਅੰ । ੮੮

Namaskareung more teerung tuphangung .
namo khag adgung abhangang abhungung .
gadaieung gristang namo saihathiang .
jinai tulieng beer biou na biang . (88)

ਰਸਾਵਲ ਛੰਦ

ਨਮੋ ਚੱਕ੍ਰ ਪਾਣੀ । ਅਭੂਤੰ ਭਯਾਣੀ । ਨਮੋ ਉਗ੍ਰਦਾਤੰ ਮਹਾ ਗ੍ਰਿਸਟ ਗਾਤੰ । ੮੯

Rasaval Chhand

namo chaker parrung . abhootang bhiaung.
namo ugardarrung maha grisat garrung . (89)

ਨਮੋ ਤੀਰ ਤੋਪੰ । ਜਿਨੈ ਸਤ੍ਰ ਘੋਪੰ । ਨਮੋ ਧੋਪ ਪੱਟੰ । ਜਿਲੇ ਦੁਸਟ ਦੱਟੰ । ੯੦

namo teer topung . jinai satar ghopung.
namo dhop patang . jinai dusat datung . (90)

ਜਿਤੇ ਸਸਤ੍ਰ ਨਾਮੰ । ਨਮਸਕਾਰ ਤਾਮੰ ।

ਜਿਤੇ ਅਸਤ੍ਰ ਭੈਯੰ । ਨਮਸਕਾਰ ਤੇਯੰ । ੯੧

jitai satar namung . namaskar tamaung .
jitai astar bhaieung . namaskar teieung . (91)

Rasaval Chhand

O Lord ! having arrows in hand ! Salutations to you. O fearless Lord! Hail to You! O god of gods! Salutations to You.O Lord , whose presence in the world is acknowledged by all ! Our Salutations to You. (86)

Bhujang prayat Chhand

O Lord ! personification of the sword , Double Edged Sword , Kirpan (sword) and Dagger ! our Salutations to You. O Lord, free from vices and having one form only! our Salutations to You . O staff –holder ! our Salutations to You. (O standard-bearer) Hail to You , O Lord ! who is pervading all the fourteen worlds (regions) of the Universe with a brilliant form . (87)

O Lord! personification of arrows and guns! our Salutations to You. O flawless fearless Lord, having the form of an unbreakable sword! our Salutations to You! O Lord personification of mace and Bayonet (shield)! our Salutations to the lord who has no equal in power and prowess! (88)

Rasaval Chhand

O wielder of the revolving wheel ! Hail to You .O Lord free from the five elements ! Our Salutations to You . O Lord , having strong penetrating and big molar teeth ! Our Salutations to You . (89)

Our Salutations to the Lord , who has destroyed the enemies, with His arrows and guns . Hail to The Lord , who has terrified the enemies with His (straight) sword and curved sword . (90)

Our Salutations to the weapons , which have a name (sign or a symble) ! Our Salutations to all the inner (protective) coatings. (91)

ਸਵੈਯਾ

ਮੇਰੁ ਕਰੋ ਤ੍ਰਿਣ ਤੇ ਮਹਿ ਜਾਹਿ , ਗਰੀਬ ਨਿਵਾਜ ਨ ਦੂਸਰ ਤੋ ਸੋ ।
ਭੁਲ ਛਿਮੋ ਹਮਰੀ ਪ੍ਰਭ ਆਪਨ , ਭੁਲਨ ਹਾਰ ਕਹੂੰ , ਕੋਊ ਮੇ ਸੋ ।
ਸੇਵ ਕਰੀ ਤੁਮਰੀ ਤਿਨ ਕੇ ਸਭ ਹੀ , ਗ੍ਰਿਹ ਦੇਖੀਅਤ ਦ੍ਰਬ ਭਰੋ ਸੋ ।
ਯਾ ਕਲ ਮੇ ਸਭ ਕਾਲ ਕ੍ਰਿਪਾਨ ਕੇ ਭਾਰੀ ਭੁਜਾਨ ਕੋ ਭਾਰੀ ਭਰੋਸੇ । ੯੨

Swaiyya

meir karo trin te mahai jahai garib nivaj na doosar to so .
bhul chhimo hamri prabh apan
bhoolan har kahun kouoo mo so .
save kari tumri tin kai sabh hi grih dekhiat drab bharo so .
ya kal mein sabh kaal kirpan
kai bhari bhujan ko bhari bharoso . (92)

ਸੁੰਭ ਨਿਸੁੰਭ ਸੇ ਕੋਟ ਨਿਸਾਚਰ ਜਾਹਿ ਛਿਨੇਕ ਬਿਖੈ ਹਨਿ ਡਾਰੇ ।
ਧੂਮਰ ਲੋਚਨ ਚੰਡ ਅਉ ਮੁੰਡ ਸੇ , ਮਹਿਖ ਸੇ ਪਲ ਬੀਚ ਨਿਵਾਰੇ ।
ਚਮਰ ਸੇ ਰਣਿ ਚਿੱਛਰ ਸੇ ਰਕਤਿੱਛਣ ਸੇ ਝਟ ਦੈ ਝੜਕਾਰੇ ।
ਐਸੇ ਸੁ ਸਾਹਿਬੁ ਪਾਇ ਕਹਾ , ਪਰਵਾਹ ਰਹੀ ਇਹ ਦਾਸ ਤਿਹਾਰੇ । ੯੩

sumbh naisumbh se kot nisachar
jahai chhinek bikhai han darai .
dhumar lochan chand ou mund se
mahikh se pal beechnivarai .
chamar se rann chichhar se raktichhan
se jhat dai jhajh karai .
asai so sahib paie kaha parvah rahi eh daas tiharai . (93)

ਮੁੰਡਹੁ ਸੇ ਮਧੁ ਕੀਟਵ ਸੇ , ਮੁਰ ਸੇ ਅਘ ਸੇ ਜਿਨਿ ਕੋਟਿ ਦਲੇ ਹੈ ।
ਓਟਿ ਕਰੀ ਕਬਹੂੰ ਨ ਜਿਨੈ ਰਣ , ਚੋਟ ਪਰੀ ਪਗ ਦੈ ਨ ਟਲੇ ਹੈ ।
ਸਿੰਧੁ ਬਿਖੇ ਜੇ ਨ ਬੂਡੇ ਨਿਸਾਚਰ , ਪਾਵਕਬਾਣ ਬਹੇ ਨ ਜਲੇ ਹੈ ।
ਤੇ ਅਸਿ ਤੋਰ ਬਿਲੋਕਿ ਅਲੋਕ ਸੁ ਲਾਜ ਕੋ ਛਾਡਿ ਕੈ ਭਾਜਿ ਚਲੇ ਹੈ । ੯੪

mundoh se madh keetabh se mur agh se jini kot dalai hai .
oat kari kabhun na jinai rann
chot pari pag devai na talai hai.
sindh bikhai je na boodai nischar
pavak bann bahai na jalai hai .
te as tor bilok alok so
laaj ko chhad kai bhaaj chalai hai . (94)

Swalyya

O Lord ! You are so benevolent that there is none else equal to You (on par with You) who has made a poor and helpless person like me into a powerful person (like the Sumer Mountain) May You forgive (pardon) my mistake, as there is none else so forgetful (like me) as myself whosever has served You, have got his coffers full up with wealth. (As such) I have entertained full faith in the sword and strong arms (prowers) of the Lord, the god of the gods of death. (92)

O Lord ! Why should I have any regard (care) for anyone else (excepy you) having attained such a (powerful) master, who has destroyed in no time millions of demons like Shumbh and Nisumbh, (or) who was killed in a moment demons like Drumlochan, Dand, Mund, Mehkhasur and has emnihilated in the battle-fird such horrible, looking (red eyed) demons as chamar, chichhar. (93)

The Lord ! who has killed millions of demons like Mund, Madh Ketabh Mur and agh and has never taken the support of anyone else (except You) to save himself from the onslaughts of the enemy in the battle field and has never retreated a step even in the battle field, on being hurt with a weapon. O Lord ! All the demons including those who could not be (sunk) drowned in the oceans, and could not hurt with the arrows of fire (shelling fire), have run away from (field) the battle field unabashed by (shamelessly) on seeing Your Wonderful sword (prowess). (94)

ਰਾਵਣ ਸੇ ਮਹਿਰਾਵਣ ਸੇ , ਘਟਕਾਨਹੁ ਸੇ ਪਲ ਬੀਚ ਪਛਾਰੇ ।
 ਬਾਰਦ ਨਾਦ ਅਕੰਪਨ ਸੇ ਜਗ ਜੰਗ ਜੁਰੇ ਜਿਨ ਸਿਉ ਜਮ ਹਾਰੇ ।
 ਕੁੰਭ ਅਕੰਭ ਸੇ ਜੀਤ ਸਭੈ ਜਗਿ , ਸਾਤ ਹੂੰ ਸਿੰਧ ਹਥਿਆਰ ਪਖਾਰੇ ।
 ਜੇ ਜੇ ਹੁਤੇ ਅਕਟੇ ਬਿਕਟੇ , ਸੁ ਕਟੇ ਕਰਿ ਕਾਲ ਕ੍ਰਿਪਾਨ ਕੇ ਮਾਰੇ । ੯੫
 ravan se meh ravan se ghatkanoh se pal beech pachharai .
 barad naad akampan se jug jang jurai jin sio jam harai .
 kumbh akumbh se jeet sabhai jug saat hun sindh hathiar pakharai .
 je je hutai aktai so katai kar kaal kirpan ke marai . (95)

ਜੇ ਕਹੂੰ ਕਾਲ ਤੇ ਭਾਜ ਕੇ ਬਾਚੀਅਤ, ਤੋ ਕਿਹ ਕੁੰਟ ਕਹੋ ਭਜਿ ਜਈਯੈ ।
 ਆਗੇ ਹੂੰ ਕਾਲ ਧਰੇ ਅਸਿ ਗਾਜਤ, ਛਾਜਤ ਹੈ ਜਿੱਹ ਤੇ ਨਸਿ ਅਈਯੈ ।
 ਐਸੇ ਨ ਕੈ ਗਯੋ ਕੋਈ ਸੁ ਦਾਵ ਰੇ , ਜਾਹਿ ਉਪਾਵ ਸੇ ਘਾਵਾ ਬਚਈਯੈ ।
 ਜਾਤੇ ਨ ਛੁਟੀਯੈ ਮੁੜ ਕਹੂੰ , ਹਸਿ ਤਾਕਿ ਨ ਕਿਉ ਸਰਣਾਗਤਿ ਜਈਯੈ । ੯੬
 jo kahun kaal te bhaj ke bachiat
 te keh kunt kaho bhaj jaieaiou .
 agai hun kaal dharai as gajat
 chhajai hai jeh te nas aieeaiou .
 aisai na keh gayou koiee so dev re
 jahai upav so ghava bachiaie .
 jatai na chhutiai murr kahun
 haas taki na kiun sarnagat jaieeyai . (96)

ਕ੍ਰਿਸਨ ਅਉ ਬਿਸਨੁ ਜਪੇ ਤੁਹਿ ਕੋਟਿਕ , ਰਾਮ ਰਹੀਮ ਭਲੀ ਬਿਧਿ ਧਿਆਯੋ ।
 ਬ੍ਰਹਮ ਜਪਿਓ ਅਰੁ ਸੰਭੁ ਬਪਿਓ , ਤਹਿ ਤੇ ਤੁਹਿ ਕੋ ਕਿਨ ਹੂੰ ਨ ਬਚਾਯੋ ।
 ਕੋਟਿ ਕਰੀ ਤਪਸਾ ਦਿਨ ਕੋਟਿਕ , ਕਾਹੂ ਨ ਕੋਡੀ ਕੋ ਕਾਮ ਕਦਾਯੋ ।
 ਕਾਮ ਕਾ ਮੰਤ੍ਰ ਕਸੀਰੇ ਕੇ ਕਾਮ ਨ ਕਾਲ ਕੋ ਘਾਉ ਕਿਨਹੂੰ ਨ ਬਚਾਯੋ । ੯੭
 Krisan aou bisan japai tohai kotik
 ram rahim bhali bidh dhiaieou .
 braham japiou ar sumbh thapiou
 teh te tohe ko kin hun na bachaiou .
 kot kari tapsa din kotik
 kahun na kaudi ko kaam kadhaiou .
 kaam ka mantar kasirai ka kaam na kaal ko
 ghaou kinhun na bachaieou . (97)

(The Lord) who has killed in no time (in a moment) powerful (demons) like Ravana, Meh Ravan and Kumbhkaran, warriors like Meghnath and Akampan who have defeated the Yama even in the battle field of the world or warriors like kumbh and akumbh who have shown their prowess, (power of their weapons) having won the whole world and holding sway over (the seven oceans) the whole Universe (world) ; similarly many more demons equally proud and restless (tough) were killed by the (sword) onslaughts of the god of death. (95)

If we were to escape the striking power of the god of death , then which (direction) way could we flee ? In fact, we had to retreat (fall back) from the battle of life as whichever direction we were trying to escape , the sword of the god of death was (dangling) hanging prominently all around . There was no way out to escape from the onslaughts of the god of death(or no one could show us the way to escape the strike). O foolish Man ! if it is not possible to escape the onslaughts of the god of death , then why should we not accept His (support) refuge with pleasure ? (why not face god of death with a cheerful heart). (96)

O human being! No one could save you from the onslaughts of death even though You have worshipped thousands (millions) of gods like Krishna and Vishnu (gods) and have prayed to Rama and Allah (hindu and Muslim gods); You have served (the god) Brahma and Shiva even, But to no purpose. You have performed penance for millions of days praying to millions of gods but none of them could help you even a bit. Even the spells of magic, full of hopes, were of no avail, as none of them could ever save you from the strikes (onslaughts) of the god of death. (97)

(O human being !) Why are you worshipping those(gods)

ਕਾਹੇ ਕੇ ਕੂਰ ਕਰੇ ਤਪਸਾ ਇਨ ਕੀ , ਕੋਉ ਕੌਡੀ ਕੇ ਕਾਮ ਨ ਐ ਹੈ ।
 ਤੋਹਿ ਬਚਾਇ ਸਕੈ ਕਹੁ ਕੈਸੇ ਕੈ , ਆਪਨ ਘਾਵ ਬਚਾਇ ਨ ਐ ਹੈ ।
 ਕੋਪ ਕਰਾਲ ਕੀ ਪਾਵਕ ਕੁੰਡ ਮੈ ਆਪਿ ਟੰਗਿਓ ਤਿਮ ਤੋਹਿ ਟੰਗੀ ਹੈ ।
 ਚੇਤ ਰੇ ਚੇਤ ਅਜੇ ਜੀਅ ਮੈ ਜੜ੍ਹ , ਕਾਲ ਕਿਪਾ ਬਿਨੁ ਕਾਮ ਨ ਐ ਹੈ । ੯੮

kahai ko koor karai tapsa in ki
 kouoo kaudi ke kaam na aihai .
 tohai bachaie sakai kahu kaisei kai
 apan ghav bachaie na aihai .
 kop karal ki pavak kund mein aap
 tangiou tim tohai tangai hai .
 chet re chet ajai jia mein jarr
 kaal kirpa bin kaam na aihai . (98)

ਤਾਹਿ ਪਛਾਨਤ ਹੈ ਨ ਮਹਾ ਪਸੁ , ਜਾ ਕੋ ਪ੍ਰਤਾਪੁ ਤਿਹੁ ਪੁਰ ਮਾਹੀ ।
 ਪੂਜਤ ਹੈ ਪਰਮੇਸਰ ਕੈ , ਜਿਹ ਕੈ ਪਰਸੈ ਪਰਲੋਕ ਪਰਾਹੀ ।
 ਪਾਪ ਕਰੇ ਪਰਮਾਰਥ ਕੈ , ਜਿਹ ਪਾਪਨ ਤੇ ਅਤਿ ਪਾਪ ਲਜਾਈ ।
 ਪਾਇ ਪਰੇ ਪਰਮੇਸਰ ਕੇ , ਜੜ੍ਹ ਪਾਹਨ ਮੈ ਪਰਮੇਸਰ ਨਾਹੀ । ੯੯
 tahai pachhanat hai na maha pas jako partap tehun pur mahi
 poojat hai parmesar kai jeh kai parsai parlok parahi .
 paap karo parmarth kai jeh papan te at paap lajaiee .
 paie karo paemesar ke jarr pahan mein parmesar nahi . (99)

ਮੋਨ ਭਜੇ ਨਹੀ ਮਾਨ ਤਜੇ ਨਹੀ ਭੇਖ ਸਜੇ ਨਹੀ ਮੂੰਡ ਮੁੰਡਾਏ ।
 ਕੰਠਿ ਨ ਕੰਠੀ ਕਠੋਰ ਧਰੈ ਨਹੀ ਸੀਸ ਜਟਾਨ ਕੇ ਜੂਟ ਸਹਾਏ ।
 ਸਾਚੁ ਕਹੋ ਸੁਨਿ ਲੈ ਚਿਤੁਦੈ ਬਿਨੁ ਦੀਨ ਦਿਆਲ ਕੀ ਸਾਮ ਸਿਧਾਏ ।
 ਪ੍ਰੀਤ ਕਰੇ ਪ੍ਰਭੂ ਪਾਯਤ ਹੈ , ਕਿਰਪਾਲ ਨ ਭੀਜਤ ਲਾਡ ਕਟਾਏ । ੧੦੦

moan bhajai nahi maan tajai nahi
 bhekh sajai nahi mund mundaie .
 kanth na kanthi kathor dharai nahi
 sees jatan ke joot sahaie .
 saach karo sunn lai chit dai bin
 deen dayal ki saam sidhaie .
 preet karai prabhpayat hai
 kirpal na bhijat land kataie . (100)

which is totally futile (false) as none of them will come to your rescue even for a moment? How could anyone protect you when he could not save himself from the onslaughts of the god of death? All of them are engaged in the fear of (death), the god of death, so they will also get you in the same plight (of being surrounded) by the fire place of death. O fool! Try to (understand clearly) and come to your senses realising that apart from the benevolence of the god of death nothing else will be of any avail and come to your rescue. (98)

O greatest (fool) beast ! You do not realise the importance of the Lord, whose glamour pervades all the three regions of the Universe (the Earth , the heavens and the Netherlands) You are worshipping (those gods) whose very touch (company) will take you further away from the abode of the Lord. Even the greatest sins feel belittled before those humble sins which You are committing considering them as leading you towards, heaven. O foolish person! you should bow in obeisance to the Lord instead of worshipping the stones as the Lord does not abide in these stones. (god of stones). (99)

O Man! We cannot attain the Lord by worshipping Him in silence (observing) by ridding ourselves of egoism, by wearing the robes of (dress) a particular sect (by disguise and posing like a holy person) or by having a shaven head. We cannot merge with the Lord by wearing the Mosary (pearl necklace) around the neck , practising penance of a high order or keeping a tuft of artificial (matted) hair. I am telling the truth so you should listen carefully (with full concentration of mind) that without taking refuge at the lotus feet of the Lord, no other effort would enable us to attain Salvation. It is through love and devotion that we could merge with the Lord (attain the Lord). The Lord is not pleased with us by incision(of the male organ like Muslims) . (100)

ਕਾਗਦ ਦੀਪ ਸਭੈ ਕਰਿਕੈ , ਅਰਸਾਤ ਸਮੁੰਦਨ ਕੀ ਮਸੁ ਕੈ ਹੋ ।
 ਕਾਟਿ ਬਨਾਸਪਤਿ ਸਿਗਰੀ ਲਿਖਵੇ ਹੂੰ ਕੇ ਲੇਖਨ ਕਾਜਿ ਬਨੈ ਹੋ ।
 ਸਾਰਸੁਤੀ ਬਕਤਾ ਕਰਿਕੈ ਜੁਗ ਕੋਟਿ ਗਨੇਸ ਕੇ ਹਾਥਿ ਲਿਖੈ ਹੋ ।
 ਕਾਲ ਕ੍ਰਿਪਾਨ ਬਿਨਾ ਬਿਨਤੀ ਨ ਤਉ ਤੁਮ ਕੋ ਪ੍ਰਭ ਨੈਕੁ ਰਿਝੈ ਹੋ । ੧੦੧
 kagad deep sabhai kar kai ar sat samundar ki mass kai ho .
 kaat banaspati sigri likhai hunkai lekhan kaaj banai ho.
 sarsuti bakta kar kai jug kot ganes ke haath likhai ho.
 kaal kirpan bina binti na touoo
 tum ko prabh naik rijhai ho . (101)

ਇਤਿ ਸ੍ਰੀ ਬਚਿਤ੍ਰ ਨਾਟਕ ਗ੍ਰੰਥੇ ਸ੍ਰੀ ਕਾਲ ਜੀ ਕੀ ਉਸਤਤਿ ।
 ਪ੍ਰਿਥਮ ਧਿਆਇ ਸੰਪੂਰਨ ਸੁਭਮੰਸਤੁ । ਅਫਜੂ । ੧੦੨
 it sri Bachittar Natak granth sri kaal ji ki ustat.
 pritham dhiaie sampooranung sumbh mastung afjun . (102)

ਕਵਿ-ਵੰਸ ਵਰਣਨ

ਚੌਪਈ

ਤੁਮਰੀ ਮਹਿਮਾ ਅਪਰ ਅਪਾਰਾ । ਜਾ ਕੋ ਲਹਿਓ ਨ ਕਿਨ ਹੂੰ ਪਾਰਾ ।
 ਦੇਵ ਦੇਵ ਰਾਜਨ ਕੇ ਰਾਜਾ ਦੀਨ ਦਿਆਲ ਗਰੀਬ ਨਿਵਾਜਾ । ੧

Kav Bans Varnan

Choupaiee

tumri mahima apar apara. ja ko lahio na kin hun paara.
 dev dev rajan ke raja deen dayal garib nivaja. (1)

ਦੋਹਰਾ

ਮੂਕ ਉਚਰੈ ਸਾਸਤ੍ਰ ਖਟਿ ਪਿੰਗ ਗਿਰਨ ਚੜ੍ਹਿ ਜਾਇ ।
 ਅੰਧ ਲਖੈ ਬਧਰੋ ਸੁਨੈ, ਜੋ ਕਾਲ ਕ੍ਰਿਪਾ ਕਰਾਇ । ੨

Dohra

mook uchrai satar khat ping giran charr jaie.
 andh lakhai badhro sunai jo kaal kirpa karaie. (2)

ਚੌਪਈ

ਕਹਾ ਬੁੱਧਿ ਪ੍ਰਭ ਤੁੱਛ ਹਮਾਰੀ । ਬਰਨਿ ਸਕੈ ਮਹਿਮਾ ਜੁ ਤਿਹਾਰੀ ।
 ਹਮ ਨ ਸਕਤ ਕਰਿ ਸਿਫਤ ਤੁਮਾਰੀ । ਆਪ ਲੇਹ ਤੁਮ ਕਥਾ ਸੁਧਾਰੀ । ੩

Choupaiee

kaha budh prabh tuchh hamari.
 baran sakai mahima jo tihari.
 ham na sakat kar siphat tumari.
 aap lehho tum katha sudharai. (3)

O Lord ! No other prayer except through the Lord's benevolence could win Your acceptance or pleasure even though we may attempt to worship You by making paper out of all the island , by making ink out of all the seven seas (oceans) , by making a pen(writing material) out of the whole worldly vegetation by cutting it and then the goddess of education, Saraswati may utter herself all the spoken words (to be written) and then the praises of the (god) Lord Ganesh be written in hand (all this huge effort would be of no avail) .

101)

"Here the first chapter on "Akal Ustat" as part of the main Granth on Bachitter Natak is completed. It is all worthy of Your praise."

(102)

Kavi-Bans Description of

Choupaiee

O Lord ! Your praise and grandeur is beyond limits, which no one could ever comprehend or describe. You are the king of gods and king of kings (greatest king). You are the benefactor of all poor and helpless persons and are praising the poverty-stricken people.

(1)

Couplet (Dohra)

If the god of death is kind (to us), then even the dumb person could recite the Shastras and the lame person could climb the mountains, while the blind man could see all around (with his eyes) and the person hard of hearing could hear if the Kal (god) is benevolent.

(2)

Choupaiee

O Lord! How could a person of low intelligence like me, have such a strength as to describe Your greatness and glamour? Infact, I am not in a position to sing Your praises. May you correct this narration of mine (written by me)!

(3)

ਕਹਾ ਲਗੈ ਇਹੁ ਕੀਟ ਬਖਾਨੈ । ਮਹਿਮਾ ਤੋਰਿ ਤੁਹੀ ਪ੍ਰਭ ਜਾਨੈ ।
 ਪਿਤਾ ਜਨਮ ਜਿਮ ਪੂਤ ਨ ਪਾਵੈ । ਕਹਾ ਤਵਨ ਕਾ ਭੇਦ ਬਤਾਵੈ । ੪
 kaha lagai eh keet bakhanaai.
 mehma tore tuhi prabh janai.
 pita janam jin poot na pavai.
 kaha tavan ka bhed satavai. (4)

ਤੁਮਰੀ ਪ੍ਰਭਾ ਤੁਮੈ ਬਨਿ ਆਈ । ਅਉਰਨ ਤੇ ਨਹੀ ਜਾਤ ਬਤਾਈ ।
 ਤੁਮਰੀ ਕ੍ਰਿਆ ਤੁਮ ਹੀ ਪ੍ਰਭ ਜਾਨੈ । ਉਚ ਨੀਚ ਕਸ ਸਕਤ ਬਖਾਨੈ । ੫
 tumri prabha tumai ban aiee.
 auran te nahi jaat bataiee.
 tumri kiria tum hi prabh janai.
 ucg neech kas sakat bakhano. (5)

ਸੇਸ ਨਾਗ ਸਿਰ ਸਹਸ ਬਨਾਈ । ਦ੍ਰੈ ਸਹੰਸ ਰਸਨਾਹ ਸੁਹਾਈ ।
 ਰਟਤ ਅਬ ਲਗੇ ਨਾਮ ਅਧਾਰਾ । ਤੁਮਰੇ ਤਉ ਨ ਪਾਵਤ ਪਾਰਾ । ੬
 sais naag sir sehas banaiee.
 davai sahans rasnah suhaiee.
 ratat ab lagai naam adhara.
 tumrai touoo na pavat para. (6)

ਤੁਮਰੀ ਕ੍ਰਿਆ ਕਹਾ ਕੋਊ ਕਹੈ । ਸਮਝਤ ਬਾਤ ਉਰਝਿ ਮਤਿ ਰਹੈ ।
 ਸੂਛਮ ਰੂਪ ਨ ਬਰਨਾ ਜਾਈ । ਬਿਰਧ ਸਰੂਪਿ ਕਹੈ ਬਨਾਈ । ੭
 tumri kiria kaha kouoo kahai.
 samjhat baat urjh mat rahai.
 soochham roop na barna jaiee.
 birdh sarupe kaho banaiee. (7)

ਤੁਮਰੀ ਪ੍ਰੇਮ ਭਗਤਿ ਜਬ ਗਹਿਹੋ । ਛੋਰਿ ਕਥਾ ਸਭ ਹੀ ਤਬ ਕਹਿ ਹੋ ।
 ਅਬ ਮੈ ਕਹੋ ਸੁ ਅਪਨੀ ਕਥਾ । ਸੋਦੀ ਬੰਸ ਉਪਜਿਯਾ ਜਥਾ । ੮
 tumri prem bhagati jab geh ho.
 chhor katha sabh hi tab keh ho.
 ab mein kaho so apni katha.
 sodhi banas upjia jatha. (8)

ਦੋਹਰਾ

ਪ੍ਰਥਮ ਕਥਾ ਸੰਛੇਪ ਤੇ ਕਹੋ ਸੁ ਹਿਤ ਚਿਤੁ ਲਾਇ ।
 ਬਹੁਰਿ ਬਡੇ ਬਿਸਥਾਰ ਕੈ ਕਹਿ ਹੋ ਸਭੈ ਸੁਨਾਇ । ੯

Dohra

pratham katha danchhep te kaho so hit chit laiai .
 batur bade bisthar kai kaho ho sabhai sunaie. (9)

O Lord ! How far could this small insect (like me) describe Your grandeur and praise your greatness ? O Lord ! You alone could know Your greatness and praise worthy grandeur, just as the son could never know (realise or appreciate) the secret (details) of his father's birth, similarly I am not in a position to describe Your secrets. (4)

O Lord ! You alone could describe Your radiance (and august presence) as none else could ever explain it. O Lord! You alone know Your greatness and vastness (details of your existence) or functioning. How could I describe (little less or more) the least or extreme limits of Your Grandeur (greatness)? (5)

O Lord! You have created a thousand gangs of Sheshnaag, whose two thousands tongues are praise worthy, which have been reciting Your names (innumerable) without any count, but he could not reach the limits of Your Names. (Your names are beyond his reach or conception). (6)

(O Lord !) How could anyone describe the secret of Your functioning? our intelligence gets confused (confounded) in trying to understand Your ways (of functioning). We cannot describe Your inperieptible (abstract) form. Not with standing all this (due to my obdurate mind) I am trying to narrate Your Gigantic (colossal) form. (7)

(O Lord !) When I am in a position to attain the know of Your worship (devotional worship), I would then narrate Your onecdote from the beginning. For the present I am going to describe my own narration as to the origin of the sodhi dynasty in the world. (8)

Couplet (Dohra)

First of all I would describe this narration with love and sincerity in brief, then I would give details and narrate it to all. (9)

ਚੌਪਈ

ਪ੍ਰਿਥਮ ਕਾਲ ਜਬ ਕਰਾ ਪਸਾਰਾ । ਓਅੰਕਾਰ ਤੇ ਸ੍ਰਿਸਟਿ ਉਪਾਰਾ ।
ਕਾਲਸੈਣ ਪ੍ਰਥਮੈ ਭਇਓ ਭੂਪਾ । ਅਧਿਕ ਅਤੁਲ ਬਲਿ ਰੂਪ ਅਨੂਪਾ । ੧੦

Chopalee

pritham kaal jab kara pasara.
oankar te srisat upara.
Kaalsain prathmai bhio bhupa.
adhik atul bal roop anupa. (10)

ਕਾਲਕੇਤੁ ਦੂਸਰ ਭੂਅ ਭਇਓ । ਕੂਬਰਸ ਤੀਸਰ ਜਗਿ ਠਯੈ ।
ਕਾਲਧੁਜ ਚਤੁਰਥ ਨ੍ਰਿਪ ਸੋਹੈ । ਜਿਹ ਤੇ ਭਯੋ ਜਗਤ ਸਭ ਕੋ ਹੈ । ੧੧
Kaalket dusar bhuai bhiau.
Koorbarsa teesar jug thaou.
Kaal dhuj chaturath narip sohai.
jeh te bhiau jagat sabh ko hai. (11)

ਸਹਸ੍ਰ ਰਾਛ ਜਾ ਕੋ ਸੁਭ ਸੋਹੈ । ਸਹਸ ਪਾਦ ਜਾ ਕੋ ਤਨਿ ਮੋਹੈ ।
ਸੇਖ ਨਾਗ ਪਰ ਸੋਇਬੋ ਕਰੈ । ਜਗ ਤਿਹ ਸੇਖ ਸਾਇ ਉੱਚਰੈ । ੧੨
sahasrash jako subh sohai.
sehas pad ja kai tan mohai.
saikh naag par soiaibai karai.
jug teh saikh sai uchrai. (12)

ਏਕ ਸ੍ਰਵਣ ਤੇ ਮੈਲ ਨਿਕਾਰਾ । ਤਾ ਤੇ ਮਧੁ ਕੀਟਭ ਤਨ ਧਾਰਾ ।
ਦੁਤੀਆ ਕਾਨ ਤੇ ਮੈਲੁ ਨਿਕਾਰਾ । ਤਾ ਤੇ ਭਈ ਸ੍ਰਿਸਟਿ ਇਹ ਸਾਰੀ । ੧੩
ek sarvan te mael nikara.
ta te madh keetabh tan dhara.
dutia kaan te mael nikara.
ta te bhaie srisat eh sari. (13)

ਤਿਨ ਕੋ ਕਾਲ ਬਹੁਰਿ ਬਧ ਕਰਾ । ਤਿਨ ਕੋ ਮੇਦ ਸਮੁੰਦ ਮੋ ਪਰਾ ।
ਚਿਕਨ ਤਾਸ ਜਲ ਪਰ ਤਿਰ ਰਹੀ । ਮੇਧਾ ਨਾਮ ਤਬਤਿ ਤੇ ਕਹੀ । ੧੪
tin ko kaal batur badh kara.
tin ko Meid samund mein para.
chikan taas jal par tir rehi.
medha naam tadeh te kahi. (14)

Choupaicee

When Time came (age) into existence in the first instance then the whole Universe was created from the formless Lord. At first a king named Kaal sain was created (born), who was very powerful with unlimited glamour (radiant personality) and was very charming. (glamorous). (10)

Then the second king Kaal Ket came into being and then the third king Karoor Baras was born in the world. Kaal Dhuj was the fourth king, who was famous all around and the whole creation (of the Universe) came into existence. (11)

The person who had a thousand praiseworthy eyes on his body, and his body had a thousand feet, who would sleep on the bed of Sheshnag and he is called by the world Saikh Saie (Seshasajee). (12)

He removed the wax (filth) from the ear , which gave birth to the bodies of Madh and Ketab, and from the other ear when he removed the wax, then the whole Universe came into existence. (13)

Then the god of death (Time) killed Madh and Ketab. Their marrow fell into the ocean (sea) and its grease was floating in the water, and this Earth was known by the name Medha since then. (14)

ਸਾਧ ਕਰਮ ਜੇ ਪੁਰਖ ਕਮਾਵੈ । ਨਾਮ ਦੇਵਤਾ ਜਗਤ ਕਹਾਵੈ ।
 ਕੁਕ੍ਰਿਤ ਕਰਮ ਜੇ ਜਗ ਮੈ ਕਰਹੀ । ਨਾਮ ਅਸੁਰ ਤਿਨਕੋ ਸਭ ਧਰ ਹੀ । ੧੫
 sadh karam je purakh kamavai.
 naam devta jagat kahavai.
 kokirat karam je jug mein karhi.
 naam asur tin kai sabh dhar hi. (15)

ਬਹੁ ਬਿਸਥਾਰ ਕਹ ਲਗੈ ਬਖਾਨੀਅਤ । ਗ੍ਰੰਥ ਬਦਨ ਤੇ ਅਤਿ ਡਰੁ ਮਾਨੀਅਤ ।
 ਤਿਨ ਤੇ ਹੋਤ ਬਹੁਤ ਨਿਪ ਆਏ । ਦੱਛ ਪ੍ਰਜਾਪਤਿ ਤਿਨ ਉਪਜਾਇ । ੧੬
 boh bisthar keh lagai bakhaniat.
 granth babhan te at dar maniat.
 tin te hoat behut nrip aieai.
 dachh paejapat tin upaie. (16)

ਦਸ ਸਹੀਸ੍ਰ ਤਿਹਿ ਗ੍ਰਿਹ ਭਈ ਕੀਨਿਆ । ਜਿਹ ਸਮਾਨ ਕਹ ਲਗੈ ਨ ਐਨਿਆ ।
 ਕਾਲ ਕ੍ਰਿਆ ਐਸੀ ਤਹ ਭਈ । ਤੇ ਸਭ ਬਿਆਹ ਨਰੇਸਨ ਦਈ । ੧੭
 das sahanas teh greh bhaiee kania.
 jeh saman keh lagai na ania.
 kaal kiria aisi teh bhaiee.
 te sabh biah naresan daiee. (17)

ਦੋਹਰਾ

ਬਨਤਾ ਕਦ੍ਰੁ ਦਿਤਿ ਅਦਿਤਿ ਏ ਹਿਖ ਬਰੀ ਬਨਾਇ ।
 ਨਾਗ ਨਾਗਰਿਪ ਦੇਵ ਸਬ ਦਈਤ ਲਏ ਉਪਜਾਏ । ੧੮

Dohra

Banta kadar dite adite ai rikh bari banaie.
 naag nagrip dev sabh daiet laie upjaie. (18)

ਚੌਪਈ

ਤਾਤੇ ਰੂਪ ਸੂਰਜ ਕੋ ਧਰਾ । ਜਾਤੇ ਬੰਸ ਪ੍ਰਚੁਰ ਰਵਿ ਕਰਾ ।
 ਜੋ ਤਿਨ ਕੇ ਕਹੋ ਨਾਮ ਸੁਨਾਊ । ਕਥਾ ਬਦਨ ਤੇ ਅਧਿਕ ਡਰਾਊ । ੧੯

Choupaiee

ta te suraj roop ko dhara.
 jatai bans parchur rav kara.
 jo tin kai keh naam sunai.
 katha badhan te adhik daroouoo. (19)

The person who performs virtuous deeds, is known by the name of god and whosever performs vicious deeds in the world gets (becomes) known by the name of demon (Devil) in the world. (15)

There are many details but it is not possible to give all details lest this narration would become too unwieldy (I am worried about it). Later on many more kings were born, who gave rise (birth) to Dakash Prajapati. (16)

Then ten thousand daughters were born to him (in his family) ,and none else was as beautiful as these girls; then the time brought such a game into play that all these girls were married away to kings. (17)

Couplet

Then the Rishi (ascetic) Kayshap got married to the four daughters called Banita, Kadru , Dit and Adit , which gave birth to all snakes (from Kadru) , Bird Garuda (from Banita), all gods (from Adit) and the Demons (from Dit) through this Rishi. (18)

Choupaiee

From their children some one gave birth to the Sun, which gave rise to the dynasty of Sun. If I were to give details of the Kings of this dynasty then I am afraid, this narration would become too long (unwieldy). (19)

ਤਿਨ ਕੇ ਬੰਸ ਬਿਖੈ ਰਾਘੁ ਭਯੋ । ਰਾਘੁ ਬੰਸਹਿ ਜਿਹ ਜਗਹਿ ਚਲਯੋ ।
 ਤਾਤੇ ਪੁੱਤ੍ਰ ਹੋਤ ਭਯੋ ਅਜੁ ਬਰੁ । ਮਹਾ ਰਥੀ ਅਰੁ ਮਹਾ ਧਨੁਰਧਰ । ੨੦
 tin ke bans bikhai raghu bhiou.
 ragh banseh jeh jageh chaliou.
 ta te puttār hoat bhiou aj bar.
 maha rathi ar maha dhanurdhar. (20)

ਜਬ ਤਿਨ ਭੋਸ ਜੋਗ ਕੇ ਲਯੋ । ਰਾਜ ਪਟ ਦਸਰਥ ਕੇ ਦਯੋ ।
 ਹੋਤ ਭਯੋ ਵਹਿ ਮਹਾ ਧਨੁਰਧਰ । ਤੀਨ ਤ੍ਰਿਅਨ ਬਰਾ ਜਿਹ ਰੁਚਿ ਕਰ । ੨੧
 jab tin bhes jog ko liou.
 raaj paat dasrath ko deou.
 hoat bheou veh maha bhanubhar.
 teen twāriann bara jeh rach kar. (21)

ਪ੍ਰਿਥਮ ਜਯੋ ਤਿਹ ਰਾਮੁ ਕੁਮਾਰਾ । ਭਰਤ ਲਛਮਨ ਸਤ੍ਰੁ ਬਿਦਾਰਾ ।
 ਬਹੁਤ ਲਾਕ ਤਿਨ ਰਾਜ ਕਮਾਯੋ । ਕਾਲ ਪਾਇ ਸੁਰ ਪੁਰਹਿ ਸਿਧਾਯੋ । ੨੨
 pritham jeou teh Ram kumara.
 Bharat Lachhman satar bidara.
 bahut kaal tin raj kamaeou.
 kaal paiei sur pureh sidhaieu. (22)

ਸੀਅਸੁਤ ਬਹੁਰਿ ਭਏ ਦੁਇ ਰਾਜਾ । ਰਾਜ ਪਾਟ ਉਨ ਹੀ ਕਉ ਛਾਜਾ ।
 ਮਦ੍ ਦੇਸ ਏਸ੍ਰਰਜਾ ਬਰੀ ਜਬ । ਭਾਤਿ ਭਾਤਿ ਕੇ ਜੋਗ ਕੀਏ ਤਬ । ੨੩
 sea sut bahur bhaie duai raja.
 raj paat un hi ko chhaja.
 madar des aisverja bari jab.
 bhant bhant ke jug kiai tab. (23)

ਤਹੀ ਤਿਨੇ ਬਾਧੇ ਦੁਇ ਪੁਰਵਾ । ਏਕ ਕਸੂਰ ਦੁਤਿਯ ਲਹੁਰਬਾ ।
 ਅਧਕ ਪੂਰੀ ਤੇ ਦੋਊ ਬਿਰਾਜੀ । ਨਿਰਖਿ ਲੰਕ ਅਮਰਾਵਤਿ ਲਾਜੀ । ੨੪
 tahi tinai badhai doiai purva.
 ek kasur dutiung lohrrava.
 adhik puri te douoo biraji.
 nirakh lunk amravat laaji. (24)

ਬਹੁਤ ਕਾਲ ਤਿਨ ਰਾਜ ਕਮਾਯੋ । ਜਲ ਕਾਲ ਤੇ ਅੰਤ ਬਚਾਯੋ ।
 ਤਿਨ ਤੇ ਪੁਤ੍ਰ ਪੋਤ੍ਰ ਜੇ ਵਏ । ਰਾਜ ਕਰਤ ਇਹ ਜਗ ਕੋ ਭਏ । ੨੫
 bahut kaal tin raaj kamaieu.
 jaal kaal te ant vachieu. (25)

From the dynasty of the Sun, there was a King named Raghu, who started the dynasty of Raghu. He got a son called 'Aj' (as the elder son) who was a great charioteer and had a great skill (art) in archery. (20)

When he became a yogi, he handed over the reins of his kingdom to his son Dasrath, who was also a great anchor. He got married of his own will (and pleasure) to three women. (had three wives). (21)

The (elder) first queen, gave birth to a prince named 'Ram' and the other two queens (Kakaiee and Simitra) gave birth to the princes called Bharat, Lachhman and Shatrughan, who ruled for a long period, and passed away when his death took place. (22)

The both the sons of Sita (Lav and Kush) became kings, whose kingship was a great success. When they got married to the princess of Madh region, Panjab there were great Yagnas of various types (in celebration). (23)

In the region of Panjab, they developed two cities (town), one was named Kasur and the other named Lahore (Lavpura – Lahurva), both these towns became renowned, seeing which both the kingdoms of Lanka and Amravati (Indrapuri) felt disgusted (or disgraced). (24)

Both these kings ruled for a long period but finally they fell victims to the onslaughts of the god of death. Their sons and grandsons also ruled over this country for a long time. (25)

ਨਾਟਕ ਕਵਿਵੰਸ ਵਰਣਨ

ਕਹਾ ਲਗੇ ਤੇ ਬਰਨ ਸੁਨਾਉ । ਤਿਨ ਕੇ ਨਾਮ ਨ ਸੰਖਿਆ ਪਾਉ ।
ਹੋਤ ਚਹੂੰ ਜੁਗ ਮੈ ਜੇ ਆਏ । ਤਿਨ ਨਾਮ ਨ ਜਾਤ ਗਨਾਏ । ੨੬

kaha lagai te baran sunaouoo.
tin ke naam na sankhia paoun.
hoat chahun jug mein je aieai.
tin naam na jat ganaie. (26)

ਜੋ ਅਬ ਤਬ ਕਿਰਪਾ ਬਲ ਪਾਉ । ਨਾਮ ਜਥਾ ਮਤਿ ਭਾਖਿ ਸੁਨਾਉ ।
ਕਾਲ ਕੇਤ ਅਰੁ ਕਾਲਰਾਇ ਭਨਿ । ਜਿਨ ਕੇ ਭਏ ਪੁੱਤ੍ਰ ਘਰਿ ਅਨਗਨ । ੨੭

jo ab tab kirpa bal paouoon.
naam jatha mat bhakh sunaouoo .
kaal ket ar kaal raie bhane.
jin ke bhaie puttar ghar angan. (27)

ਕਾਲ ਕੇਤ ਭਯੋ ਬਲੀ ਅਪਾਰਾ । ਕਾਲ ਰਾਇ ਜਿਨਿ ਨਗਰ ਨਿਕਾਰਾ ।
ਭਾਜਿ ਸਨੌਦ ਦੇਸਿ ਤੇ ਗਏ । ਤਹੀ ਭੁਪਜਾ ਬਿਆਹਤ ਭਏ । ੨੮

kaal ket bheou bali apara.
kaal raie jin nagar nikara.
bhaj sanundh des te gaie.
tehi bhupja biahai bhaie. (28)

ਤਿਹ ਤੇ ਪੁੱਤ੍ਰ ਭਯੋ ਜੋ ਧਾਮਾ । ਸੋਢੀਰਾਇ ਧਰਾ ਤਿਹਿ ਨਾਮਾ ।
ਬੰਸ ਸਨੌਦ ਤਦਿਨ ਤੇ ਥੀਆ । ਪਰਮ ਪਵਿਤ੍ਰ ਪੁਰੁਖ ਜੂ ਕੀਆ । ੨੯

teh te puttar bheou jo dhama.
sodhi raie dhara teh nama.
banas sanundh tadin te thia.
param pavitar purkh jo kia. (29)

ਤਾ ਤੇ ਪੁੱਤ੍ਰ ਪੋਤ੍ਰ ਹੁਇ ਆਇ । ਤੇ ਸੋਢਿ ਸਭ ਜਗਤਿ ਕਹਾਏ ।
ਜਗ ਮੈ ਅਧਿਕ ਸੁ ਭਏ ਪ੍ਰਸਿੱਧਾ । ਦਿਨ ਦਿਨ ਤਿਨ ਕੇ ਧਨ ਕੀ ਬ੍ਰਿਧਾ । ੩੦

ta te puttar potar hoiai aieai.
te sodhi sabh jagat kahaie.
jug mein adhik so bhaie parsidha.
din din tin ke dhan ki bridha. (30)

ਰਾਜ ਕਰਤ ਭਏ ਬਿਬਿਧ ਪ੍ਰਕਾਰਾ । ਦੇਸ ਦੇਸ ਕੇ ਜੀਤ ਨ੍ਰਿਪਾਰਾ ।
ਜਹਾ ਤਹਾ ਤੇ ਧਰਮੁ ਚਲਾਯੋ । ਅਤ੍ਰ ਪਤ੍ਰ ਕਹ ਸੀਸਿ ਦੁਰਾਯੋ । ੩੧

raj karat bhaie bibidh parkara.
des des ke jeet nripara.
jaha taha teh dharam chalaiau.
atar patar keh sees dhuraiau. (31)

To what extent I could explain details of their kingdom which is beyond description and any count. Even the various kings of the four ages are beyond any count and it is rather impossible to relate their names (details). (26)

(O Lord !) If Your grace is bestowed on me, then I may narrate the details and names as my recollection and intelligence allows I would mention only two names (out of them) as kal ket and Kal Rai who had innumerable (many) sons born to them. (27)

Kalket become very powerful and drove away KalRai from the town even. He fled away towards the region of sanad and got married to the princess of that country. (zone) (28)

The son born to that princess was named 'Sodhi Rai' and from that day onwards the dynasty of Sanound came into being , which was the creation of the Lord the great and the true lord. (great soul). (29)

All the sons and the grandsons born to Sodhi Rai were called Sodhis. They became famous and well known in the world and they amassed great wealth during the coming period. (30)

They ruled for a long time in many ways , having won other kingdoms of far and near. They thus spread the message of religion (duty) and their writ ran in the whole world, (having established their kingdom) with canopies fluttering over their heads. (31)

ਰਾਜਸੂਅ ਬਹੁ ਬਾਰਨ ਕੀਏ । ਜੀਤ ਜੀਤਿ ਦੇਸੇਸੁਰ ਲੀਏ ।
ਬਾਜਮੇਧ ਬਹੁ ਬਾਰਮ ਕਰੇ । ਸਕਲ ਕਲੂਖ ਨਿਜ ਕੁਲ ਕੇ ਹਰੇ । ੩੨

Rajsua boh baran kiai.
jeet jeet desai savar lecai.
bajmedh boh baran karai.
sakal kalookh nij kul kai harai. (32)

ਬਹੁਤ ਬੰਸ ਮੈ ਬਢੇ ਬਿਖਾਧਾ । ਮੇਟ ਨ ਸਕਾ ਕੋਊ ਤਿੱਹ ਸਾਧਾ ।
ਬਿਚਰੇ ਬੀਰ ਬਨੈਤੁ ਅਖੰਡਲ। ਗਹਿ ਗਹਿ ਚਲੇ ਭਿਰਨ ਰਨ ਮੰਡਲ । ੩੩

bahut banas mein badhe bikhada.
mait na saka kouoo teh sadha.
bichrai beer banat akhandal.
geh geh chalai bhiran ran mandal. (33)

ਧਨ ਅਰੁ ਭੂਮਿ ਪੁਰਾਤਨ ਬੈਰਾ । ਤਿਨ ਕਾ ਮੂਆ ਕਰਤਿ ਜਗ ਘੇਰਾ ।
ਮੋਹ ਬਾਦ ਅਹੰਕਾਰ ਪਸਾਰਾ । ਕਾਮ ਕ੍ਰੋਧ ਜੀਤਾ ਜਗ ਸਾਰਾ । ੩੪

dhan ar bhoom puratan bairā.
tin ka mua karat jug ghera.
moh baad ahankar pasara.
kaam karodh jeeta jug sara. (34)

ਦੋਹਰਾ

ਧੰਨਿ ਧੰਨਿ ਧੰਨ ਕੋ ਭਾਖੀਐ ਜਾ ਕਾ ਜਗਤ ਗੁਲਾਮੁ ।
ਸਭ ਨਿਰਕਤ ਯਾ ਕੋ ਫਿਰੈ ਸਭ ਚਲ ਕਰਤ ਸਲਾਮ । ੩੫

Dohra

dhan dhan dhanko bhakhiai ja ka jagat gulam.
sabh nirkat ya ko phirai sabh chal karat salam. (35)

ਚੌਪਈ

ਕਾਲ ਨਾ ਕੋਊ ਕਰਨ ਸੁਮਾਰਾ । ਬੈਰ ਬਾਦ ਅਹੰਕਾਰ ਪਸਾਰਾ ।
ਲੋਭ ਮੂਲ ਇਹ ਜਗ ਕੋ ਹੂਆ । ਜਾ ਸੋ ਚਾਹਤ ਸਭੈ ਕੋ ਮੂਆ । ੩੬

Choupaiee

kaal na kouoo karan sumara . bair baad ahankar pasara .
lobh mool eh jug ko hua . ja so chahat sabhai ko mua . (36)

ਇਤਿ ਸ੍ਰੀ ਬਚਿੱਤ੍ਰ ਨਾਟਕ ਗ੍ਰੰਥੇ ਸੁਭਬੰਸ ਬਰਨਨੰ ।
ਦੁਤੀਯਾ ਧਿਆਇ ਸੰਪੂਰਨ ਮਸਤੁ ਸੁਭ ਮਸਤੁ । ੨ । ਅਫ਼ਜ਼ੁ । ੧੩੭
it Sri Bachittar Natak Granth subh banas baranung.
dutia dhiae sampooran sat subham sat . (2) (137)

They performed the two Rajsue Yagnas many times and won over all other kings of the region. They performed the Great Asmed Yagna also many times, thus eliminating all the sins of their dynasty. (32)

Then the quarrels started among the members of the family, which could not be settled by any well meaning person of the family Great warriors of the clan started roaming around and went to the battle field fully armed with various weapons. (33)

There is ancient enmity between wealth and property while the whole world engrossed by them is completely lost. The worldly attachment and egoism are the main causes of this wrangling while the sexual pleasures and wrath (anger) have enveloped the whole world successfully. (have won over the whole world). (34)

Let us thank the wealth which has enslaved the whole world and all are keenly watching its activities, while all are paying obeisance to the abode of rich and wealthy people. (35)

Choupaiee

There is no end to the (power) strength of Time which has given rise to (birth to) enmity, wranglings, and egoism while greed is the very foundation (main support) of this world, and due to its attachment all are (involved in fights) dying in quarrels. (36)

The second chapter on the Dynasty of (Sodhis), praiseworthy men from the Granth of Bachittar Natak is completed here. All is well so far. (2-137)

ਭੁਜੰਗ ਪ੍ਰਯਾਤ ਛੰਦ

ਰਚਾ ਬੀਰ ਬਾਦੇ ਬਿਧਾਤੇ ਅਪਾਰੀ । ਜਿਸੈ ਸਾਧਿ ਸਾਕਿਓ ਨ ਕੋਊ ਸੁਧਾਰੀ ।
ਬਲੀ ਕਾਮ ਰਾਯੀ ਮਹਾ ਲੋਭ ਮੋਹੀ । ਗਯੋ ਕਉਨ ਬੀਰੀ ਸੁ ਸਾ ਤੇ ਅਲੋਹੀ । ੧

Bhujang Prayat Chhand

racha bair badung bidhatai aparung.
jisai sodh sakhiau na kouoo sudharung.
bali kaam rayeung maha lobh mohang.
geyo kaun berung so ja te alohang. (1)

ਤਹਾ ਬੀਰ ਬੀਕੇ ਬਕੈ ਆਪ ਮੱਧੀ । ਉਠੇ ਸਸਤ੍ਰ ਲੈ ਲੈ ਮਚਾ ਜੁੱਧ ਸੁੰਧੀ ।
ਕਹੂੰ ਖੋਪਰੀ ਖੋਲ ਖੰਡੇ ਅਪਾਰੀ । ਮਚੈ ਬੀਰ ਬੈਤਾਲ ਡਉਰ ਡਕਾਰੀ । ੨

taha beer bankai bakai aap madhang.
uthai sastar lai lai macha judh sudhang.
kahun khapri khol khandai aparung.
machai beer baital douroo dakarang. (2)

ਕਹੂੰ ਈਸ ਸੀਸੀ ਪੁਐ ਰੁੰਡ ਮਾਲੀ । ਕਹੂੰ ਡਾਕ ਡਉਰੁ ਕਹੂੰਕੀ ਬਿਤਾਲੀ ।
ਚਵੀ ਚਾਵਡੀਐ ਕਿਲੰਕਾਰ ਕੀਕੀ । ਗੁੱਥੀ ਲੁਥਜੁੱਥੀ ਬਹੇ ਬੀਰ ਬੀਕੀ । ੩

kahun eass seesung puai rund malang.
kahun dak douroo kahunkang bitalang.
chavi chavadiang kilungkar kang kun.
guthai luth juthai behai beer bunkung. (3)

ਪਰੀ ਕੁੱਟਕੁਟੀ ਰੁਲੇ ਤੱਛ ਮੁੱਛੀ । ਰਹੇ ਹਾਥ ਡਾਰੇ ਉਭੈ ਉਰਧ ਮੁੱਛੀ ।
ਕਹੂੰ ਖੋਪਰੀ ਖੋਲ ਖਿੰਗੀ ਖਤੰਗੀ । ਕਹੂੰ ਖਤ੍ਰੀਐ ਖਗ ਖੇਤੰ ਨਿਖੰਗੀ । ੪

pari kut kutang rulai lachh muchhang.
rehai haath darai ubhai urdh muchhang.
kahun khopri khol khingung khatangung.
kahun khatriang khag khetung nikhangung. (4)

ਚਵੀ ਚਾਵਡੀ ਡਾਕਨੀ ਡਾਕ ਮਾਰੈ । ਕਹੂੰ ਭੈਰਵੀ ਭੂਤ ਭੈਰੋ ਬਕਾਰੈ ।
ਕਹੂੰ ਬੀਰ ਬੈਤਾਲ ਬੀਕੇ ਬਿਹਾਰੀ । ਕਹੂੰ ਭੂਤ ਪ੍ਰੇਤ ਹਸੈ ਮਾਸਹਾਰੀ । ੫

chavi chavandi dakni dak maarai.
kahun bhairavi bhoot bharai bakarai.
kahun beer baital bunkai biharung.
kahun bhoot paretang hassai masharung. (5)

Bhujang Prayat Chhand

The creator had created many types of enmities and wranglings, which none of the well-meaning persons (saintly persons) could rectify so far. In fact is there any (warrior) powerful person who has escaped successfully the onslaughts of the powerful vices of sexual pleasures, greed, worldly attachments or their powerful strikes. (1)

In the battle field many mighty and smart looking warriors were exchanging hot words amongst themselves. They rise from their seats armed with various weapons and engage themselves in great ferocious battles. Somewhere one could see them using broad arrows (an arrow with broad spear like head) or bayonets and killing one another with double-edged swords and at other place one could see them dancing and playing on out of line drum beats. (2)

At some places one could see Shiva collecting human skulls and making a necklace out of them, somewhere one could hear the unpleasant and useless noises or out of tune and jarring notes. Somewhere vultures are making noises while at other places kites are flying in different styles, while at places one could see the corpses of warriors huddled together. (3)

There have been ferocious fights resulting in many deaths, and one could see the bodies of warriors smitten into pieces, and somewhere one could see the dead bodies of the warriors (with hands on the moustaches) showing their prowess in the battle-field. Somewhere one could see the armour protecting the head (head gear) along with arrows and bows scattered all around. While at other places one could see the swords of the warriors along with their arrows hanging in bunches scattered all over the field. (4)

Somewhere one could hear the sounds of vultures or kites hovering around, while at places mornong songs, ghosts or black bees making their sound could be heard while at places there were warriors roaming around in their egoistic postures while at places one could see the ghosts or wild animals rejoicing at their feast (5)

ਰਸਾਵਲ ਛੰਦ

ਮਹਾ ਬੀਰ ਗੱਜੇ । ਸੁਣ ਮੇਘ ਲੱਜੇ । ਝੰਡਾ ਗੱਡ ਗਾਢੇ । ਮੰਡੇ ਰੋਸ ਬਾਢੇ । ੬

Rasaval Chhand

maha beer gajai. sun megh lajai. -

jhanda gad gadhai. mundai ross badhai. (6)

ਕ੍ਰਿਪਾਣੀ ਕਟਾਰੀ । ਭਿਰੇ ਰੋਸ ਧਾਰੀ । ਮਹਾਬੀਰ ਬੀਕੀ । ਭਿਰੇ ਭੂਮਿ ਚੀਕੀ । ੭

kirpanung katarung . paribhirai ross tharung .

mahabir bunkung. bhirai bhoom huntung . (7)

ਮਚੇ ਸੁਰ ਸਸਤ੍ਰੰ । ਉਠੀ ਝਾਰ ਅਸਤ੍ਰੰ । ਕ੍ਰਿਪਾਣੀ ਕਟਾਰੀ । ਪਰੀ ਲੋਹ ਮਾਰੀ । ੮

machai sur satarung . uthai jhar astrung.

kirpanung katarung. pari loh marung. (8)

ਭੁਜੰਗ ਪ੍ਰਯਾਤ ਛੰਦ

ਹਲੱਬੀ ਜੁੱਨਬੀਹ ਸਰੋਹੀ ਦੁਧਾਰੀ । ਬਹੀ ਕੋਪ ਕਾਤੀ ਕ੍ਰਿਪਾਣੀ ਕਟਾਰੀ ।

ਕਹੂੰ ਸੈਹਬੀਅੰ ਕਹੂੰ ਸੁੱਧ ਸੇਲੀ । ਕਹੂੰ ਸੇਲ ਸਾਗੀ ਭਲੀ ਰੇਲ ਪੇਲੀ । ੯

Bhujang Prayat Chhand

halbi junbi sarohi dudhari.

bahi kop kaati kirpang katari.

kahun sahthiang kahun sudh sailung.

kahun sail sangung bhali rail pailung. (9)

ਨਰਾਜ ਛੰਦ

ਸਰੋਖ ਸੁਖ ਸਾਜੀਅੰ । ਬਿਸਾਰਿ ਸੰਖ ਬਾਜੀਅੰ ।

ਨਿਸੰਕ ਸਸਤ੍ਰੰ ਮਾਰਹੀ । ਉਤਾਰ ਅੰਗ ਡਾਰਹੀ । ੧੦

Naraj Chhand

sarokh sukh sajiang. bisrai sankh baajiang.

nisunk satar marheen. uttar ang darheen. (10)

ਕਛੂ ਨ ਕਾਨ ਰਾਖਹੀ । ਸੁ ਮਾਰ ਮਾਰ ਭਾਖਹੀ ।

ਸੁ ਜਾਕ ਹਾਠ ਰੇਲਿਯੰ । ਅਨੰਤ ਸਸਤ੍ਰੰ ਝੋਲਿਯੰ । ੧੧

kachhu na kaan rakhheen. so maar maar bhakhhee.

so jaak haath reiliang. anant satar jheleyung. (11)

ਹਜਾਰ ਹੂਰ ਅੰਬਰੀ । ਬਿਰੁੱਧਕੈ ਸੁਅੰਬਰੀ ।

ਕਰੂਰ ਭਾਤਿ ਡੋਲਹੀ । ਸੁਮਾਰੁ ਮਾਰ ਬੋਲਹੀ । ੧੨

hajar hoor ambrung. birudh kai suambrung.

karoor bhaat dolhi. so maar maar bol hi. (12)

Rasaval Chhand

Great warriors are roaring, (hearing their roar) even the clouds are feeling belittled (disgraced). They have fixed their barriers (rods) strongly and seeing them the warriors of the enemy ranks are getting enraged and engaged in a fierce battle. (6)

(The warriors) getting enraged are fighting with their swords and bayonets more fiercely. Many warriors, strong and beautiful, are fighting vehemently with each other so that, the Earth underneath is trembling. (7)

The weapons of the warriors are in actions, as such the lighting is shining from the fireworks of both sides. Great use is being made of the weapons made (out of) iron apart from swords and bayonets. (8)

Bhujang Prayat Chhand

At places swords made from Halab, Junab or Saroni (Rajputana) and somewhere double-edged swords are being used ferrociously, along with knives, kirpans and bayonets at other places by these (wearing) armed with such weapons. Battles are going on at places with the use of javelins and sabres, while at some other places battles are being fought with the use of javelins and bayonets to safeguard religion. (9)

Naraj Chhand

The warriors are all armed with toughness and egoistic mind and are fighting bravely forgetting all misgivings (doubts). They are using their weapons without any rancour (without impurity) and cutting off the limbs of their enemies. (10)

Without having any hesitation they are fighting it out and are shouting for a kill only. (kill them). They are pushing the enemy with shouts of victory, bearing the brunt of enemy weapons (striking in revenge). (11)

Many fairies are, watching in heavens are getting wedded to all those laying down their lives in the battle field as if it were a Swayambar (where the girl selects her spouse among many aspirants). Many warriors are falling down in the battle field in a horrible manner, shouting all the time for a kill (kill them). (12)

ਕਹੂੰਕਿ ਅੰਗ ਕਟੀਅੰ ਕਹੀ ਸਰੋਹ ਪੱਟੀਅੰ ।
 ਕਹੂੰ ਸਮਾਸ ਮੁਛੀਅੰ । ਗਿਰੇ ਸੁ ਤੱਛ ਮੁਛੀਅੰ । ੧੩
 kahun ke ang katiang. kahun saroh patiang.
 kahun smass muchhiang. girai so tachh muchhiang. (13)

ਢਮੱਕ ਢੋਲ ਢਾਲੀਅੰ । ਹਰੋਲ ਹਾਲ ਢਾਲੀਅੰ ।
 ਝਟਾਕ ਝੱਟ ਬਾਹੀਅੰ । ਸੁਬੀਰ ਸੈਨ ਗਾਹੀਅੰ । ੧੪
 dhamak dhol dhaliyung. harol haal chalieyung.
 jhatak jhat bahiung. sobeer sain gahiang. (14)

ਨਿਵੰ ਨਿਸਾਣ ਬਾਜੀਅੰ । ਸੁਬੀਰ ਧੀਰ ਗਾਜੀਅੰ ।
 ਕਿਪਾਨ ਬਾਣ ਬਾਹ ਹੀ । ਅਜਾਤ ਅੰਗ ਲਾਹ ਹੀ । ੧੫
 Nivang nisan bajiung. so beer dheer gajiang.
 kirpan baan bah hi. ajat ang leh hi. (15)

ਬਿਰੁੱਧ ਕ੍ਰਧਾਰਾਜੀਅੰ । ਨ ਚਾਰ ਪੈਰ ਭਾਜੀਅੰ ।
 ਸੰਭਾਰਿ ਸਸਤ੍ਰ ਗਾਹ ਹੀ । ਸੁ ਨਾਦ ਮੇਘ ਬਾਜ ਹੀ । ੧੬
 biradh kuradh rajeiyung. na chaar paar bhajiang.
 sambhar sastar gaaj hi. so naad megh baajhi. (16)

ਹਲੰਕ ਹਾਕ ਮਾਰ ਹੀ । ਸਰੱਕ ਸਸਤ੍ਰ ਝਾਰ ਹੀ ।
 ਭਿਰੇ ਬਿਸਾਰ ਸੋਕੀਅੰ । ਸਿਧਾਰ ਦੇਵ ਲੋਕੀਅੰ । ੧੭
 halank hak maar hi sarak sastar jhar hi.
 bhirai bisar sokianyung. sidhar dev lokieung. (17)

ਰਿਸੇ ਬਿਰੁਧ ਬੀਰੀਅੰ । ਸੁ ਮਾਰਿ ਝਾਰਿ ਤੀਰੀਅੰ ।
 ਸਬਦ ਸੱਖ ਬਾਜੀਅੰ । ਸੁਬੀਰ ਧੀਰ ਸੱਜੀਅੰ । ੧੮
 resai birudh beereung. so maar jhaar teereung.
 sabad sunkh bajeyung. so beer dheer sajeiung. (18)

ਰਸਾਵਲ ਛੰਦ

ਤੁਰੀ ਸੰਖ ਬਾਜੇ । ਮਹਾਬੀਰ ਸਾਜੇ । ਨਚੇ ਤੁੰਦ ਤਾਜੀ । ਮਚੇ ਸੂਰ ਗਾਜੀ । ੧੯

Rasaval Chhand

turi sunkh baajai. mahabeer saajai.
 nachai tund taji. machai sur gaji. (19)

Some have lost their limbs (in the battle) while some have got their (head) hair cut with the sword (from sarom) some have their body (flesh) smitten or cut or some have fallen in a smitten form (cut into pieces). (13)

The shields and the drums are producing the sound (of striking weapons) and the soldiers of the invading ranks (front) are moving with meriment and joy (of victory), some warriors are wielding their arms (swords) with speed (lighting speed) while crushing the enemies (enemy ranks). (14)

New drums are being sounded , while the composed soldiers are roaring (with shouts of victory), wielding their swords or arrows, and cut off the limbs (of enemy) in a flash or a moment. (15)

The warriors are getting enraged in the battlefield and are looking graceful in this state and do not run away (move) from their positions even by a step or two. They are roaring while keeping their weapons intact (maintaining them). Even clouds feel ashamed (disgraced) of themselves by listening to their roar. (16)

Their shouts (cries) are horrible while they wield their weapon (arms) by producing a sound of sliding them (shifting them. They are not all reminded of their sad plight and are fighting fearlessly and proceed to heavens on facing death in the battle field (like martyr). (17)

The warriors on both the opposite sides are full of wrath and pierce the enemy lines with their penerating arrows. On hearing the sound of the conch shell, the warrior feel relaxed with patience. (18)

Rasaval Chhand

One could hear the sound of the conch shell and the bugle, while the warriors are getting ready (with arms). The swift paced horses are jumping (trotting) around, while the warriors (duty bound) are roaming around in a careless (intoxicated) state of mind. (19)

ਝਿਮੀ ਤੇਜ ਤੇਰੀ । ਮਨੋ ਬਿਜ ਬੇਰੀ । ਉਠੈ ਨੱਦ ਨਾਦੀ । ਧੁੱਨ ਨ੍ਰਿਬਿਖਾਦ । ੨੦
 gimi tej tegung. manai bij begung.
 uthai nad nadung. dhun nirbikhadung. (20)

ਤੁਟੇ ਖਗ ਬੋਲੀ । ਮੁਖੀ ਮਾਰ ਬੋਲੀ । ਧਕਾ ਧੀਰ ਧੱਕੀ ਗਿਰੇ ਹੱਥ ਬੀਕੀ । ੨੧
 tutai khag khalung. mukhung maar bolung.
 dhaka dheek dhakung. girai haath bakung. (21)

ਦਲੀ ਦੀਹ ਗਾਹੀ । ਅਧੋ ਅੰਗ ਲਾਹੀ । ਪ੍ਰਯੋਘੀ ਪ੍ਰਹਾਰੀ । ਬਕੈ ਮਾਰ ਮਾਰੀ । ੨੨
 dalung deeh gahung. adho ang lahung. lahung.
 paryoghung parharung. bakai maar marung. (22)

ਨਦੀ ਰਕਤ ਪੂਰੀ । ਫਿਰੀ ਗੈਣਿ ਹੂਰੀ ।
 ਗਜੇ ਗੈਣਿ ਕਾਲੀ । ਹਸੀ ਖਪਰਾਲੀ । ੨੩
 nadi rakat purung. phiri gainn hoorung.
 gajai gain kali. hassi khapralli. (23)

ਮਹਾ ਸੂਰ ਸੋਹੀ । ਮੰਡੇ ਲੋਹ ਕੋਹੀ । ਮਹਾ ਗਰਬ ਗੱਜਿਯੀ । ਧੁਣੈ ਮੇਘ ਲੱਜਿਯੀ ੨੪
 maha sur sohang. mundai loh karohung .
 maha garab gajeyung .dhureung megh lajayung . (24)

ਛਕੇ ਲੋਹ ਛੀਕੀ । ਮੁਖੀ ਮਾਰ ਬੀਕੀ । ਮੁਖੀ ਮੁੱਛ ਬੀਕੀ । ਭਿਰੇ ਛਾਡ ਸੀਕੀ । ੨੫
 chhakai loh chhakung. mukhung mar bakung .
 mukhung muchh bakang . bhirai chhad sunkung. (25)

ਹਕੀ ਹਾਕ ਬਜੀ । ਘਿਰੀ ਸੈਣ ਸੱਜੀ । ਚਿਰੇ ਚਾਰ ਢੂਕੇ । ਮੁਖੀ ਮਾਰ ਢੂਕੇ । ੨੬
 hakung hak baaji . ghiri sain saji .
 chirai chaar dhookai .mukhang maar kookai . (26)

ਰੁਕੇ ਸੂਰ ਸੰਗੀ । ਮਨੋ ਸਿੰਧੁ ਗੰਗੀ । ਦਹੇ ਦਾਲ ਦੱਕੀ । ਕ੍ਰਿਪਾਣੀ ਕੜੱਕੀ । ੨੭
 rukai sur sungung .manai sindh gungung .
 dhahai dhal dhakung . kirpan karrkang . (27)

ਹਕੀ ਹਾਕ ਬਜੀ । ਨਚੇ ਤੁੰਦ ਤਾਜੀ । ਰਸੀ ਰੁੱਦ ਪਾਗੇ । ਭਿਰੇ ਰੋਸ ਜਾਗੇ । ੨੮
 hakung haak baaji . nachai tund taji .
 rasung rudar pagai . bhirai ross jagai . (28)

ਗਿਰੇ ਸੁਧ ਸੇਲੀ । ਭਈ ਰੇਲ ਪੇਲੀ । ਪਲੀ ਹਾਰ ਨੱਚੇ । ਰਣੀ ਬੀਰ ਮੱਚੇ । ੨੯
 girai sudh sailung . bhaiee rail pulung .
 palung haar nachai . ranung beer machai . (29)

The swords with a splash are shining around, as if lightning is glittering with swiftness. Drum beats are being heard while this sound is heard constantly (endlessly). (20)

At places we could see broken swords or helmets scattered around, whereas at places we could hear the fallen heroes (warriors) uttering the words “kill them”. At places people are (huddled together) fighting their way out of a crowd. While at places we could see fallen heroes (warriors) in a stunned state (of mind). (21)

At some places great formations of warriors are being crushed (killed) while at places there are mutilated bodies (lying around). (22)

Somewhere one could see the warriors striking with the steel armour (maces) and shouting “kill him, kill him”. (23)

There are great warriors, seen in their glamour, who are agitated with rage in the battlefield, and are roaming with great pride (egoism), hearing this sound even the clouds feel (ashamed) belittled. (24)

The warriors are seen decorated with great arms and weapons (being worn); while they are shouting “kill them kill them”. The warriors are having their moustaches curled up, and are fighting fearlessly. (without any worry). (25)

The warriors have surrounded the enemy ranks (soldiers) by moving the horses huddled together. The warriors are seen moving from all the directions and corners and shouting “kill them kill them”. (26)

The warriors have been blocked by disguised mimicry, as if the river Ganga has merged with the sea (ocean) while some others are seen hidden behind their shields and produce shrieking sounds with striking swords on the shields (27)

The horses are being challenged or huddled together, while the fast paced horses are jumping (dancing) around. The warriors are engrossed in a fighting mood and are fighting enraged and in wrath. (28)

The warriors have fallen down with the strike of piercing javelins, and they are (huddled together) involved in wranglings. The carnivorous creatures are dancing around while the warriors are engaged in fierce battles. (29)

ਹਸੇ ਮਾਸਹਾਰੀ । ਨਚੇ ਭੂਤ ਭਾਰੀ । ਮਹਾ ਦੀਠ ਢੁਕੇ । ਮੁਰਖ ਮਾਰੀ ਢੁਕੇ । 30
 hasai masshari . nachai bhoot bhari .
 maha dheeth dhukai . murakhung maar kukai . (30)

ਗਜੈ ਗੈਣ ਦੇਵੀ । ਮਹਾ ਅੰਸ ਭੇਵੀ । ਭਲੇ ਭੂਤ ਨਾਰੀ । ਰਸੀ ਰੁੱਦ ਰਾਰੀ । 31
 gajai gainn devi . maha ans bhevi .
 bhalai bhoot nachung . rasung rudar rachung . (31)

ਭਿਰੈ ਵੈਰ ਰੁੱਝੈ । ਮਹਾ ਜੋਧ ਜੁੱਝੈ ।
 ਝੰਡਾ ਗੱਡ ਗਾਢੇ । ਬਜੇ ਬੈਰ ਬਾਢੇ । 32
 bhirai bair rujhai . maha jodh jujhai .
 jhanda gad gadhai . bajai bair badhai . (32)

ਗਜੰ ਗਾਹ ਬਾਧੇ । ਧਨੁਰ ਬਾਨ ਸਾਧੇ । ਬਹੇ ਆਪ ਮੱਧੀ ਗਿਰੇ ਅੱਧ ਅੱਧੀ । 33
 gajung gah badhai . dhanur baan sadhai .
 bahai aap madhung . girai adh adhung . (33)

ਗਜੰ ਬਾਜ ਜੁੱਝੈ । ਬਲੀ ਬੈਰ ਰੁੱਝੈ ।
 ਨਿਭੈ ਸਸਤ੍ਰ ਬਾਹੈ । ਉਭੈ ਜੀਤ ਚਾਹੈ । 34
 gajang baaj jujhai . bali bair rujhai .
 nirbhai sastar bahai . ubhai jeet chahai . (34)

ਗਜੇ ਆਨ ਗਾਜੀ । ਨਚੇ ਤੁੰਦ ਤਾਜੀ ।
 ਹਕੰ ਜਾਕ ਬੱਜੀ । ਫਿਰੈ ਸੈਨ ਭੱਜੀ । 35
 gajai aan gaaji . nachai tund taji .
 hakang haak baji . phirai sain bhaji . (35)

ਮਦੰ ਮਤ ਮਾਤੇ । ਰਸੀ ਰੁਦ ਰਾਤੇ । ਗਜੰ ਜੂਹ ਸਾਜੇ । ਭਿਰੇ ਰੋਸ ਬਾਜੇ । 36
 madung mat maatai . rasung rudar raatai .
 gajang juh saajai . bhirai ross baajai . (36)

ਝਮੀ ਤੇਜ ਤੇਗੀ । ਘਣ ਬਿਜ ਬੇਗੀ । ਬਹੈ ਬਾਹ ਬੈਰੀ । ਜਲੰ ਜਿਉ ਗੰਗੈਰੀ । 37
 jhami tej tegung . gharrung bij begung .
 behai bah bairi . jalung jion gangeri . (37)

ਅਪੋ ਆਪ ਬਾਹੀ । ਉਭੈ ਜੀਤ ਚਾਹੀ । ਰਸੀ ਰੁਦ ਰਾਤੇ । ਮਹੀ ਮੱਤ ਮਾਤੇ । 38
 aapai aap bahung . ubhai jeet chahung .
 rasung rudar ratai . mahi mat maatai . (38)

The carnivorous types are laughing around while the big demons are jumping all over. Many fearless warriors are keenly waiting for their shirmishas , while shouting "kill them, kill them". (30)

The goddess (Kali) is roaring in the sky , who has taken birth out of the god of death. (being the power of the god of death). The demons are dancing around merrily while they are engrossed in the act of crushing (each other). (31)

The warring soldiers are fighting with enmity writ large on their faces, while the warriors are engaged in fighting (each other). They are digging in their places (of victory) and are shouting war cries with increased enmity. (32)

They are have their heads embellished with ornaments with bows arrows ready for striking. They are showering (shooting) against each other and are falling down being smitten into pieces. (33)

The elephants and horses are also engaged in fights while the warriors are fighting with venom. They are wielding their weapons (armour) fearlessly while the warriors on both sides are hoping (wishing) for their victory. (34)

The warriors with self-respect are roaring around the field and the fast moving horses are jumping around. there shouts of war cries (on the both sides) while the troops are moving around in preparation (ready for ouslaught). (35)

The warriors are drunk with wine and are engrossed in the art of crushing each other. The elephants are lined up in herds (great numbers) and are fighting with increased venom. (36)

The sharpened swords are shining like the lightning in the clouds. The horses of the enemy are moving around with such a speed as the water weaver runs on water surface. (37)

The warriors are using their armour against each other (with vehemence), wishing (hoping) for their own victory. The warriors are engaged in crushing each other and are completely drunk with a sense of victory. (38)

ਭੁਜੰਗ ਛੰਦ

ਮਚੇ ਬੀਰ ਬੀਰੰ, ਅਭੁਤੰ ਭਯਾਣੰ । ਬਜੀ ਭੇਰਿ ਭੁੰਕਾਰ ਧੁੱਕੇ ਨਿਸਾਨੰ ।
ਨਵੰ ਨੱਦ ਨੀਸਾਣ, ਗਜੇ ਗਹੀਰੰ । ਫਿਰੈ ਰੁੰਡ-ਮੁੰਡ ਤਨੰ ਤੱਛ ਤੀਰੰ । ੩੯

Bhujang Prayat Chhand

machai beer beerung abhutung bheyanung .
baji bheir bhankar dhuke nisanung .
navung nad nisaan gajai gaheerung.
phirai rund mund tanung tachh teerung . (39)

ਬਹੇ ਖੱਗ ਖੇਤੰ ਖਿਆਲੰ, ਖਤੰਗੀ । ਰੁਲੇ ਤੱਛ ਮੁੱਛੰ ਮਹਾ ਜੋਧ ਜੀਰੰ ।
ਬੀਧੈ ਬੀਰ ਬਾਨਾ ਬਡੇ ਐਠਿਵਾਰੇ । ਘੁਮੈ ਲੋਹ ਘੁੱਟੰ ਮਨੇ ਮੱਤਵਾਰੇ ੪੦

bshai khag khetung khailung khaitungung .
rulai tachh muchhung maha jodh jungung .
bandhai beer bana badai aithvarai .
ghumai loh ghutang mano matwarai . (40)

ਉੱਠੀ ਕੂਹ ਜੂਹੰ, ਸਮਰਿ ਸਾਰ ਬੱਜਿਯੰ । ਕਿਧੋ ਅੰਤ ਕੇ ਕਾਲ ਕੋ ਮੇਘ ਗੱਜਿਯੰ ।
ਭਈ ਤੀਰ ਭੀਰੰ ਕਮਾਣੰ ਕੜੱਕਿਯੰ । ਬਜੇ ਲੋਹ ਕੋਹੰ, ਮਹਾ ਜੀਗਿ ਮੱਚਿਯੰ । ੪੧

uthi kooh juhung samar sar bajeyung.
kidho ant kai kaal ko megh gajeyung.
bhaiee teer bheerung kamanung karrihyung.
bajai toh karohung maha jung machiang. (41)

ਬਿਰੱਚੇ ਮਹਾਜੁੱਧ ਜੋਧਾ ਜੁਆਣੰ । ਖੁਲੇ ਖੱਗ ਖਤ੍ਰੀ, ਅਭੁਤੰ ਭਯਾਣੰ ।
ਬਲੀ ਜੁੱਝ ਰੁੜੈ, ਰਸੰ ਰੁਦ੍ਰ ਰੱਤੇ । ਮਿਲੇ ਹੱਥ ਬਖੰ ਮਹਾ ਤੇਜ ਤੱਤੇ । ੪੨

birchai maha judh jodha juang .
khulai khag khatri abhutang bheyanung .
bali jujh rujhai rasung rudar ratai .
milai hath bakhung maha tej tatai . (42)

ਝਮੀ ਤੇਜ ਤੇਗੰ ਸੁ ਰੋਸੰ ਪ੍ਰਹਾਰੰ । ਰੁਲੇ ਰੁੰਡ ਮੁੰਡੰ, ਉੱਠੀ ਸਸਤ੍ਰ ਝਾਰੰ ।
ਬਬੱਕੰਤ ਬੀਰੰ, ਭਭੱਕੰਤ ਘਾਯੰ । ਮਨੇ ਜੁੱਧ ਟਿੰਦ੍ਰੰ, ਜੁਟਿਓ ਬ੍ਰਿਤਰਾਯੰ । ੪੩

jhami tej tegung so rosung parharang.
rulai rund mund uthi sastar jharung.
bobkant beerung bhabhkant ghaieyang.
mano judh Indrung jutiou biratraieyung. (43)

Bhujang Prayat Chhand

The warriors while fighting against other brave men have become super natural and dreadful. The noise produced by the beating of kettle drum (with bullocks skin cover) and the loud sound of large kettle drums is also being heard. The music produced by the beating of new kettle drums is really novel and serene while the truncated bodies of human being pierced with arrows are seen moving around in the battle field. (39)

One could see (hear) the clashing of swords in the battle field and bunches of arrows are being shot around, great warriors in the battlefield are seen fallen on the ground being smitten (cut) into pieces, while great many proud and haughty warriors are seen dressed as martyrs. Having borne the brunt of various weapons on the body ; such warriors are seen in an intoxicated condition moving around in the battle-field. (40)

The clattering of weapons (armours) against each other are producing loud noisy sounds, as if the clouds are producing roaring sounds on doomsday. The arrows are being shot around in a row, while the bows are cracking. The armour is clanging used by raging warriors and a fierce battle is going on. (41)

The young warriors have engaged themselves in a fierce battle and one could see the warriors with drawn swords in an unparalleled and horrible postures (form). The brave warriors are engaged in the battle, being engrossed in a rapturous mood, the warriors of the one camp are locked engaged in battle of the (other) enemy camp with a vehement (powerful) appearance. (42)

The swift swords are shining with the warriors engaged in revengeful skirmishes and the truncated bodies are littered around in the field. In fact one could see flashes of fire-works as the weapons (armour) of two warriors clash (with each other). The warriors are roaming (like lions) while blood is seen oozing out of the wounds as if the war between the King (god) Indra and Vitasur is going on. (43)

ਮਹਾ ਜੁੱਧ ਮਚਿਯੀ ਮਹਾ ਸੂਰ ਗਾਜੇ । ਆਪੋ ਆਪ ਮੈ ਸਸਤ੍ਰ ਸੇ ਸਸਤ੍ਰ ਬਾਜੇ ।
ਉਠੇ ਝਾਰ ਸਾਰੀ, ਨਚੇ ਲੋਹ ਕੋਹੀ । ਮਨੋ ਖੋਲ ਬਾਸੰਤ ਮਾਹੰਤ ਸੋਹੀ । ੪੪

maha judh macheuang maha sur gajai.
aapai aap mein sastar se sastar bajai.
uthai jhar sangung machai loh krong.
mano khael basant mahant sohang. (44)

ਰਸਾਵਲ ਛੰਦ

ਜਿਤੇ ਬੈਰ ਰੁੱਝੇ । ਤਿਤੇ ਅੰਤਿ ਜੁੱਝੇ । ਜਿਤੇ ਖੇਤਿ ਭਾਜੇ । ਤਿਤੇ ਅੰਤਿ ਲਾਜੇ । ੪੫

Rasaval Chhand

jitai bair ruzang . titai ant jujhang .
jitai khet bhajai. titai ant laajai . (45)

ਤੁਟੇ ਦੇਹ ਬਰਮੰ । ਛੁਟੀ ਹਾਥ ਚਰਮੰ । ਕਹੂੰ ਖੇਤਿ ਖੋਲੰ । ਗਿਰੇ ਸੂਰ ਟੋਲੰ । ੪੬

tutai deh barmung . chhuti haath charmung .
kahun khet khetung girai sur tolung . (46)

ਕਹੂੰ ਮੁੱਛ ਮੁੱਖੰ । ਕਹੂੰ ਸਸਤ੍ਰ ਸੱਖੰ । ਕਹੂੰ ਖੋਲ ਖੱਗੰ । ਕਹੂੰ ਪਰਮ ਪੱਗੰ । ੪੭

kahun muchh mukhang kahun sastar sakhang .
kahun khol khagung . kahun param pagung . (47)

ਗਹੇ ਮੁੱਛ ਬੰਕੀ । ਮੰਡੇ ਆਨ ਹੰਕੀ । ਢਕਾ ਢੁੱਕ ਢਾਲੰ । ਉੱਠ ਹਾਲ ਚਾਲੰ । ੪੮

gehi muchh bunki mandai aan hunki .
dhaka dhuk dhalung. uthai haal chalung . (48)

ਭੁਜੰਗ ਪ੍ਰਯਾਤ ਛੰਦ

ਖੁਲੇ ਖੱਗ ਖੂਨੀ, ਮਹਾਬੀਰ ਖੇਤੰ । ਨਚੇ ਬੀਰ ਬੈਤਾਲਯੰ, ਭੂਤ ਪ੍ਰੇਤੰ ।
ਬਾਜੇ ਡੰਕ ਡਉਰੂ, ਉਠੇ ਨਾਦ ਸੰਖੰ । ਮਨੋ ਮੱਲ ਜੁਟੇ, ਮਹਾ ਹੱਥ ਬੱਖੰ । ੪੯

Bhujang Prayat Chhand

khulai khag khuni mahabeer khetung.
nachai beer baitaleung bhoot preitung.
bajai dunk douroo uthai naad sunkhung.
mano mal jutai maha hath bakhung. (49)

A fierce battle is raging and the great warriors (of both sides) are roaring loudly while the armour of the two warriors clash facing one another. One could see sparks from the clashing spears and the weapons (armour) are clashing with rage (vengeance) as if great (superb) (holy) persons are looking graceful engaged in the game of sprinkling colours or spring festival. (44)

Rasaval Chhand

All the warriors , who were engaged in the battlefield in a revengeful mood , have finally been killed. (seen dead) and all those warriors who had fled away from the battle field feel ashamed of themselves in the end (45)

The upper armour (protective cover) of the warriors are seen broken into pieces while the shields have fallen down from their hands. At places one could the helmets in the battlefield or somewhere one could see the (dead) bodies lying huddled together.(46)

Somewhere one could see the fresh warriors with beautiful moustaches fallen in the dust or their weapons are seen scattered around. At some places the scabbards of swords are lying around while at other places are could see the great turbans of the warriors (the great (cut) feet of warriors). (47)

At some places one could see the fresh (new) proud warriors with beautiful moustaches and getting armed with weapon (armour), have engaged themselves in fresh battles. One could see shield clattering (clashing) with one another (in fresh skirmishes) causing great wailing and (war cries) shrieking. (48)

Bhujang Prayat Chhand

The warriors have taken out their blood-thirsty swords from the sheaths. The warriors with their evil spirits, demons and their ghosts, are dancing in the battlefield. The tabors (small drums) are beating producing loud sounds, with the conch-shells producing, loud shrieking sounds, as if wrestlers are locked in their fights. (49)

ਛਪੇ ਛੰਦ

ਜਿਨਿ ਸੁਰਨ ਸੰਗ੍ਰਾਮ, ਸਬਲ ਸਮੁਹਿ ਹੈ ਮੰਡਿਓ ।
 ਤਿਨ ਸੁਭਟਨ ਤੇ ਏਕ ਕਾਲ ਕੋਉ ਜੀਅਤ ਨ ਛੱਡਿਓ ।
 ਸਬ ਖਤ੍ਰ ਖਗ ਖੰਡਿ, ਖੇਤ ਤੇ ਭੁਮੰਡਪ ਅਹੁੰਟੇ ।
 ਸਾਰ ਧਾਰ ਧਰਿ ਧੂਮ ਮੁਕਿਤ ਬੰਧਨ ਤੇ ਛੁੰਟੇ ।
 ਹੈ ਟੁਕ ਟੁਕ ਜੁੱਝੇ ਸਬੈ, ਪਾਵ ਨ ਪਾਛੇ ਡਾਰੀਯੰ ।
 ਜੈ ਕਾਰ ਅਪਾਰ ਸੁਧਾਰ ਹੁੰਅ ਬਾਸਵਲੋਕ ਸਿਧਾਰੀਯੰ । ੫੦

Chhapai Chhand

jini suran sangram sabal samuhe havai mandiou.
 tin subhtan te ek kaal kouoo jiat na chhadiou.
 sabh ktatri khag khand khet te bhu mandap ahutai.
 saar dhaar dhar dhum mukat bandhan te chhutai.
 havai took took jujhai sabhai paav na pachhai dareiung.
 jai kaar apar sudhar huang basav lok sidhariaung. (50)

ਚਉਪਈ

ਇਹ ਮਿਧਿ ਮਚਾ ਘੋਰ ਸੰਗ੍ਰਾਮ ।
 ਸਿਧਏ ਸੁਰ ਸੁਰ ਕੇ ਧਾਮ ।
 ਕਹਾ ਲਗੈ ਵਹ ਕਥੋ ਲਰਾਈ ।
 ਆਪਨ ਪ੍ਰਭਾ ਨ ਬਰਨੀ ਜਾਈ । ੫੧

Choupaiee

eh midh macha ghor sangrama.
 sidheai sur sur ke dhama.
 kaha lagai veh kathai laraiee.
 apan prabha na barni jaiee. (51)

ਭੁਜੰਗ ਪ੍ਰਯਾਤ ਛੰਦ

ਲਵੀ ਸਰਬ ਜੀਤੈ ਕੁਸੀ ਸਰਬਜਾਰੇ । ਬਚੇ ਜੇ ਬਲੀ, ਪ੍ਰਾਨ ਲੈ ਕੇ ਸਿਧਾਰੇ ।
 ਚਤੁਰ ਬੇਦ ਪਠਿਯੰ, ਕੀਯੋ ਕਾਸਿ ਬਾਸੰ । ਘਨੇ ਬਰਖ ਕੀਨੇ ਤਹਾ ਹੀ ਨਿਵਾਸੰ । ੫੨

Bhujang Prayat Chhand

lavi sarab jeetai kusi sarab harai .
 bachai je bali pran lai kai sidharai .
 chatur beid patheyung kieu kaas basung .
 ghanai barakh keenai taha hi nivasung . (52)

ਇਤਿ ਸ੍ਰੀ ਬਚਿਤ੍ਰ ਨਾਟਕ ਗ੍ਰੰਥੇ ਲਵੀ ਕੁਸੀ ਜੁਧ ਬਰਨਨੰ ਨਾਮੁ ।
 ਤ੍ਰਿਤੀਆ ਧਿਆਉ ਸਮਾਪਤ ਮਸਤੁ ਸੁਭ ਮਸਤੁ । ੩-੧੮੯

It Sri Bachittar Natak Granth

Lavi Kusi judh barnanung naam.

tritia dhiaou samapatam sabh subham. sat. (3) (189)

Chhapai Chhand

All those warring brave soldiers, engaged in the battle, (have finally fallen dead), as if the god of death has not spared even a single warrior alive. All the warriors, being struck with the (enemy) swords, are dead tired, having borne the brunt of various fire-like weapons, and finally have been seen (dead), relieved of their human bondage. None of them has stepped back from the field even though all have been cut into (smitten) pieces and fallen dead. They have proceeded to heavens (Kingdom of Indra) being hailed by the whole world. (50)

Choupaiee

Thus this horrible battle was fought and the brave warriors became martyrs, having laid down their lives. How much in detail could I describe this battle, as it is not possible to describe the valour and glory of my Dynasty. (any more). (51)

Bhujang Prayat Chhand

The dynasty of Lav became victorious while the dynasty of Kush was defeated . All the warriors, who escaped death (in the battlefield) had fled away to save their lives. They then settled down in Kanshi and studied all the Vedas, and they (remained settled there) stayed there for a number of years. (52)

Here the third chapter of Bachittar Natak , describing the war between followers of Lav and Kush is completed , which is all praiseworthy, and auspicious. (3-189)

ਭੁਜੰਗ ਪ੍ਰਯਾਤ ਛੰਦ

ਜਿਨੈ ਬੇਦ ਪੱਠਿਯੋ, ਸੁ ਬੇਦੀ ਕਹਾਏ । ਤਿਨੈ ਧਰਮ ਕੈ ਕਰਮ, ਨੀਕੇ ਚਲਾਏ ।
ਪਠੇ ਕਾਗਦੀ, ਮੱਧ ਰਾਜਾ ਸੁਧਾਰੀ । ਆਪੋ ਆਪ ਮੋ, ਬੈਰ ਭਵਿੰ ਬਿਸਾਰੀ । ੧

Bhujang Prayat Chhand

jinai beid pathiou so bedi kahaie.
tinai dharam kai karam neekai chalaie.
pathai kagdang madar raja sudharung.
aapap aap mo bair bhavang bisarung. (1)

ਨਿਪੀ ਮੁਕਲਿਯੀ ਦੂਤ, ਸੋਕਾਇਯੀ । ਸਬਬੇਦਿਯੀ ਭੇਦ ਭਾਖੇ ਸੁਨਾਯੀ ।
ਸਬੈ ਬੇਦਪਾਠੀ ਚਲੇ ਮੱਦਦੇਸੀ । ਪ੍ਰਨਾਮ ਕੀਯੋ, ਆਨ ਕੈ ਕੈ ਨਰੇਸੀ । ੨

nripang muklieung doot so kaas aieyung.
sabhai deideyung bhed bhakhai sunaieyung.
sabhai beid pathai chalai madar desung.
pamam kiyo aan kai naresung . (2)

ਧੁਨੈ ਬੇਦ ਕੀ, ਭੂਪ ਤਾ ਕੇ ਕਰਾਈ । ਸਬੈ ਪਾਸ ਬੈਠੇ, ਸਬਾ ਬੀਚ ਭਾਈ ।
ਪੜੇ ਸਾਮ ਬੇਦ, ਜੁਜਰ ਬੇਦ ਕੱਥੀ । ਰਿਗੀ ਬੇਦ ਪਠਿਯੀ, ਕਰੇ ਭਾਵ ਹਥੀ । ੩

dhunung beid ki bhoop ta ke karaiee.
sabhai paas bathai saba beech bhaiee.
parrai sam beid jujar beid kathung.
rigang beid patheyung kare bhav hathung. (3)

ਰਸਾਵਲ ਛੰਦ

ਅਥਰੂ ਬੇਦ ਪਠਿਯੀ । ਸੁਣੈ ਪਾਪ ਨੱਠਿਯੀ ।
ਰਹਾ ਰੀਝ ਰਾਜਾ । ਦੀਆ ਸਰਬ ਸਾਜਾ । ੪

Rasaval Chhand

atharou beid patheyung sunnai paap nathiayung .
raha reejh raja, deeya sarab saja. (4)

ਲਯੀ ਬੰਨ ਬਾਸੀ । ਮਹਾ ਪਾਪ ਨਾਸੀ । ਰਿਖੀ ਭੇਸ ਕੀਯੀ । ਤਿਸੈ ਰਾਜ ਦੀਯੀ । ੫

liou ban basung.maha paap nasung .
rikhang bhes keeung. tisai raaj deeiung. (5)

ਰਹੇ ਹੋਰਿ ਲੋਗੀ । ਤਜੇ ਸਰਬ ਸੋਗੀ ।
ਧਨੀ ਧਾਮ ਤਿਆਗੇ । ਪ੍ਰਭੀ ਪ੍ਰੇਮ ਪਾਗੇ । ੬

rahai hore logung. tajai sarab sogung.
dhanung dham tiagai. prabhang prem paagai. (6)

Bhujang Prayat Chand

The dynasty of Kush, who were engaged in reciting the Vedis, were called Vedas, (Bedis) and they started the practice of doing virtuous deeds. On the other side, the king of Madar desh (Madhya Pradesh) belonging to the dynasty of lav, sent a letter written to Kanshi, that we should forget about our past enmity (and start afresh).(1)

The envoy of the king, who was given this letter to be delivered reached Kanshi, and read out this letter (to Bedis). On hearing the message of the envoy, the Veda clan started moving towards the Madhar Desh (Punjab) and on reaching there, paid their obeisance (to the King of Lav dynasty). (2)

The King made them to recite the Vedas (recite the free version of Vedas) and all the brothers sat together in this congregation and they recited the Sham Ved at first, then Yujar Ved, was recited. After this the Rig Veda, was recited. The King and the followers of Lav dynasty understand the meaning of all the Vedas. (3)

Rasaval Chhand

When the followers of kush dynasty recited the Atharav Veda, on listening to the message of this recitation (Veda) the enmity of both sides (their sins) was concluded (finished). The King felt happy and gave them the Kingdom back (4)

The King himself took to the jungles (exiled), and all his great Sins were pardoned. (finished). He himself became an ascetic (dressed as a mendicant) and gave the reins of his kingdom to the followers of Kush dynasty. (5)

All the peoples (subjects) were trying to dissuade the King from taking to exile, but the King forgot about all the enmity (differences) between them. He gave up all the wealth and the householders life and was enriched with the love and worship of God. (6)

ਅੜਿੱਲ

ਬੇਦੀ ਭਯੋ ਪ੍ਰਸੰਨ, ਰਾਜ ਕਹ ਪਾਇਕੈ ।
 ਦੇਤ ਭਯੋ ਬਰਦਾਨ ਹੀਐ ਹੁਲਸਾਇਕੈ ।
 ਜਬ ਨਾਨਕ ਕਲ ਮੈ ਹਮ, ਆਨਿ ਕਹਾਇ ਹੈ ।
 ਜੋ ਜਗਤ ਪੂਜ ਕਰਿ ਤੋਹਿ, ਪਰਮ ਪਦੁ ਪਾਇ ਹੈ । ੭

Arril

beidi bhiou prasan raaj keh paiekai .
 deit bhiou bardan heeai hulsaiekai.
 jab nanak kal hai hum aan kahaie hai.
 jo jagat pooj kar lohai param pad paie hai. (7)

ਦੋਹਰਾ ।

ਲਵੀ ਰਾਜ ਦੇ ਬਨਿ ਗਏ, ਬੇਦੀਅਨ ਕੀਨੋ ਰਾਜ ।
 ਭਾਤਿ ਭਾਤਿ ਤਨੀ ਭੋਗਿਯੰ, ਭੂਅ ਕਾ ਸਕਲ ਸਮਾਜ । ੮

Dohra

lavi raj de ban gehai beidian keeno raaj.
 bhant bhant ke tani bhogiung bhooa ka sakal samaj. (8)

ਚੌਪਾਈ

ਤ੍ਰਿਤੀਯ ਬੇਦ ਸੁਨਬ ਤੁਮ ਕੀਆ । ਚਤੁਰ ਬੇਦ ਸੁਨਿ ਭੂਅ ਕੋ ਦੀਆ ।
 ਤੀਨ ਜਨਮ ਹਮਰੂ ਜਬ ਧਰਿ ਹੈ । ਚੌਥੇ ਜਨਮ ਗੁਰੂ ਤੁਹਿ ਕਰਿ ਹੈ । ੯

Choupaiee

tritiya beid sunbai tum kia.
 chatur beid sunn bhu(a) ko diya .
 teen janam jab hum dhar hai.
 chouthai janam guru tuhi kar hai . (9)

ਉਤ ਰਾਜਾ ਕਾਨਨਹਿ ਸਿਧਾਯੋ । ਇਤ ਇਨ ਰਾਜ ਕਰਤ ਸੁਖ ਪਾਯੰ ।
 ਕਹਾ ਲਗਿ ਕਰਿ ਕਥਾ ਸੁਨਾਉ । ਗ੍ਰੰਥ ਬਦਨ ਤੇ ਅਧਿਕ ਡਰਾਉ । ੧੦

ut raja kananeh sidhaiou.
 it in raaj karat sikh paiyo.
 kaha lagai kar katha sunaouoo.
 granth badhan te adhik draouoo. (10)

ਇਤਿ ਸ੍ਰੀ ਬਚਿਤ੍ਰ ਨਾਟਕ ਗ੍ਰੰਥੇ , ਬੇਦ ਪਾਠ ਭੇਟ ਰਾਜ ,
 ਚਤੁਰਥ ਧਿਆਇ, ਸਮਾਪਤ ਮਸਤੁ ਸੁਭਾਮੀਸਤੰ ॥ ੪ ॥ ਅਛੰਨੰ । ੧੯੯

It sri Bachittar Natak Granth beid paath bheit raaj.
 chaturath dhiaou smapatam sabh subham. sat. (4) (199)

Aril

The Bedis (Kush dynasty) having got back the reins of Kingdom were very happy and were bestowing various benedictions (bounties) being pleased with them, (on Lav dynasty) and stated that when they will be called "Nanak followers" in the age of Kal Yug they will make the Lav dynasty (Sodhis) praise worthy and attain the (fourth State) of Salvation. (7)

Couplet

The followers of Lav dynasty, after handing over the Kingdom (to Bedis) proceeded to the jungles, then the dynasty of Kush ruled over the country, and enjoyed all the comforts and pleasures of life. (8)

Choupaiee

O King ! You have listed carefully to the recitation of the three Vedas and on (hearing) listening to the fourth Veda, you have given away, the country (land) in alms (charity). When we will be born again we will accept you as our born (leader) after three generations. (9)

So the (Sodhi) King went away to the jungles and the Bedis took Control of the Kingdom and enjoyed their rule (over the land) with all the comforts. How long could I describe details of this narration as I am afraid it is becoming too lengthy (unwieldy) (10)

(This Completes the fourth Chapter of Bachittar Natak and its narration. All is auspicious here). (4)(199)

ਨਰਾਜ ਛੰਦ

ਬਹੁਰਿ ਬਿਖਾਧ ਬਾਧਿਯੰ । ਕਿਨੀ ਨ ਤਾਹਿ ਸਾਧਿਯੰ ।
ਕਰੰਮ ਕਾਲ ਜੋ ਭਈ । ਸੁ ਭੂਮਿ ਬੈਸ ਤੇ ਗਈ । ੧

Naraj Chhand

bahur bikhadh badhiyung. kini na tahai sadhiyung.
karum kaal jo bhaiee. so bhoom banas te gaice. (1)

ਦੋਹਰਾ

ਬਿਪ੍ਰ ਕਰਤ ਭਏ ਸੁਦ੍ਰ ਬ੍ਰਿਤਿ, ਛਤ੍ਰੀ ਬੈਸਨ ਕਰਮ ।
ਬੈਸ ਕਰਤ ਭਏ ਛਤ੍ਰਿ ਬ੍ਰਿਤਿ, ਸੁਦ੍ਰ ਸੁ ਦਿਜ ਕੋ ਧਰਮ । ੨

Dohra

bipar karat bhaie sudar briti. chhatri baïsan karam.
bais karat bhaie chhattar briti. sudar so dij ko dharam. (2)

ਚੌਪਈ

ਬੀਸ ਗਾਵ ਤਿਨ ਕੇ ਰਹਿ ਗਏ । ਜਿਨ ਕੋ ਕਰਤ ਕ੍ਰਿਸਾਨੀ ਭਏ ।
ਬਹੁਤ ਕਾਲ ਇਹ ਭਾਤਿ ਬਿਤਾਯੋ । ਜਨਮ ਸਮੈ ਨਾਨਕ ਕੋ ਆਯੋ । ੩

Choupaiee

bees gaav tin kai reh gaie. jin ko karat kirsani bhaie.
bahut kaal eh bhant bitaiou. janam samai Nanak ko aiyo. (3)

ਦੋਹਰਾ

ਤਿਨ ਬੇਦੀਯਨ ਕੇ ਕੁਲ ਬਿਖੇ ਪ੍ਰਗਟੇ ਨਾਨਕ ਰਾਇ ।
ਸਭ ਸਿੱਖਨ ਕੋ ਸੁਖ ਦਏ ਜੱਤ ਤੱਹ ਭਏ ਸਹਾਇ । ੪

Dohra

tin beidian ke kul bikhai pragtai Nanak Raie.
sabh sikhan ko sukh daiai jaha taha bhaie sahaie. (4)

ਚੌਪਈ

ਤਿਨ ਇਹ ਕਲ ਮੋ ਧਰਮੁ ਚਲਾਯੋ । ਸਭ ਸਾਧਨ ਕੋ ਰਾਹੁ ਬਤਾਯੋ ।
ਜੋ ਤਾਕੇ ਮਾਰਗ ਮਹਿ ਆਏ । ਤੇ ਕਬਹੂੰ ਨਹਿ ਪਾਪ ਸੰਤਾਏ । ੫

Choupaiee

tin eh kaal mein dharam chalaïou.
sabh sadhan ko rah bataïeou.
jo take marag meh aie.
te kab hun neh paap santaie. (5)

Naraj Chhand

Then the quarrels amongst Bedis multiplied (increased) and no one could arrange any settlement. The cycle of Time moved in such a manner that the land (rule) from Bedis dynasty was snatched away. (1)

Couplet

The Brahmins started doing the work of shudars (scheduled castes) while the Kashatriyas took up the jobs of Vaishas (business community). On the other hand the vaishas started taking up jobs of Kashatriyas while the Shudras (low castes) started doing the work of brahmins. (2)

Choupaiee

Due to their destructive actions the Bedis were left with (the control of) only twenty villages and they started the work of farming in those villages (that area). As time passed on, the time for Guru Nanak to (take birth) and arrive on the scene, approached. (3)

Couplet

Then Guru Nanak took birth (appeared) in the dynasty of Bedis who gave (comfort) solace and peace to all the sikhs (followers) and rendered help wherever troubles shot up (came accros) and his intervention was needed). (4)

Choupaiee

Guru Nanak started the work on religions duties (moral values) and started the right path to all the people with virtuous nature. (with saintly character). Whosoever came under the influence of his guidance and propagated path (religion) were never pestered by the skilful actions any more. (5)

ਜੇ ਜੇ ਪੰਥ ਤਵਨ ਕੇ ਪਰੇ । ਪਾਪ ਤਾਪ ਤਿਨਕੇ ਪ੍ਰਭ ਹਰੇ ।
 ਦੁਖ ਭੁਖ ਕਬਹੂੰ ਨ ਸੀਤਾਏ । ਜਾਲ-ਕਾਲ ਕੇ ਬੀਚ ਨ ਆਏ । ੬
 je je panth tavan ke parai. paap taap tinkai prabh harai.
 dookh bhookl kabhun na sataie. jaal-kaal ke beech na aie. (6)

ਨਾਨਕ ਅੰਗਦ ਕੋ ਬਪੁ ਧਰਾ । ਧਰਮ ਪ੍ਰਚੁਰਿ ਇਹ ਜਗ ਮੋ ਕਰਾ ।
 ਅਮਰ ਦਾਸ ਰਾਮਦਾਸ ਕਹਾਯੋ । ਜਨੁ ਦੀਪਕ ਤੇ ਦੀਪ ਜਗਾਯੋ । ੭
 Nanak Angad ko bap dhara. dharam purchur eh jug mo kara.
 Amardas Ramdas kahaïou. ijn deepak te deep jagaïeou. (7)

ਜਬ ਬਰ ਦਾਨਿ ਸਮੇ ਵਹੁ ਆਵਾ । ਰਾਮਦਾਸ ਤਬ ਗੁਰੂ ਕਹਾਵਾ ।
 ਤਿਹ ਬਰ ਦਾਨਿ ਪੁਰਾਤਨਿ ਦੀਆ । ਅਮਰਦਾਸ ਸੁਰਪੁਰਿ ਨਗੁ ਲੀਆ । ੮
 jab bar daan samai voh ava. Ramdas tab guru kahava.
 the bardan puratan diya. Amardas surpur nag lia. (8)

ਸ੍ਰੀ ਨਾਨਕ ਅੰਗਦਿ ਕਰਿ ਮਾਨਾ । ਅਮਰ ਦਾਸ ਅੰਗਦ ਪਹਿਚਾਨਾ ।
 ਅਮਰਦਾਸ ਰਾਮਦਾਸ ਕਹਾਯੋ । ਸਾਧਨ ਲਖਾ ਮੂੜੁ ਨਹਿ ਪਾਯੋ । ੯
 Sri Nanak angad kar mana.
 Amardas Angad pehchana.
 Amardas Ramdas kahaeïou.
 sadhan lakha moorr neh paiyo. (9)

ਭਿੰਨ ਭਿੰਨ ਸਭ ਹੂੰ ਕਰਿ ਜਾਨਾ । ਏਕ ਰੂਪ ਕਿਨਹੂੰ ਪਹਿਚਾਨਾ ।
 ਜਿਨ ਜਾਨਾ ਤਿਨ ਹੀ ਸਿਧਿ ਪਾਈ । ਬਿਨੁ ਸਮਝੈ ਸਿਧਿ ਹਾਥਿ ਨ ਆਈ । ੧੦
 bhin bhin sabhhun kar jana.
 ek roop kinhun pehchana.
 jin jana tin hi sidhi païee.
 bin samjhai sidh haath na aïee. (10)

ਰਾਮਦਾਸ ਹਰਿ ਸੋ ਮਿਲਿ ਗਏ । ਗੁਰਤਾ ਦੇਤ ਅਰਜੁਨਿਹਿ ਭਏ ।
 ਜਬ ਅਰਜੁਨ ਪ੍ਰਭ ਲੋਕਿ ਸਿਧਾਏ । ਹਰਿ ਗੋਬਿੰਦ ਤਿਹਨਾ ਠਹਰਾਏ । ੧੧
 Ramdas har so mili gaieai.
 Gurta deit arjuneh bhaie.
 jab arjun prabh lok sidhaie.
 Hargobind teh tha thehraie. (11)

All the people who followed the religious path as shown by him were relieved of their sins and afflictions by the Lord Almighty. Such people were never pestered by suffering or hunger (for more of everything wealth) and they were not caught (ensnared) by the shackles of the god of death (or bondage of Time). (6)

Then Guru Nanak Dev transferred himself into Guru Angad (adopting the body of Guru Angad) and continued the propagation of religion in the world. Then in the third personation (form) he was known as Guru Amardas. It seems that one light ignited the same enlightenment in the second light (form). (one lamp ignited the second lamp). (7)

When the opportune time came, he assumed the form of Guru Ramdas, and was adorned and praised everywhere. He was installed as Guru by Guru Amardas, bestowing all the glory, and himself proceeded to heavens. (8)

Guru Nanak Dev became Guru Angad and Guru Angad was later known as Guru Amardas, who was later known by the name of Guru Amardas, who was later known by the name of Guru Ram Das. All the saintly persons could realise and appreciate the secret of this (change) transformation, whereas the fools could not appreciate it. (9)

All the people have seen them as quite distinct and different personalities, but very few people realised that all the Gurus were personification of the same Guru (Guru Nanak) and the same form. Those persons, who have realised all the Gurus representing the same form (of Guru Nanak only), have attained Salvation (and spiritual power). No one could attain Salvation without realising and appreciating this secret. (of transformation). (10)

Then Guru Ram Das left his mortal life and merged with the Lord, handing over the reins of Guruship to Guru Arjan Dev. When Guru Arjan Dev proceeded to heavens (leaving the mortal world), Guru Hargobind was installed as the next Guru in his place. (11)

ਹਰਿਗੋਬਿੰਦ ਪ੍ਰਭ ਲੋਕਿ ਸਿਧਾਰੇ । ਹਰੀ ਰਾਇ ਤਿਹਠਾ ਬੈਠਾਰੇ ।
ਹਰੀ ਕ੍ਰਿਸਨਿ ਤਿਨ ਕੇ ਸੁਤ ਵਏ । ਤਿਨ ਤੇ ਤੇਗ ਬਹਾਦੁਰ ਭਏ । ੧੨
Hargobind prabh lok sidharai.
Hari Rai the tha baitharai.
Harikrisan tin ke sut vaie.
tin te Tegbahadur bhaie. (12)

ਤਿਲਕ-ਜੰਝੀ ਰਾਖਾ ਪ੍ਰਭ ਤਾਕਾ । ਕੀਨੋ ਬਡੋ ਕਲੁ ਮਹਿ ਸਾਕਾ ।
ਸਾਧਨ ਹੇਤਿ ਇਤਿ ਜਿਨਿ ਕਰੀ । ਸੀਸਿ ਦੀਯਾ ਪਰੁ ਸੀ ਨ ਉਚਰੀ । ੧੩
tilak janjoo rakha prabh taka.
keeno bado Kalu meh saka.
sadhan hait iti jin kari.
sees dia par si na uchri. (13)

ਧਰਮ ਹੇਤ ਸਾਕਾ ਜਿਨਿ ਕੀਆ । ਸੀਸਿ ਦੀਆ ਪਰੁ ਸਿਰਰੁ ਨ ਦੀਆ ।
ਨਾਟਕ ਚੇਟਕ ਕੀਏ ਕੁਕਾਜਾ । ਪ੍ਰਭ ਲੋਗਨ ਕਹ ਆਵਤ ਲਾਜਾ । ੧੪
dharam hait saka jin kia.
sees diya par sirar na diya.
natak chetak kiai kukakja.
prabh logan ke avat laja. (14)

ਦੋਹਰਾ

ਠੀਕਰ ਫੋਰਿ ਦਿਲੀਸ ਸਿਰਿ, ਪ੍ਰਭਪੁਰਿ ਕੀਯਾ ਪਯਾਨ ।
ਤੇਗਬਹਾਦੁਰ ਸੀ ਕ੍ਰਿਆ, ਕਰੀ ਨ ਕਿਨਹੂੰ ਆਨਿ । ੧੫

Dohra

thikar phore dilees sir prabh pur kia piyan.
Tegh bahadur ssi kiria kari na kinhun aan. (15)

ਤੇਗ ਬਹਾਦੁਰ ਕੇ ਚਲਤ, ਭਯੋ, ਜਗਤ ਕੋ ਸੋਕ ।
ਹੈ ਹੈ ਹੈ ਸਭ ਜਗ ਭਯੋ, ਜੈ ਜੈ ਜੈ ਸੁਰ ਲੋਕਿ । ੧੬
Tegh bahadur ke chalat bhiou jagat ko sok.
hai hai hai sabh jug bhiou .jai jai jai sur lok. (16)

ਇਤਿ ਸ੍ਰੀ ਬਚਿਤ੍ਰ ਨਾਟਕ ਗ੍ਰੰਥਿ ਪਾਤਸ਼ਾਹੀ ਬਰਨਨੰ ।
ਨਾਮ ਪੰਚਮੋ ਧਿਆਉ ਸਮਾਪਤ ਮਸਤ ਸੁਭਮਸਤੁ ॥ ੫ ॥ ਅਛਰੰ ੨੧੫
iti Sri Bachittar Natak granth patsahi barnanung.
naam panchmo dhiaou samaptam sabh subham sat.(5) (215)

When Guru Hargobind merged with the Lord (leaving this mortal life), Guru Hari Rai was installed as next Guru in his place. Then his son Guru Harkrishan became the Guru, after whom Guru Teg Bahadur took charge as Guru. (12)

Then Guru Teg Bahadur offered himself to protect the sanctity of the (Tilak and janju) saffron mark and sacred thread of the brahmins. In fact, in this age of Kal-Yug He (performed) enacted a wonderful and great event. For the sake of those brahmins (saintly persons). He set an example of extreme sacrifice by giving his body (by sacrificing himself) without uttering a sign of pain. (from his mouth). (13)

The person who enacted such events for the protection of religion, so that, they gave away their lives, but did not discard the obstinate posture of renouncing their religion. The persons including mendicants, who rendered such pleasure-giving performances that the Lords saints felt ashamed of themselves on seeing such wonderful behaviour, whereas Guru Teg Bahadur proved the point right by giving His sacrifice (in this situation). (14)

Couplet

The Guru gave up his life by breaking this (body) earthen pot of human body on the head of the king of Dehli (Aurangzeb) and proceeded to heavens. None else could ever perform such a chivalorous act, as done by Guru Teg Bahadur. (15)

On the martyrdom of Guru Teg Bahadur the whole world was plunged into grief and there was hue and cry everywhere in the world but this was hailed by every one in the Lord's court, (and they offered their Salutation). (16)

Here the fifth chapter on (kings) sovereign's behaviour of the Bachittar Natak is completed and it is all auspicious so far. (5)(215)

ਕ੍ਰਿਸ਼-ਕਰਤਾ ਕੀ ਆਪਨੀ ਕਥਾ
ਚੌਪਈ

ਅਬ ਮੈ ਆਪਨੀ ਕਥਾ ਬਖਾਨੋ । ਤਪ ਸਾਧਤ ਜਿਹ ਬਿ ਮੁਹਿ ਆਨੋ ।
ਹੇਮ ਕੁੰਟ ਪਰਬਤ ਹੈ ਜਹਾ । ਸਪਤ ਸ੍ਰਿੰਗ ਸੋਭਿਤ ਹੈ ਤਹਾ । ੧

Choupaiee

ab mein apni Katha bakhano.
Tap sabhai jeh bidh mohai ano.
hemkunt parbat hai jaha.
sapat sring sobhat hai taha. (1)

ਸਪਤਸ੍ਰਿੰਗ ਤਿਹ ਨਾਮੁ ਕਹਾਵਾ । ਪੰਦੁ ਰਾਜ ਜਹ ਜੋਗੁ ਕਮਾਵਾ ।
ਤਹ ਹਮ ਅਧਿਕ ਤਪੱਸਿਆ ਸਾਧੀ । ਮਹਾਕਾਲ-ਕਾਲਕਾ ਅਰਾਧੀ । ੨
sapat sring teh naam kahava.
pand raj jeh jog kamava.
the hum adhik tapasya sadhi.
mahakaal Kalka aradhi. (2)

ਇਹ ਬਿਧਿ ਕਰਤ ਤਪੱਸਿਆ ਭਯੋ । ਦੈ ਤੇ ਏਕ ਰੂਪ ਹੈ ਗਯੋ ।
ਤਾਤ ਮਾਤ ਮੁਰ ਅਲਖ ਅਰਾਧਾ । ਬਹੁ ਬਿਧਿ ਜੋਗ ਸਾਧਨਾ ਸਾਧਾ । ੩
eh bidh karat tapasia bhaiou .
dawai te ek roop havai gaieou .
taat maat mur alakh aradha .
lok bidh jog sadhna sabha . (3)

ਤਿਨ ਕੋ ਕਰੀ ਅਲਖ ਕੀ ਸੇਵਾ । ਤਾ ਤੇ ਭੇ ਪ੍ਰਸੰਨਿ ਗੁਰਦੇਵਾ ।
ਤਿਨ ਪ੍ਰਭ ਜਬ ਆਇਸੁ ਮੁਹਿ ਦੀਆ । ਤਬ ਹਮ ਜਨਮ ਕਲੂ ਮਹਿ ਲੀਆ । ੪
tin ko kari alakh ki seva .
ta te bhaie parsan Gurdeva .
tin prabh jab aies mohe diya .
tab hum janam Kalu meh liya . (4)

ਚਿਤ ਨ ਭਯੋ ਹਮਰੋ ਆਵਨ ਕਹ । ਚੁਭੀ ਰਹੀ ਸ੍ਰਤਿ ਪ੍ਰਭੁ ਚਰਨਨ ਮਹਿ ।
ਜਿਉ ਤਿਉ ਪ੍ਰਭ ਹਮ ਕੋ ਸਮਝਾਯੋ । ਇਮ ਕਹਿ ਕੈ ਇਹ ਲੋਕਿ ਪਠਾਯੋ । ੫
chit na bhiou hamro avan keh .
chuvi rehi surat prabh charnan mein.
jiou tiou prabh hum ko samjhaiou .
im keh kai kai eh lok pathaiou . (5)

Choupaiee

Now I would describe details about myself as to how I was brought (born) in this world, though I was engaged in meditation and worship of the Lord at a spot where the mountain Hemkunt is situated and seven mountain cliffs are standing in grandeur.

(1)

The place, where Pandavas had practiced saintly-kingship, was known by the name of sapat-sring (seven pinnacles). There I had meditated and worshiped the Lord for a long time having worshipped the Lord (the Timeless god) and the Goddess Kali or Durga.

(2)

I was engaged in this worship for long, and as a result (reward) of this meditation, my soul merged with the prime soul. (I became one with the Lord-Sublime). My parents had also meditated on the Lord Almighty and had practised great worship of the Lord (prayers).

(3)

The indescribable Lord was pleased with their prayers and worship (service of the Lord). Then I was called by the Lord and He ordained me and I was born in this age of Kal-Yug.

(4)

Since I was completely merged with the Prime-soul (my soul) and was in touch with His lotus-feet, I was not inclined to come to this world. But the Lord somehow made me realise. His wish, and ordained me, thus I was born in this world.

(5)

ਅਕਲਪੁਰਖ ਬਾਰ ਇਸ ਕੀਟ ਪ੍ਰਤਿ ।

ਚੌਪਈ

ਜਬ ਪਹਿਲੇ ਹਮ ਸ੍ਰਿਸਿਟ ਬਨਾਈ । ਦਈਤ ਰਚੇ ਦੁਸਟ ਦੁਖ ਦਾਈ ।

ਤੇ ਭੁਜ ਬਲ ਬਵਰੇ ਹੈ ਗਏ । ਪੂਜਤ ਕਰਮ ਪੁਰੁਖ ਰਹਿ ਗਏ । ੬

Akal Purkh Bach Iss Keet Prati

Choupaiee

jab pehlai hum srisat banaiee.

deiat rachai dusat dukh daiee .

te bhuj bal bavrai havai gaie .

poojat karam purakh reh gaie . (6)

ਤੇ ਹਮ ਤਮਕਿ ਤਨਿਕ ਮੋ ਖਾਪੇ । ਤਿਨ ਕੀ ਠਉਰ ਦੇਵਤਾ ਥਾਪੇ ।

ਤੇ ਭੀ ਬਲ ਪੂਜਾ ਉਰਝਾਏ । ਆਪਨ ਹੀ ਪਰਮੇਸਰੁ ਕਹਾਏ । ੭

te hum tamak tanik mo khapai. tin ki thour devta thapai.

te bhi bal puja urjhaie. Apan hi parmesar kahaie. (7)

ਮਹਾਦੇਵ ਅਚੁਤ ਕਹਵਾਯੋ । ਬਿਸਨ ਆਪ ਹੀ ਕੋ ਠਹਰਾਯੋ ।

ਬ੍ਰਹਮਾ ਆਪ ਪਾਬ੍ਰਹਮ ਬਖਾਨਾ । ਪ੍ਰਭ ਕੋ ਪਭੂ ਨ ਕਿਨਹੂੰ ਜਾਨਾ । ੮

Mahadev achut kehvaious .

bisan aap hi ko thehraious .

brama aap parbraham bakhana .

prabh ko prabhu na kinhun jana . (8)

ਤਬ ਸਾਖੀ ਪ੍ਰਭ ਅਸਟ ਬਨਾਏ । ਸਾਖ ਨਮਿਤ ਦੇਬੇ ਠਹਿਰਾਏ ।

ਤੇ ਕਹੈ ਕਰੋ ਹਮਾਰੀ ਪੂਜਾ । ਹਮ ਬਿਨੁ ਅਵਰੁ ਨ ਠਾਕੁਰੁ ਦੂਜਾ । ੯

tab sakhi prabh ast banaie .

sakh namit debai thehraie .

te kahai karo hamari puja .

hum bin avar na thakur dooja . (9)

ਪਰਮ ਤੱਤ ਕੋ ਜਿਨ ਨ ਪਛਾਨਾ । ਤਿਨ ਕਰਿ ਈਸੁਰ ਤਿਨ ਹੀ ਮਾਨਾ ।

ਕੋਤੇ ਸੂਰ ਚੰਦ ਕਹੁ ਮਾਨੈ । ਅਗਨਹੋਤ੍ਰ ਕਈ ਪਵਨ ਪ੍ਰਮਾਨੈ । ੧੦

param tat ko jin na pachhana .

tin kae easar tin hi mana .

ketai soor chand koh manai .

aganhotar kaiee pavan parmanai . (10)

**The Lord had ordained me, the lowly creative,
saying like this :-**

Choupaiee

When I had created this Universe for the first time, the great villainous and satanic demons were created. They were mad with their might and prowess, this deviated them from the righteous path of Lord's worship. (6)

I was so much enraged that in a moment I destroyed all of them and in their place created the various gods. They were also engrossed in their egoistic tendencies due to their spiritual powers and instead started behaving like the Lord-Creator and calling themselves as creator. (7)

(The god) Shiva was known (calling himself) as indestructible while Vishnu established himself as the Lord-Sublime, while the (god) Brahma also called himself as the Lord-Creator, and none of them accepted Him as the Supreme Creator. (8)

Then the Lord had created the eight anecdotes (eye-witness) (such as Moon, Sun, Earth, Pole Star (Dhruv), fire, air, Pratiyush and Prabhash) and created them as eye-witnesses to His creation. They also started saying that they should be worshipped (as gods) as there is no other master except ourselves (us). (9)

Those, who did not realise the Prime-Soul, (The True Lord) they started believing and worshipping the eight witnesses as the Lord-creator. Many became worshippers of the moon and the Sun. some became worshippers of the fire-god while some others started worshipping the Air (as God). (10)

ਕਿਨਹੂੰ ਪ੍ਰਭੁ ਪਹਿਨ ਪਹਿਚਾਨਾ । ਨ੍ਰਤਿ ਕਿਤੇ ਜਲ ਕਰਤ ਬਿਧਾਨਾ ।
ਕੇਤਿਕ ਕਰਮ ਕਰਤ ਡਰਪਾਨਾ । ਧਰਮ ਰਾਜ ਕੋ ਧਰਮ ਪਛਾਨਾ । ੧੧

kin hun prabh pahin pehchana .

navat kitai jal karat bidhana .

katik karam karat parpana .

Dharam raaj ko dharam pachhana . (11)

ਜੇ ਪ੍ਰਭ ਸਾਖ ਨਮਿਤ ਠਹਰਾਏ । ਤੇ ਹਿਆ ਆਇ ਪ੍ਰਭੁ ਕਹਵਾਏ ,
ਤਾਕੀ ਬਾਤ ਬਿਸਰ ਜਾਤੀ ਭੀ । ਅਪਨੀ ਅਪਨੀ ਪਰਤ ਸੋਭ ਭੀ । ੧੨

je prabh sakh namit thehraie .

te hia aieai prabhu kehvaie .

ta ki baat bisar jati bhi .

apni apni parat sobh bhi . (12)

ਜਬ ਪ੍ਰਭ ਕੋ ਨ ਤਿਨੈ ਪਹਿਚਾਨਾ । ਤਬ ਹਰਿ ਇਨ ਮਨੁਛਨ ਠਹਰਾਨਾ ।
ਤੇ ਭੀ ਬਸਿ ਮਮਤਾ ਹੁਇ ਗਏ । ਪਰਮੇਸੁਰ ਪਾਹਨ ਠਹਰਾਏ । ੧੩

jab prabh ko na tinai pehchana .

tab har in manuchhan thehrana .

tai bhi bas mamta hoiai gaie .

parmesar pahan thehraie . (13)

ਤਬ ਹਰਿ ਸਿਧ ਸਾਧ ਠਹਿਰਾਏ । ਤਿਨ ਭੀ ਪਰਮ ਪੁਰੁਖ ਨਹਿ ਪਾਏ ।
ਜੇ ਕੋਈ ਹੋਤ ਭਯੋ ਜਗ ਸਿਆਨਾ । ਤਿਨ ਤਿਨ ਅਪਨੋ ਪੰਥ ਚਲਾਨਾ । ੧੪

tab har sidh sadh thehraie .

tin bhi param purakh neh paie .

je koiee hoat bhiou jug siana .

tin tin apno panth chalana . (14)

ਪਰਮ ਪੁਰੁਖ ਕਿਨ ਹੂੰ ਨਹ ਪਾਯੋ । ਬੈਰ ਬਾਦ ਹੀਕਾਰ ਬਦਾਯੋ ।
ਪੇਡ ਪਾਤ ਆਪਨ ਤੇ ਜਲੈ । ਪ੍ਰਭ ਕੈ ਪੰਥ ਨ ਕੋਊ ਚਲੇ । ੧੫

param purkh kin hun neh paiye .

bair baad hunkar badaiyo .

peid paat apan te jalai .

prabh kai panth na kouoo chalai . (15)

Some others recognised and prayed to the Stone (gods), while some others believed and practised taking holy paths at various religious places. Some were afraid, (full of fear) while doing various religious practices while some others started the practice of calling the (god of death) Dharam Raj as the True Lord. (Lord-Creator). (11)

Those very creations created as eye-witness to Lord-Sublime's existence by the Lord, started calling themselves as god's. They completely forgot about the existence (and power) of the Lord-Creator and were engrossed in their own self praise and being worshipped. (12)

When the Lord saw and realised this situation, He created (man) the human beings. These humans also got engrossed in the love of Maya (worldly falsehood) and worldly pleasures, and started worshipping the Stone Statues as the Lord Almighty. (13)

Then the Lord created the holy saints and Sidhas, but they also failed to realise the True-lord. All the wise great men born in the world started their own religious paths and started new faiths in the world. (14)

No one has realised and attained the True Lord (Prime-Purkh), instead all have developed quarrels and enmity, and egoism, just as the tree leaves start increased burning on their own. (Similarly all the people were burnt in their own vicious actions) and none followed the path of the True-Lord. (15)

ਜਿਨਿ ਜਿਨਿ ਤਨਿਕਿ ਸਿੱਧ ਕੋ ਪਾਯੋ । ਤਿਨਿ ਤਿਨਿ ਅਪਨਾ ਰਾਹੁ ਚਲਾਯੋ ।
ਪਰਮੇਸਰੁ ਨ ਕਿਹਨੂੰ ਪਹਿਚਾਨਾ । ਮਮ ਉਚਾਰ ਤੇ ਭਯੋ ਦਿਵਾਨਾ । ੧੬

jin jin tanik sidh ko paiyo .
tin tin apna rah chalaiyo .
parmesar na kin kin pehchana .
mum uchar te bhiou diwana . (16)

ਪਰਮਤਤੁ ਕਿਨਹੂੰ ਨ ਪਛਾਨਾ । ਆਪ ਆਪ ਭੀਤਰਿ ਉਰਝਾਨਾ ।
ਤਬ ਜੇ ਜੇ ਰਿਖਿ ਰਾਜ ਬਨਾਏ । ਤਿਨ ਆਪਨ ਪੁਨਿ ਸ੍ਰੀਮਤਿ ਚਲਾਏ । ੧੭
param tat kin hun na pehchana . aap aap bhitari urjhana .
tab jo jo rikh raj banaie . tin apan punn smirat chalaie . (17)

ਜੇ ਸ੍ਰੀਮਤਨ ਕੇ ਭਏ ਅਨੁਰਾਗੀ । ਤਿਨ ਤਿਨ ਕ੍ਰਿਆ ਬ੍ਰਹਮ ਕੀ ਤਿਆਗੀ ।
ਜਨਿ ਮਨੁ ਹਰਿ ਚਰਨਨ ਠਹਿਰਾਯੋ । ਸੋ ਸ੍ਰੀਮਤਨ ਕੇ ਰਾਹ ਨ ਆਯੋ । ੧੮

je simaratan ke bhaie anragi .
tin tin kiria braham ki tiagi .
jin man har charnan theh raiyou .
se simaratan ke rah na aieyo . (18)

ਬ੍ਰਹਮਾ ਚਾਰ ਹੀ ਬੇਦ ਬਨਾਏ । ਸਰਬ ਲੋਕ ਤਿਹ ਕਰਮ ਚਲਾਏ ।
ਜਿਨ ਕੀ ਲਿਵ ਹਰਿ ਚਰਨਨ ਲਾਗੀ । ਤੇ ਬੇਦਨ ਤੇ ਭਏ ਤਿਆਗੀ । ੧੯

brahma chaar hi beid banaie .
sarab lok the karam chalaie .
jin ki liv har charanan lagi .
te beidan te bhaie tiagi . (19)

ਜਿਨ ਮਤਿ ਬੇਦ ਕਤੇਬਨ ਤਿਆਗੀ । ਪਾਰਬ੍ਰਹਮ ਕੇ ਭੇ ਅਨੁਰਾਗੀ ।
ਤਿਨ ਕੇ ਗੂੜ ਮਤਿ ਜੇ ਚਲ ਹੀ । ਭਾਤਿ ਅਨੇਕ ਦੁੱਖ ਸੋ ਦਲ ਹੀ । ੨੦

jin mat beid kateban tiagi .
parbraham kai bhai anragi .
tin ke gurr mat je chal hi .
bhant anek dookh se dalhi . (20)

ਜੇ ਜੇ ਸਹਿਤ ਜਾਤਨ ਸੰਦੇਹਿ । ਪ੍ਰਭ ਕੇ ਸੰਗ ਨ ਛੋਡਤ ਨੇਹ ।
ਤੇ ਤੇ ਪਰਮ ਪੁਰੀ ਕਹਿ ਜਾਹੀ । ਤਿਨ ਹਰਿ ਸਿਉ ਅੰਤਰੁ ਕਿਛੁ ਨਾਹੀ । ੨੧

je je sehit jatan sandeh .
prabh ke sang na chhodat neh .
te te param puri keh jahi .
tin har siou antar kichh nahi . (21)

Whosoever was able to attain (acquire) some supernatural powers, started his own new religion (path) but none has realised the True-Lord and all were mad in getting themselves worshipped by the world. (16)

No one has realised the Supreme Lord (Power) and got engrossed in their own egoistic worship. The great sages and Rishis created by the Lord, started narrating their own Smritis (books of religious practices) and brought them in circulation, to be obeyed, (practised) (17)

Whosoever developed love for the Smritis, gave up the search for (approach to) spiritual attainment (discipline), while those persons who developed love and attachment for the lotus-feet of the Lord, could not follow the path of religious duty (principles) as propagated by Smritis. (18)

(The god) Brahma had created the four Vedas (produced the literary Composition of Vedas) and directed all the people to tread the path (lead the life) of Vedas and perform their actions accordingly, but all those persons, who developed love and attachment for the lotus-feet of the Lord, gave up the path, shown by the Vedas even. (19)

All those persons, who had given up the ideology of either Vedas or Katebs as Koran, (semetic religious books) because true lovers of the Lord-Sublime in the real sense of the world. if someone were to follow the true and serene doctrines (principles) of the True-Lord, (leads the life according to Lord's (Nature's) principles), he would cast away all his afflictions of various types. (20)

All the saints (religious persons), who lead a life of tribulations (bearing the physical hardships), but without giving up the love of the Lord, would proceed to the Lord's presence (with honour), as there is no distinction between them and the Lord Almighty. (That is they attain the state of Eqripoise'- without any dual-mindedness). (21)

ਜੇ ਜੇ ਜੀਯੇ ਜਾਤਨ ਤੇ ਡਰੇ । ਪਰਮ ਪੁਰੁਖ ਤਜਿ ਤਿਨ ਮਗਿ ਪਰੇ ।
 ਤੇ ਤੇ ਨਰਕ ਕੁੰਡ ਮੇ ਪਰ ਹੀ । ਬਰ ਬਰ ਜਗ ਮੇ ਬਪੁ ਧਰ ਹੀ । ੨੨
 je je jiae jatan te darai .
 param purkh taj tin mag parai .
 te te narak kund mo par hi .
 bar bar jug mo bap dhar hi . (22)

ਤਬ ਹਰਿ ਬਹੁਰਿ ਦੱਤ ਉਪਜਾਇਓ । ਤਿਨ ਭੀ ਅਪਨਾ ਪੰਥੁ ਚਲਾਇਓ ।
 ਕਰਮੋ ਨਖ ਸਿਰ ਜਟਾ ਸਵਾਰੀ । ਪ੍ਰਭ ਕੀ ਕ੍ਰਿਆ ਕਛੁ ਬਿਚਾਰੀ । ੨੩
 tab har bahut dat upjaieou .
 tin bhi apna panth chalaieou .
 kar mo nakh sir jata sawari .
 prabh ki kiria kachhu na bichari . (23)

ਪੁਨਿ ਹਰਿ ਗੋਰਖ ਕੋ ਉਪਰਾਜਾ । ਸਿੱਖ ਕਰੇ ਤਿਨ ਹੂੰ ਬਡ ਰਾਜਾ ।
 ਸ੍ਰਵਨ ਫਾਰਿ ਮੁਦ੍ਰਾ ਦੁਐ ਡਾਰੀ । ਹਰ ਕੀ ਪ੍ਰੀਤਿ ਰੀਤਿ ਨ ਬਿਚਾਰੀ । ੨੪
 pun har gorakh ko upraja .
 sikh karai tin hun bud raja .
 sarvan phar mudra dvai dari .
 har ki parati reet na bichari . (24)

ਪੁਨਿ ਹਰਿ ਰਾਮਾਨੰਦ ਕੋ ਕਰਾ । ਭੇਸ ਬੈਰਾਗੀ ਕੋ ਜੀਨਿ ਧਰਾ ।
 ਕੰਠੀ ਕੰਠਿ ਕਾਠ ਕੀ ਡਾਰੀ । ਪ੍ਰਭ ਕੀ ਕ੍ਰਿਆ ਨ ਕਛੁ ਬਿਚਾਰੀ । ੨੫
 pun har ramanand ko kara .
 bhes bairagi ko jin dhara .
 kanthi kanth kaath ki dari .
 prabh ki kiria na kachhu bichari . (25)

ਜੇ ਪ੍ਰਭ ਪਰਮੁ ਪੁਰੁਖ ਉਪਜਾਏ । ਤਿਨ ਤਿਨ ਅਪਨੇ ਰਾਹ ਚਲਾਏ ।
 ਮਹਾਦੀਨ ਤਬਿ ਪ੍ਰਭ ਉਪਰਾਜਾ । ਅਰਬ ਦੇਸ ਕੋ ਕੀਨੇ ਰਾਜਾ । ੨੬
 je prabh param purkh upjaie .
 tin tin apnai rah chalaie .
 mahadeen tab prabh upraja .
 anat des ko keeno raja . (26)

ਤਿਨ ਭੀ ਏਕੁ ਪੰਥੁ ਉਪਰਾਜਾ । ਲਿਗੀ ਬਿਨਾ ਕੀਨੇ ਸਭ ਰਾਜਾ ।
 ਸਭ ਤੇ ਅਪਨਾ ਜਪਾਯੋ । ਸਤਿ ਨਾਮੁ ਕਾਹੂੰ ਨ ਦ੍ਰਿੜਾਯੋ । ੨੭
 tin bhi ek panth upraja .
 ling bina keeno sabh raja .
 sabh te apna naam japaieyo .
 Satnaam kahun na driraiou . (27)

All those saintly persons, who were afraid of physical hardships and followed the path shown by the Vedas, forgetting the true path of spiritual attainment of the Lord-Sublime, would be thrown into the inferno of hell (hell-fire), and would be born again and again. (going through the cycles of birth and deaths). (22)

Then the Lord created Dattriya, (the son of Rishis atar and his spouse ansuya), who also propagated his own religious path. He grew nails on his hands and adorned his head with tufts of hair, without giving a second thought to the worship of the Lord-Sublime. (23)

Then the Lord created Gorakh Nath, who made many kings (of high order) as his (followers) attendants. He managed to wear two ear-rings in the split ears (with-holes) but forgot to meditate on the true love of the Lord. (24)

Then the Lord created Rama Nand, who followed the path of a recluse (bairagi), wearing a wooden necklace around his neck, but he also gave up the path of meditation and worship of the True-Lord. (25)

Whatever great personalities were created by the Lord, all started their own religious paths (New-religions), then the Lord created Hazrat Mohammad (Mahadeen), installing him as the King of Arab Countries. (26)

He also started his new religion, (religious path) and he ordered the circumcision of all the kings and made all of them to worship him (to meditate (recite) on his Name) but did not guide them to recite Lord's True Name (Sat-Nam). (27)

ਸਭ ਅਪਨੀ ਅਪਨੀ ਉਰਝਾਨਾ । ਪਾਰਬ੍ਰਹਮ ਕਾਹੂੰ ਨ ਪਛਾਨਾ ।
 ਤਪ ਸਾਧਤ ਹਰਿ ਮੋਹਿ ਬੁਲਾਯੋ । ਇਮ ਕਹਿਕੈ ਇਹ ਲੋਕ ਪਠਾਯੋ । ੨੮
 sabh apna apni urjhana .
 parbraham kahun na pachhana .
 tap sadhat har mohai bulaieyo .
 im keh kai eh lok pathaieyo . (28)

ਅਕਾਲ ਪੁਰੁਖ ਬਾਚ ॥ ਚੌਪਈ ॥
 ਮੈ ਅਪਨਾ ਸੁਤ ਤੋਹਿ ਨਿਵਾਜਾ । ਪੰਥ ਪ੍ਰਚਾਰ ਕਰਬੇ ਕਹ ਸਾਜਾ ।
 ਜੁਹ ਤਹਾ ਤੈ ਧਰਮ ਚਲਾਏ । ਕਬੁਧਿ ਕਰਨ ਤੇ ਲੋਕ ਹਟਾਏ । ੨੯
Akal Purkh baach Chhoupalee
 mai apna sut tohai nivaja .
 panyh parcham karbo keh saja .
 jahai teha tai dharam chalaie .
 kabubh karan te lok hataie . (29)

ਕਬਿਬਾਚ ॥ ਦੋਹਰਾ ॥
 ਠਾਢ ਭਯੋ ਮੈ ਜੋਰ ਕਰਿ ਬਚਨ ਕਹਾ ਸਿਰ ਨਯਾਇ ।
 ਪੰਥ ਚਲੈ ਤਬ ਜਗਤ ਮੈ ਜਬ ਤੁਮ ਕਰਿਹੁ ਸਹਾਇ । ੩੦
Kabi Baach Dohra
 thaad bhiou mein jore kar bachan kaha sir niyai .
 panth chalai tab jagat main jab tum karoh sahaie . (30)

ਚੌਪਈ ॥
 ਇਹ ਕਾਰਨਿ ਪ੍ਰਭ ਮੋਹਿ ਪਠਾਯੋ । ਤਬ ਮੈ ਜਗਤ ਜਨਮੁ ਧਰਿ ਆਯੋ ।
 ਜਿਮ ਤਿਨ ਕਹ ਇਨੈ ਤਿਮ ਕਹਿ ਹੋ । ਅਉਰ ਕਿਸ ਤੇ ਬੈਰ ਨ ਗਹੇ ਹੋ । ੩੧
Chhoupalee
 eh karam prabh mohai pathaiou .
 tab mein jagat janam dhar aieyo .
 jim tin keh enai tim keh ho .
 aur kis te bair na gehho . (31)

ਜੇ ਹਮਕੋ ਪਰਮੇਸੁਰ ਉਚਰਿ ਹੈ । ਤੇ ਸਭ ਨਰਕਿ ਕੁੰਡ ਮਹਿ ਪਰਿ ਹੈ ।
 ਮੋ ਕੋ ਦਾਸੁ ਤਵਨ ਕਾ ਜਾਨੋ । ਯਾ ਮੈ ਭੇਦੁ ਨ ਰੰਚ ਪਛਾਨੋ । ੩੨
 jo hamko parmesar uchrai hai .
 te sabh narak kung meh par hai .
 mo ko das tavan ka jano .
 ya mein bheid na runch pachhano . (32)

All were engrossed in their own ideological beliefs and none could realise the Lord-Sublime. So the Lord called me away from my meditation and sent me to this world by ordaining this. The Akal Purkh (Timeless Lord) spoke this : (28)

Choupaiee

I am crowning (honouring) you as my own son and appointing you to propagate a religious sect (path). You are ordained to start a (new) religious formulation and divert the people from evil doings (wrong bearings of the mind). (29)

The poet (said) says :-

Couplet

I stood up with folded hands and made this supplication with my bowed head (requested) that O Lord ! If You were to (would) support me (in this effort) then this sect would surely flourish in the world. (30)

Choupaiee

For this very reason (background) I was sent to the world and I was then born in this world. Whatever way the Lord ordained me, I would deliver the same message (state in the same manner) and would never (nourish) nurture any enmity against anyone. (31)

Whosoever would address me (consider) as the Lord-Sublime, will surely be thrown into the fire of hell. Consider me as the Slave of the Lord- Almighty, and there is not a bit of untruth in this statement. (there is no difference between the two statements). (32)

ਮੈਂ ਹੋ ਪਰਮ ਪੁਰਖ ਕੋ ਦਾਸਾ । ਦੇਖਨਿ ਆਯੋ ਜਗਤ ਤਮਾਸਾ ।
ਜੋ ਪ੍ਰਭ ਜਗਤਿ ਕਹਾ ਸੋ ਕਹਿ ਹੋ । ਮ੍ਰਿਤ ਲੋਗ ਤੇ ਮੋਨਿ ਨ ਰਹਿ ਹੋ । ੩੩
mein ho param purkh ko dassa .
sekhan aiyo jagat tamasa .
jo prabh jagat kaha so keh ho .
mirat log te moan na reh ho (n) . (33)

ਨਰਾਜ ਛੰਦ ॥

ਕਹਯੋ ਪ੍ਰਭੁ ਸੋ ਭਾਖਿ ਹੋ । ਕਿਸੁ ਨ ਕਾਨ ਰਾਖਿ ਹੋ ।
ਕਿਸੁ ਨ ਭੋਖ ਭੀਜਿ ਹੋ । ਅਲੇਖ ਬੀਜਿ ਬੀਜਿ ਹੋ । ੩੪

Naraj Chhand

kaheou prabhu so bhakhiou. kisu na kan rakhioho.
kisu na bhekh bheejhou. alekh beej beejhou. (34)

ਪਖਾਣ ਪੂਜਿ ਹੋ ਨਹੀ । ਨ ਭੋਖ ਭੀਜਿ ਹੋ ਕਹੀ ।
ਅਨੰਤ ਨਾਮੁ ਗਾਇ ਹੋ । ਪਰਮੁ ਪੁਰਖ ਪਾਇ ਹੋ । ੩੫
pakhan poojehou nahi. nabhekh bheejhou kehi.
anant naam gaie hou. param purkh paiehou. (35)

ਜਟਾ ਨ ਸੀਸ ਧਾਰਿ ਹੋ । ਨ ਮੁੰਦ੍ਰਕਾ ਸੁ ਧਾਰਿ ਹੋ ।
ਨ ਕਾਨ ਕਾਹੂੰ ਕੀ ਧਰੋ । ਕਹਿਯੋ ਪ੍ਰਭੁ ਸੁ ਮੈ ਕਰੋ । ੩੬
jata na sees dhar hou. na munderka so dhar hou.
na kahu kahun ki dharai. kehiou prabh so mein karou. (36)

ਭਜੋ ਸੁ ਏਕ ਨਾਮਯੰ । ਜੁ ਕਾਮ ਸਰਬ ਠਾਮਯੰ ।
ਨ ਜਾਪ ਆਨ ਕੋ ਜਪੋ । ਨ ਅਉਰ ਥਾਪਨਾ ਥਪੋ । ੩੭
bhajo so ek naomeung.
jo kaam sarab thameung.
na jaap aan ko japai.
na aur thapna thapai. (37)

ਬਿਅੰਤਿ ਨਾਮੁ ਧਿਆਇ ਹੋ । ਪਰਮ ਜੋਤ ਪਾਏ ਹੋ ।
ਨਾ ਧਿਆਨ ਆਨ ਕੋ ਧਰੋ । ਨ ਨਾਮੁ ਆਨਿ ਉਚਰੋ । ੩੮
beant naam dhiaehou.
param joat paieohou.
na dhian aan ko dhrou.
na naam aan uchrou. (38)

I am the slave of the Lord-sublime (Supreme being) and have taken birth to watch the wonderful drama (being enacted) in the world. Whatever the Lord had told me, I would state the same way in the world, and would not desist from saying the truth (without any fear or favour) to this perishable world. (I would not remain silent but speak the truth). (33)

Naraj Chhand

I would state the same facts as ordained by the great Master (Lord-Sublime), without caring for anyone. I would not be influenced by any (garb) disguise and would sow the seed of Lord's True Name (propagate only True Name) (34)

I am not the worshipper of the stones (idol-worshipper) and am not impressed by any particular garb (dress) or form. I would only recite the Lord's True Name and would attain unison with the Lord. (35)

I would not grow the tuft (lock) of matted hair on the head and would not wear the ear-rings in the parted ears (with-holes) I would follow the path as ordained by the Lord, without caring or bothering about anybody. (36)

I would meditate on the True Name (worship the Lord) of the Lord alone, which would render support (support me) every where. I would not meditate or recite any other name (of diety or god) and would not establish any other cult. (37)

I would recie the Lord's True Name and attain the Prime-Soul and would not meditate on any other god-head or repeat any other name (of other gods). (38)

ਤਵਿੱਕ ਨਾਮ ਰਤਿਯੰ । ਨ ਆਨ ਮਾਨ ਮੱਤਿਯੰ ।
ਪਰਮ ਧਿਆਨ ਧਾਰੀਯੰ । ਅਨੰਤ ਪਾਪ ਟਾਰੀਯੰ । ੩੯
tavik naam rateung.

na aan maan matoung.
param dhian dhareeung.
anant paap tarieung. (39)

ਤੁਮੇਵੇ ਰੂਪ ਰਾਚੀਯੰ । ਨ ਆਨ ਦਾਨ ਮਾਚੀਯੰ ।
ਤਵਿੱਕ ਨਾਮ ਉਚਰੀਯੰ । ਅਨੰਤ ਦੁਖ ਟਾਰੀਯੰ । ੪੦

tumev roop raachieung.
na aan daan machieung.
tavik naam ucharieung.
anant dookh tarieung. (40)

ਚੌਪਈ ।

ਜਿਨਿ ਜਿਨਿ ਨਾਮ ਤਿਹਾਰੋ ਧਿਆਇਆ । ਦੁਖ ਪਾਪ ਤਿਨ ਨਿਕਟਿ ਨ ਆਇਆ ।
ਜੇ ਜੇ ਅਓਰ ਧਿਆਨ ਕੋ ਧਰ ਹੀ । ਬਹਿਸਿ ਬਹਿਸਿ ਬਾਦੇਨ ਤੇ ਮਰ ਹੀ । ੪੧

Chhoupaiee

jin jin naam tiharo dhiaiya. dookh paap tin nikat na aiya.
jo jo aur dhian ko dharhi. behas behas baadan tai mar hi. (41)

ਹਮ ਇਹ ਕਾਜ ਜਗਤ ਮੋ ਆਏ । ਧਰਮ ਹੇਤ ਗੁਰਦੇਵਿ ਪਠਾਏ ।
ਜਹ" ਤਹ" ਤੁਮ ਧਰਮ ਬਿਥਾਰੋ । ਦੁਸਟ ਦੋਖਿਯਨ ਪਕਰਿ ਪਛਾਰੋ । ੪੨

hum eh kaaj jagat mo aieai .
dharam heit Gurdev pathaie .
jaha taha tum dharam bitharo .
dusat dokhian pakar pachharo . (42)

ਯਾਹੀ ਕਾਜ ਧਰਾ ਹਮ ਜਨਮੰ । ਸਮਝ ਲੇਹੂ ਸਾਧੂ ਸਭ ਮਨਮੰ ।
ਧਰਮ ਚਲਾਵਨ ਸੰਤ ਉਬਾਰਨ । ਦੁਸਟ ਸਭਨ ਕੋ ਮੂਲ ਉਪਾਰਿਨ । ੪੩

yahi kaaj dhara hum janamung .
samajh lehou sadhu sabh manmung .
dharam chalavan sant ubaran .
dusat sabhan ko mool uparan . (43)

ਜੇ ਜੇ ਭਏ ਪਹਿਲ ਅਵਤਾਰਾ । ਆਪੁ ਆਪੁ ਤਿਨ ਜਾਪੁ ਉਚਾਰਾ ।
ਪ੍ਰਭ ਦੋਖੀ ਕੋਈ ਨ ਬਿਦਾਰਾ । ਧਰਮ ਕਰਨ ਕੋ ਰਾਹੂ ਨ ਡਾਰਾ । ੪੪

jo jo bhiou pahal avtara .
aap aap tin jaap uchara .
prabh dokhi koiee na bidara .
dharam karam ko raho na dara . (44)

I would be immersed fully in the Lord's True-Name alone and would not be absorbed (interested) in any other worldly honours and would Contemplate and meditate only on Lord's True Name (in my heart) and would defer (avoid) any sinful actions.
(39)

O Lord ! I would be immersed in Your form alone and would not be interested in any other benedictions or favours. (of others) I would repeat Your True Name alone, thus Casting away all sorts of suffering or afflictions. (40)

Choupaiee

(O Lord !) Whosoever meditated on Your True Name (worshipped You), does not undergo (face) any sufferings or perform sinful actions. However, all those persons engaged in worshipping any other (gods) except You, get engrossed in religious (spiritual) wrangles and squabbles, thus wasting their lives in useless discussions. (41)

Thus I was sent (born) in this world to (dissuade people) from such acts and propagate true religion, for this reason the formless Lord brought me to this world. He directed me to propagate true (spiritual) religion and knock out (destroy) all the sinners and villainous persons by picking them out (from the scene). (42)

Thus I took birth in this world . O saintly persons ! Please grasp (understand) this fact clearly in your mind .Thus it became my moral duty to spread true religion (spiritual path) by redeeming (uplifting) the holy saints and uprooting all the sinners completely. (43)

All the previous incarnations (of the Lord) who had gone by (before me) were interested in their own worship (by getting their own name repeated as deities). None of them destroyed the sinners against the Lord and brought the masses back onto the righteous path of spiritualism (true religion). (44)

ਜੇ ਜੇ ਗਉਸ ਅੰਬੀਆ ਭਏ । ਮੈ ਮੈ ਕਰਤ ਜਗਤ ਤੇ ਗਏ ।
ਮਹਾਪੁਰਖ ਕਾਹੂ ਨ ਪਛਾਨਾ । ਕਰਮ ਧਰਮ ਕੋ ਕਛੂ ਨ ਜਾਨਾ । ੪੫

jo jo gous ambia bhaie .
mein mein karat jagat te gaie .
maha purkh na pachhana.
karam dharam ko kachhu na jana . (45)

ਅਵਰਨ ਕੀ ਆਸਾ ਕਿਛੂ ਨਾਹਿ । ਏਕੈ ਆਸ ਧਰੋ ਮਨ ਮਾਹਿ ।
ਆਨ ਆਸ ਉਪਜਤ ਕਿਛੂ ਨਾਹਿ । ਵਾਕੀ ਆਸ ਧਰੋ ਮਨ ਮਾਹੀ । ੪੬

avaran ki aasa kichhu nahi .
ekai aas dharai man mahi .
aan aas upjat kichhu nahi .
vaki aas dharai man mahi . (46)

ਦੋਹਰਾ ।

ਕੋਈ ਪੜਤਿ ਕੋਰਾਨ ਕੋ , ਕੋਈ ਪੜਤ ਪੁਰਾਨ ।
ਕਾਲ ਨ ਸਕਤ ਬਚਾਇ ਕੈ , ਫੋਕਟ ਧਰਮ ਨਿਦਾਨ । ੪੭

Dohra

koiee parrat koran ko. koiee parrat puran .
kaal na sakat bachaie kai phokat dharam nidhan . (47)

ਚੌਪਈ ।

ਕਈ ਕੋਟ ਮਿਲਤ ਪੜਤ ਕੁਰਾਨਾ । ਬਾਚਤ ਕਿਤੇ ਪੁਰਾਨ ਅਜਾਨਾ ।
ਅੰਤਿਕਾਲ ਕੋਈ ਕਾਮ ਨ ਆਵਾ । ਦਾਵ ਕਾਲ ਕਾਹੂ ਨ ਬਚਾਵਾ । ੪੮

Chhoupaiee

kaiee kot mil parrat korana. baachat kitai puran ajana .
ant kaal koiee kaam na ava. dav kaal kahun na bachava. (48)

ਕਿਉ ਨ ਜਪੋ ਤਾ ਕੋ ਤੁਮ ਭਾਈ । ਅੰਤਿ ਕਾਲਿ ਜੋ ਹੋਈ ਸਹਾਈ ।
ਫੋਕਟ ਧਰਮ ਲਖੇ ਕਰ ਭਰਮਾ । ਇਨਤੇ ਸਰਤ ਨ ਕੋਈ ਕਰਮਾ । ੪੯

kiun na japai ta ko tum bhaiee .
ant kaal jo hoiai sahaiee .
phokat dharam lakhai kar bharmā .
in te sarat na koiee karma . (49)

ਇਹ ਕਾਰਨ ਪ੍ਰਭ ਹਮੈ ਬਨਾਯੋ । ਭੇਦ ਭਾਖਿ ਇਹ ਲੋਕ ਪਠਾਯੋ ।
ਜੋ ਤਿਨ ਕਹਾ ਸੁ ਸਭਨ ਉਚਰੋ । ਡਿੰਭ ਵਿੰਭ ਕਛੂ ਨੈਕ ਨ ਕਰੋ । ੫੦

eh karam prabh humai banaieou .
bheid bhakh eh lok pathaiou .
jo tin kaha so sabhan uchrai .
dimbh vimbh kavhh naik na karoi . (50)

All the spiritual guides, mendicants and prophets have left this world, engrossed in their egoism and I-am-ness (in their own worship). None of them had realised the Lord-Sublime (recognised the importance of Lord's worship) and did not appreciate (the value of) righteous conduct (religious duties) of mankind. (45)

Let us imbibe the love of the formless Lord (pinning our hopes on) in our hearts as the support of all other (gods) is of no consequence. Nothing could be gained by having faith in the gods and goddesses as such it is best to have faith in (pin our hopes on) the Lord-Almighty alone. (46)

Couplet

Someone reads Koran while some others read Puranas but all this is a fruitless, remedial effort, as none of them could save us from the god of death. (47)

Choupaiee

There are millions of people who read Koran together while some others study Puranas but none of them is of any help at the time of death, as none of these could protect us from the onslaughts of death. (48)

O Brother ! Why do you not worship (remember) the Lord, who would be helpful at the time of death. ? Let us consider such fruitless religious actions as whimsical (illusions), as these cannot render any useful support (help) at the appropriate time. (49)

Thus the Lord-Almighty created me and sent me to the world (I was made to take birth) revealing me all these differences or problems. I would state only those facts which the Lord directed me and would not attempt any hypocrisy (deceit) at all.(50)

ਰਸਾਵਲ ਛੰਦ ।

ਨ ਜਟਾ ਮੁੰਡਿ ਧਾਰੋ । ਨ ਮੁੰਦ੍ਰਕਾ ਸਵਾਰੋ ।
ਜਪੋ ਤਾਸ ਨਾਮੰ ਸਰੈ ਸਰਬ ਕਾਮੰ । ੫੧

Rasaval Chhand

Na jata mund dharou na mundraka swarou .
japai taas naamung sarai sarab kamung . (51)

ਨ ਨੈਨੰ ਮਿਚਾਉ । ਨ ਡਿੰਭ ਦਿਖਾਉ ।
ਨ ਕੁਕਰਮੰ ਕਮਾਉ । ਨ ਭੇਖੀ ਕਹਾਉ । ੫੨

na nainung michaou na dimbh dikhaou .
na kukaramung kamaou . na bhekhi kahaou . (52)

ਚੌਪਈ ॥

ਜੇ ਜੇ ਭੇਖ ਸੁ ਤਨ ਮੈ ਧਾਰੋ । ਤੇ ਪ੍ਰਭ ਜਨ ਕਛੁ ਕੈ ਨ ਬਿਚਾਰੈ ।
ਸਮਝ ਲੇਹੁ ਸਭ ਜਨ ਮਨ ਮਾਹੀ । ਡਿੰਭਨ ਮੈ ਪਰਨੇਸੁਰ ਨਾਹੀ । ੫੩

Choupaiee

je je bekh so tan mein dharai .
te prabh jan kachhu kai na bicharai .
samajh leho sabh jan man mahi .
dimbhan mein parmesar nahi . (53)

ਜੇ ਜੇ ਕਰਮ ਕਰਿ ਡਿੰਭ ਦਿਖਾਹੀ । ਤਿਨ ਪਰਲੋਕਨ ਮੋ ਗਤਿ ਨਾਹੀ ।
ਜੀਵਤ ਚਲਤ ਜਗਤ ਕੇ ਕਾਜਾ । ਸ੍ਰੰਗ ਦੇਖ ਕਰਿ ਪੂਜਤ ਰਾਜਾ । ੫੪

je je karam kar bimbh dikhahi .
tin parlokan moh gati nahi .
jivat chalat jagat ke kaja .
swang dekh kar poojat raja . (54)

ਸੁਆਗਨ ਮੈ ਪਰਮੇਸਰ ਨਾਹੀ । ਖੋਜਿ ਫਿਰੈ ਸਭ ਹੀ ਕੋ ਕਾਹੀ ।
ਅਪਨੋ ਮਨੁ ਕਰ ਮੋ ਜੇਹ ਆਨਾ । ਪਾਰਬ੍ਰਹਮ ਕੋ ਤਿਨੀ ਪਛਾਨਾ । ੫੫

suangan mein parmesar nahi .
khoj phirai sabh hi ko kahi .
apno man kar mo jeh aana .
parbrahm ko tini pachhana . (55)

Rasaval Chhand

I would never grow any matted hair on the head nor wear any ear-rings but would recite Lord's True Name alone which is helpful in making all functions as successful.(51)

I would neither meditate with eyes closed nor attempt any other hypocritical (deceitful) ostentations (pretentions). I would not undertake any vicious actions (vile acts) and would not be known as following a particular garb (assumed guise) or sect (Impersonation). (52)

Choupaiee

All those saints who assume a particular guise (appearance), are not considered by the truly saintly persons (lord's savants) as of any consequence (worth). Let all the people know clearly in their minds that the Lord cannot be attained by such pretensions, as He does not (exist) abide in such hypocrisies. (53)

All the persons, who show such hypocritical functions, are not able to attain Salvation, (are not received with honour in the Lord's court.) in the next world. During their life time, they receive due recognition, no doubt, (they are honoured in the world no doubt) and many kings even become their followers (worship them) by seeing their outer disguise. (54)

But the fact remains that the Lord-Sublime cannot be realised (attained) by such pretensions (false acts), not-with-standing all the efforts of various people at seeking Him. (to realise His secrets). It is only by controlling the mind that we could realise the Lord's secrets and (attain the Lord) attain self-realisation. (55)

ਦੋਹਰਾ ॥

ਭੇਖ ਦਿਖਾਏ ਜਗਤ ਕੋ ਲੋਗਨ ਕੋ ਬਸ ਕੀਨ ।
ਅੰਤਿ ਕਾਲ ਕਾਤਿ ਕਟਯੋ ਬਾਸੁ ਨਰਕ ਮੋ ਲੀਨ । ੫੬

Dohra

bhek dikhai jagat ko logan ko bas keen .
ant kaal kati katiou bass narak mo leen . (56)

ਚੌਪਈ ॥

ਜੇ ਜੇ ਜਗ ਕੋ ਡਿੰਡ ਦਿਖਾਵੈ । ਲੋਗਨ ਮੂੰਡਿ ਅਧਿਕ ਸੁਖ ਪਾਵੈ ।
ਨਾਮਾ ਮੂੰਦ ਕਰੈ ਪ੍ਰਣਾਮਫੋਕਟ ਧਰਮ ਨ ਕਉਡੀ ਕਾਮੈ । ੫੭

Choupaiee

je je jug ko dimbh dikhavai.
logan mundan adhik sukh pavai.
nama moond karai parnamung.
phokat dharam na kondi kamung. (57)

ਫੋਕਟ ਧਰਮ ਜਿਤੇ ਜਗ ਕਰ ਹੀ । ਨਰਕਿ ਕੁੰਡ ਭੀਤਰ ਤੇ ਪਰ ਹੀ ।
ਹਾਥ ਹਲਾਏ ਸੁਰਗਿ ਨ ਜਾਹੂ । ਜੋ ਮਨੁ ਜੀਤ ਸਕਾ ਨਹੀ ਕਾਹੂ । ੫੮

phokat dharam jitai jug karhi.
narak kund bheetar te par hi.
haath halaie surag na jahu.
jo man jeet saka nahi kahu. (58)

ਕਬਿਬਾਚ ॥ ਦੋਹਰਾ ॥

ਜੋ ਨਿਜ ਪ੍ਰਭ ਮੋ ਸੋ ਕਹਾ ਸੋ ਕਹਿਹੋ ਜਗ ਮਾਹਿ ।
ਜੋ ਤਿਹ ਪ੍ਰਭ ਕੋ ਧਿਆਇ ਹੈ ਅੰਤਿ ਸੁਰਗ ਕੋ ਜਾਹਿ । ੫੯

Kabi Bachh .Dohra.

jo nij prabh mo so kaha so kehoho jug mahai.
jo tih prabh ko dhiaou hai ant surag ko jahai. (59)

ਦੋਹਰਾ ॥

ਹਰਿ ਹਰਿ ਜਨ ਦੁਈ ਏਕ ਹੈ ਬਿਬ ਬਿਚਾਰ ਕਛੂ ਨਾਹੀ।
ਜਲ ਤੇ ਉਪਜਿ ਤਰੰਗ ਜਿਉ ਜਲ ਹੀ ਬਿਬੈ ਸਮਾਹਿ। ੬੦

Dohra

har har jan doiee ek hai bib bichar kachhu nahi .
jal te upjai trung jiun jal hi bikhai samaieh . (60)

Couplet

All those persons, who have overpowered (controlled) various people by their hypocrisy (disguise), will be thrown into hell, being smitten by the onslaughts of the god of death. (56)

Choupaicee

All those persons , who are engrossed in various hypocritical acts (functions) in disguise, thus (deceiving) cheating the masses, gain worldly comforts (pleasures) ; or those who meditate with their nostrils blocked, will find all their religious actions (rituals) as totally useless and worthless. (57)

All such persons, who are engrossed in fruitless religious formal acts (rituals), are thrown in the fire of hell. One cannot proceed to heavens (attain Salvation) by one's clever moves, unless one subdues one's mind (gains control over the mind) (by Lord's worship). (58)

The poet spoke thus :

Couplet :

I am stating all those facts to the world, as the Lord Himself told me personally. All those persons, who recite Lord's True Name, would proceed to heavens at the end of this life (after death) or attain Salvation. (59)

Couplet :

The Lord and His saints (savants) both are merged in each other (merged into one entity) and there is no distinction (difference) between them, just as the waves of the ocean finally merge with the waters of the oceans. (They merge with the Lord after being created by Him in the world). (60)

ਚੌਪਈ ॥

ਜੇ ਜੇ ਬਾਦ ਕਰਤ ਹੰਕਾਰਾ । ਤਿਨ ਕੇ ਭਿੰਨ ਰਹਤ ਕਰਤਾਰਾ ।
ਬੇਦ ਕਤੇਬ ਬਿਖੈ ਹਰਿ ਨਾਹੀ । ਜਾਨ ਲੇਹੁ ਹਰਿ ਜਨ ਮਨ ਮਾਹੀ । ੬੧

Choupaiee

je je baad karat hankara. tin ke bhin rehat kartara .
beid kateb bikhai har nahi. jaan leho har jan man mahi. (61)

ਅੰਖ ਮੂੰਦੋਉ ਡਿੰਭ ਦਿਖਾਵੈ । ਆਧਰ ਕੀ ਪਦਵੀ ਕਹ ਪਾਵੈ ।
ਆਖੀਚ ਮਗੁ ਸੂਝਿ ਨ ਜਾਈ । ਤਾਹਿ ਅਨੰਤ ਮਿਲ ਕਿਮ ਭਾਈ । ੬੨

ankh moond kouoo dimbh dikhavai .

andhar ki padvi keh pavai .

ankh meech mug soojh na jaiee .

ta hi anant milai kim bhaiee . (62)

ਬਹੁ ਬਿਸਥਾਰ ਕਹ ਲਉ ਕੋਈ ਕਹੈ । ਸਮਝਤ ਬਾਤਿ ਥਕਤਿ ਹੁਐ ਰਹੈ ।
ਰਸਨਾ ਧਰੈ ਕਈ ਜੋ ਕੋਟਾ । ਤਦਿਪ ਗਨਤ ਤਿਹ ਪਰਤ ਸੁ ਤੋਟਾ । ੬੩

boh bisthar keh lo koiee kehai .

samjhat baat thaktai huai rehai .

rasna dharai kaiee jo kota .

tadip ganat the parat so tota . (63)

ਦੋਹਰਾ ॥

ਜਬ ਆਇਸ ਪ੍ਰਭ ਕੋ ਭਯੋ , ਜਨਮ ਧਰਾ ਜਗ ਆਇ ।

ਅਬ ਮੈ ਕਥਾ ਸੰਛੇਪ ਤੇ , ਸਭਹੂੰ ਕਹਤ ਸੁਨਾਇ । ੬੪

Dohra

jab aies prabh ko bhiou janam dhara jug aieai .
ab mein katha sanchhep te sabh hun kehat sunaie . (64)

ਇਤਿ ਸ੍ਰੀ ਬਚਿਤ੍ਰ ਨਾਟਕ ਗ੍ਰੰਥ ਆਗਿਆ ਨਾਲ ਜਗ ਪ੍ਰਵੇਸ ਕਰਨ ਨਾਮ ।

ਖਸਟਮੋਧਆਇ ਸਮਾਪਤਸਤੁ ਸੁਭਮ ਸਤੁ । ੬। ਅਫ਼ਜੂ । ੨੭੯

it Sri Bachittar Natak Granthmum agya kaal jug

parves karan naam khastamo dhiaie

samaptam sabh subham sat . (6) (279)

The Lord remains always aloof from those persons who are engrossed in wranglings, being under the influence of their egoism. The Lord is not to be found in the study of Vedas or Koran etc. Let the saintly persons bear this fact in mind clearly. (61)

If some one practises hypocrisy with one's eyes closed, then he acquires the position of blind persons. O Brother ! How could a person attain the Lord with his eyes shut (closed), when he cannot even see the path ? (62)

How far could one explain this point in detail as a person (saintly) gets tired by the time he could appreciate the secrets of spiritualism. If one were to have millions of tongues even, one would feel one's inability to list (count) all the Names (or various qualities) of the Lord. (63)

Couplet

When the Lord ordained me then I took birth in this world. Now I would describe briefly my own story (narrative) to all the people. (64)

Here the sixth chapter of the Bachittar Natak, dealing with the topic of my birth in this mortal life of the world is completed. So far everything is auspicious. (6)(279)

ਅਥ ਕਬਿ ਜਨਮ ਕਥਨੰ

ਚੌਪਈ

ਮੁਰਖਿਤ ਪੁਰਖਿ ਕਿਯਸਿ ਪਯਾਨਾ । ਭਾਤਿ ਭਾਤਿ ਕੇ ਤੀਰਥਿ ਨਾਨਾ ।
ਜਬ ਹੀ ਜਾਤ ਤ੍ਰਿਬੇਣੀ ਭਏ । ਪੁੰਨ ਦਾਨ ਦਿਨ ਕਰਤ ਬਿਤਏ । ੧

Ath kabi janam kathnung .

Choupaiee

mur pit purab kiasis payana .
bhant bhant ke teerath nahna .
jabh hi jaat Tribeni bhaie .
punn daan din karat bitaie . (1)

ਤਹੀ ਪ੍ਰਕਾਸ਼ ਹਮਾਰਾ ਭਯੋ । ਪਟਨਾ ਸਹਿਰ ਬਿਖੈ ਭਵ ਲਯੋ ।
ਮਦ੍ਰ ਦੇਸ ਹਮਕੋ ਲੋ ਆਏ । ਭਾਤਿ ਭਾਤਿ ਦਾਈਅਨ ਦੁਲਰਾਏ । ੨

tehi prakas hamara bhiou .
Patna sehar bikhai bhav liyo .
madar des hamko le aieai .
bhant bhant diaen dulraie . (2)

ਕੀਨੀ ਅਨਿਕ ਭਾਤਿ ਤਨ ਰੱਛਾ । ਦੀਨੀ ਭਾਤਿ ਭਾਤਿ ਕੀ ਸਿੱਛਾ ।
ਜਬ ਹਮ ਧਰਮ ਕਰਮ ਮੋ ਆਇ । ਦੇਵਲੋਕਿ ਤਬ ਪਿਤਾ ਸਿਧਾਏ । ੩

kini anik bhant tan rachha .
deeni bhant bhant ki tichha .
jab hum dharam karam ko aieai .
devlok tab pita sidhaie . (3)

ਇਤਿ ਸ੍ਰੀ ਬਚਿਤ੍ਰ ਨਾਟਕ ਗ੍ਰੰਥੇ , ਕਬਿਜਨਮ ਬਰਨਨੰ ਨਾਮ ।
ਸਪਤਮ ਧਿਆਇ ਸਨਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੭ । ੨੮੨

it Sri Bachittar Natak Granth
kabi janam burnung naam .
saptamo dhiaie samaptam
sat subham sat . (7) (282)

ਅਥ ਰਾਜ ਸਾਜ ਕਥਨੰ

ਚੌਪਈ

ਰਾਜ ਸਾਜ ਹਮ ਪਰ ਜਬ ਆਯੋ । ਜਬਾ ਸਕਤਿ ਤਬ ਧਰਮ ਚਲਾਯੋ ।
ਭਾਤਿ ਭਾਤਿ ਬਿਨਿ ਖੇਲ ਸਿਕਾਰਾ । ਮਾਰੇ ਰੀਛ ਰੋਝ ਝੰਕਾਰਾ । ੧

Ath Raj Saaj Kathnung

Choupaiee

raj saaj jab hum par aieyo . jatha sakat tab dharam chalaiyou .
bhant bhant bin khel sikara . arai reechh rojh jhankara . (1)

‘ Now starts the narration of the birth of the poet.’

Choupaiee.

My father (Guru Tegh Bahadur) had started his journey to the East wards and started visiting various holy places of pilgrimage while having baths there. When they reached (Allahabad) the confluence of the three rivers (Jamuna, Ganga, Saraswati), they spent many days in alms-giving there. (1)

There I was conceived by my mother, and then I was born at Patna city. From there (from East) they brought me to Madhar desh (Punjab) and I was brought up there by the fondlings of many maids, and I grew up. (2)

My body was protected (against odds) by various means and I was given training and education of various types. When I was grown up and could appreciate the values of religious duties (virtuous deeds), my father proceeded to the heavens (was martyred by the authorities). (3)

“Here the seventh chapter of the Bachittar Natak Granth, dealing with the birth of the poet is completed.” So far all is well. (7)(282)

“Now the narration of Government and Politics.” (Starts).

Choupaiee

When I was entrusted with the duties of Guru-Ship, I propagated the religion according according to my abilities, Then I would proceed to jungles for hunting (purposes) expeditions and killed many bears, blue bulls (Nilgai) and stags. (1)

ਦੇਸ ਚਾਲੀ ਹਮ ਤੇ ਪੁਨਿ ਭਈ । ਸਹਰ ਪਾਵਟਾ ਕੀ ਸੁਧੀ ਲਈ ।
 ਕਾਲਿੰਦ੍ਰੀ ਤਟਿ ਕਰੇ ਬਿਲਾਸਾ । ਅਨਿਕ ਭਾਤ ਕੇ ਪੇਖਿ ਤਮਾਸਾ । ੨
 des chaal hum te punn bhaiee .
 sahir pavta ki sudh laiee .
 Kalindri tat karai bilasa .
 anik bhant ke pekh tamasa . (2)

ਤਹ ਕੇ ਸਿੰਘ ਘਨੇ ਚੁਨਿ ਮਾਰੇ । ਰੋਝ ਰੀਛ ਬਹੁ ਭਾਤਿ ਬਿਦਾਰੇ ।
 ਫਤੇ ਸਾਹ ਕੋਪਾ ਤਬਿ ਰਾਜਾ । ਲੋਹ ਪਰਾ ਹਮਸੇ ਬਿਨੁ ਕਾਜਾ । ੩
 the ke singh ghanai chuni marai .
 rojh reechh boh bhant bidarai .
 phatai sah kopa tab raja .
 loh para hum so bin kaaja . (3)

ਭੁਜੰਗ ਪ੍ਰਯਾਤ ਛੰਦ

ਤਹਾ ਸਾਹ ਸ੍ਰੀਸਾਹ ਸੰਗ੍ਰਾਮ ਕੋਪੇ । ਪੰਚੇ ਬੀਰ ਬੰਕੇ ਪ੍ਰਿਥੀ ਪਾਇ ਰੋਪੇ ।
 ਹਠੀ ਜੀਤਮੱਲ ਸੁ ਗਾਜੀ ਗੁਲਾਬ । ਰਣਿ ਦੇਖੀਐ ਰੰਗ ਰੂਪੀ ਸਹਾਬੀ । ੪

Bhujang Prayat Chhand

taha sah srisah sangram kopai.
 panchai beer bankai prithi paie ropai.
 hathi Jeetmalung so gaji gulabung.
 rannung dekhiai rung roopang sahabung. (4)

ਹਠਿਯੋ ਮਾਹਰੀਚੰਦਯੰ ਗੰਗਰਾਮੰ । ਜਿਨੇ ਕਿਤੀਯੰ ਜਿਤੀਯੰ ਫੌਜ ਤਾਮੰ ।
 ਕੁਪੇ ਲਾਲ ਚੰਦੰ ਕੀਏ ਲਾਲ ਰੂਪੰ । ਜਿਨੈ ਗੰਜੀਯੰ ਗਰਬ ਸਿੰਘ ਅਨੁਪੰ । ੫
 hatheyo mahrichandiung gangramung.
 jinai kitiang jitiaung phouj tamung.
 kupai lal chandung kiai lal rupang.
 jinai gajiong garab singh anupung. (5)

ਕੁਪਿਯੋ ਮਾਹਰੂ ਕਾਹਰੂ ਰੂਪ ਧਾਰੇ । ਜਿਨੈ ਖਾਨ ਖਾਵਨੀਯੰ ਖੇਤ ਮਾਰੇ ।
 ਕੁਪਿਯੋ ਦੇਵਤੋਸੰ ਦਯਾਰਾਮ ਜੁੱਧੰ । ਕੀਯੰ ਦ੍ਰੋਣ ਕੀ ਜਿਉ ਮਹਾਜੁੱਧ ਸੁੱਧੰ । ੬
 Kupiou mahru kahru roop dharai.
 jinai khan khaviniang khet marai.
 kupiou devtaisung dayaram judhung.
 keeung daronn ki jiou maha judh sudhang. (6)

Then we had to leave the city of Anandpur and proceeded to the city of Paonta. There on the banks of Jamuna river many wonders (miracles) were enacted and saw many types of spectacles there. (2)

In the forests there I picked up many lions and killed them, along with many types of bears and blue bulls (nilgar). Then Fateh Shah Raja was annoyed with me and a battle ensued without any rhyme or reason. (3)

Bhujang prayat Chhand

In that battle Sri Sango Shah got enraged and all the five brothers (sons of Briti Viro) got entrenched (and a battle was fought) in that area. Jitmal was a staunch warrior while Gulab Rai was another great warrior. Watching the progress of the battle, they became ferocious (red-faced). (4)

Mahri Chand and Ganga Ram fought is vigorously and with (taking) a winning spree over many troops, they killed many of enemy (troops) men. (making a ready food for the wild animals). Lal Chand was greatly enraged and became red-faced and killed many warriors (bringing down their haughtiness). (5)

Mahri Chand also fought ferociously with a vengeance, who had subdued many warriors (Haughty Khans) while Daya Ram brahmin also fought with great valour and a battle as ferocious as was fought by Darona Acharya (in Mahabharat) ensued. (6)

ਕ੍ਰਿਪਾਲ ਕੋਪੀਯੀ ਕੁਤਕੋ ਸੰਭਾਰੀ । ਹਠੀ ਖਾਨ ਹਯਾਤ ਕੇ ਸੀਸ ਝਾਰੀ ।
ਉਠੀ ਛਿੱਛਿ ਇਛਿ ਕਦਾ ਮੇਝੀ ਜੋਰੀ । ਮਨੋ ਮਾਖਨੀ ਮਟਕੀ ਕਾਨ ਫੋਰੀ । ੭

Kirpal kopiung kutko sambhari.
hathi khan hayat ke sees jhari.
uthi chhiechh ichhung kadha mejh jorung.
mano makhannug matki kaan phorung. (7)

ਤਹਾ ਨੰਦ ਚੰਦ ਕੀਯੋ ਕੋਪੁ ਭਾਰੋ । ਲਗਾਈ ਬਰੱਛੀ ਕ੍ਰਿਪਾਣੀ ਸੰਭਾਰੋ ।
ਤੁਟੀ ਤੇਗ ਤ੍ਰਿਖੀ ਕਦੇ ਜੰਮਦੰਦੀ । ਹਠੀ ਰਾਖੀਯੀ ਲੱਜ ਬੀਸੀ ਸਨੱਦੀ । ੮

taha Nand chandrung keno kop bharo.
lagaiee barchhi kirpamung sambharo.
tuti tegh trikhi kadhai jamdandung.
hathi rakhiung laj bansung sanudhung. (8)

ਤਹਾ ਮਾਤਲੇਯੀ ਕ੍ਰਿਪਾਲੀ ਕੁੱਧੀ । ਛਕਿਯੋ ਛੋਭ ਛਤ੍ਰੀ ਕਰਿਯੋ ਜੁੱਧ ਸੁੱਧੀ ।
ਸਹੇ ਦੇਹ ਅਪੰ ਮਹਾਬੀਰ ਬਾਣੀ । ਕਰਯੋ ਖਾਨ ਬਾਨੀਨ ਖਾਲੀ ਪਲਾਣੀ । ੯

taha maat laung kirpalung karudhang.
chhakiou chhod chhatri kariou judh sudhung.
sahai deh apung mahabeer barrung.
kariou khan barneen khali palanung. (9)

ਹਠਿਯੋ ਸਾਹਿਬੀ ਚੰਦ ਖੇਤੰ ਖਤ੍ਰਿਯਾਣੀ । ਹਠੇ ਖਾਨ ਖੁਨੀ ਖੁਰਾਸਾਨ ਭਾਣੀ ।
ਤਹਾ ਬੀਰ ਬੰਕੇ ਭਲੀ ਭਾਤਿ ਮਾਰੇ । ਬੱਚੇ ਪ੍ਰਾਨ ਲੈ ਕੇ ਸਿਪਾਹੀ ਸਿਧਾਰੇ । ੧੦

hathiou sahibung chand khetung khatrianung.
hathai khan khuni khura san bhanung.
taha beer bankai bhali bhant marai.
bachai pran lai ke sipahi sidharai. (10)

ਤਹਾ ਸਾਹਸੰਗ੍ਰਾਮ ਕੀਨੇ ਅਖਾਰੇ । ਘਨੇ ਖੇਨ ਮੋ ਖਾਨ ਖੁਨੀ ਲਤਾਰੇ ।
ਨ੍ਰਿਪੰ ਗੋਪ ਲਾਯੀ ਖਰੋ ਖੇਤ ਗਾਜੈ । ਮ੍ਰਿਗਾ-ਝੁੰਡ ਮੱਧਿਯੀ ਮਨੋ ਸਿੰਘ ਰਾਜੈ । ੧੧

taha sah sangram keenai akharai.
ghanai khet mein khan khuni latarai.
nripung gopalaieung kharo khet gajai.
mirga jhund madhieung mano singh rajai. (11)

ਤਹਾ ਏਕ ਬੀਰੰ ਹਰੀ ਚੰਦ ਕੋਪਯੋ । ਭਲੀ ਭਾਤਿ ਸੋ ਖੇਤ ਮੋ ਪਾਵ ਰੋਪਯੋ ।
ਮਹਾ ਕ੍ਰੋਧ ਕੇ ਤੀਰ ਤੀਖੇ ਪ੍ਰਹਾਰੇ । ਲਗੈ ਜੋਨਿ ਕੇ ਤਾਹਿ ਪਾਰੈ ਪਧਾਰੇ । ੧੨

taha ek beerung hari chand kopeiung.
bhali bhant so khet mein paav ropeiung.
maha krobh ke teer teikhai parharai.
lagai jone ko tahai parai padharai. (12)

Mahant Kirpal Das caught hold of his staff in a great rage and broke the head of Hyat Khan which crushed Hyat Khan, taking his life with the blood splashing all around, (it seemed) as if Krishna had broken a pitcher of butter. (7)

The Diwan Nand Chand also was red with rage and attacked with his spear, and holding his sword fought so well that the blade of his sword got broken into two, and he took out his dagger. Thus this warrior saved the honour of Sodhi dynasty. (by his valour). (8)

Then Uncle Kirpal also got enraged and fought ferociously with a vengeance so well that he brought down many warriors from their horses (Killing them) though his own body got pierced with arrows which he withstood bravely. (9)

The great warrior Sahib Chand also fought bravely in the battle field and killed many of the blood thirsty and brave Pathans (Khans). of Khunasan. The great warriors thus fought very well and only those few were saved, who fled away from the battle field in fear. (10)

Then Sango Shah set up an arena of wrestling for showing his battle skills and killed (crushed) many blood-thirsty Pathans (fighting bravely). There Raja Gopal of Guleria was roaring (like a lion) in the battle field just like a lion roaring among a horde of deers. (11)

Then again one great warrior Hari Chand got enraged and entrenched himself in the battle field. Thus he shot many arrows with such a rage (so ferociously) that whosoever was struck (by his arrows) was despatched to the next world. (Killed). (12)

ਰਸਾਵਲ ਛੰਦ

ਹਰੀ ਚੰਦ ਕੋਧੀ । ਹਨੇ ਸੂਰ ਸੁੰਧੀ ਭਲੇ ਬਾਣ ਬਾਹੇ । ਬਡੇ ਸੈਨ ਗਾਹੇ ੧੩

Rasaval Chhand

Hari chhand karodhung .hanai soor sudhung.

bhalai baan bahai . badai sain gahai. (13)

ਰਸੰ ਰੁਦ੍ਰ ਰਾਚੇ। ਮਹਾ ਲੋਹ ਮਾਚੇ। ਹਨੇ ਸਸਤ੍ਰ ਧਾਰੀ। ਲਿਟੇ ਭੂਪ ਭਾਰੀ। ੧੪

rasang rudar rachai . maha loh machai.

hanai sastar dhari . litai bhoop bhari. (14)

ਤਬੈ ਜੀਤ ਮੱਲੀ। ਹਰੀਚੰਦ ਭੱਲੀ। ਹਿੰਦੈ ਐਚ ਮਾਰਯੋ। ਸੁ ਖੇਤੰ ਉਤਾਰਿਯੋ। ੧੫

tabai jeet malung . Hari chand bhalung.

hirdai ainch mariou . so khetung utarioou. (15)

ਲਗੇ ਬੀਰ ਬਾਣੀ। ਰਿਸਿਯੋ ਤੇਜਿ ਮਾਣੀ।

ਸਨੁਹ ਬਾਜ ਡਾਰੇ । ਸੁਵਰਗੀ ਸਿਧਾਰੇ । ੧੬

lagai beer baanung . risiou tej manung.

samooch baaj darai . savargung sidharai. (16)

ਭੁਜੰਗ ਪ੍ਰਯਾਤ ਛੰਦ

ਖੁਲੈਖਾਨਖੂਨੀ, ਖੁਰਾਸਾਨ ਖੱਗੀ । ਪਰੀ ਸਸਤ੍ਰ ਧਾਰੀ ਉਠੀ ਝਾਲ ਅੱਗੀ ।

ਭਈ ਤੀਰ ਭਰੀ, ਕਮਾਣੀ ਰੜਕੇ । ਗਿਰੇ ਬਾਜ ਤਾਜੀ ਲਗੇ ਧੀਰ ਧੱਕੇ । ੧੭

Bhujang prayat Chhand

khulai khan khuni khurasan khagung.

pari sastar dharung uthi jhaal agung.

bhaice teer bheerung kamanung rarrkai.

girai baaj taji lagai dheer dhakai. (17)

ਬਜੀ ਭੇਰ ਭੁੰਕਾਰ , ਧੁੱਕੇ ਨਗਾਰੇ । ਦੁਹੂੰ ਉਰਤੇ , ਬੀਰ ਬੰਕੇ ਬਕਾਰੇ ।

ਕਰੇ ਬਾਹੁ ਆਘਾਤ ਸਸਤ੍ਰ ਪ੍ਰਹਾਰੀ । ਡੇਕੀ ਡਾਕਣੀ , ਚਵਡੀ ਚੀਤਕਾਰੀ । ੧੮

baji bher bhunkar dhunkai nagarai.

dohun aur te beer bankai bakarai.

karai baho aghat sastarung parharung.

daki daknni chavdi cheetkarung. (18)

ਦੋਹਰਾ

ਕਹਾ ਲਗੇ ਬਰਨਨ ਕਰੋ, ਮਚਿਯੋ ਜੁੱਧ ਅਪਾਰ ।

ਜੇ ਲੁੱਝੇ ਜੁੱਝੇ ਸਬੈ ਭੱਜੇ ਸੂਰ ਹਜਾਰ । ੧੯

Dohra

kaha lagai barnun karo machiou bjudh apar.

je lujhai jujhai sabai bhajai soor hajar. (19)

Rasaval Chhand

Hari Chand was so ferocious that he (over powered) Killed many great warriors. He shot a Continuous spray of arrows thus killing many enemy troops. (13)

He was completely engrossed in his fighting and waiting mood and fought a bloody battle. He killed many fully armed enemies and brought many warring Rajas on their knees, killing them. (14)

Then our warrior Jitmal struck the chest of Hari Chand with a javelin and hurled him down (from his horse) on the ground. (15)

When the warriors got struck with arrows they were enraged so much that they would become red with anger ad dropped dead from their horses. (proceeded to heavens). (16)

Bhujang Prayat Chhand

The bloody Pathans of Khurasan had wielded their swords (bare) and when they struck against each other's Swords, sparks were seen splashing around. there was a continuous flow of shooting arrows in the sky, and the bows were making cracking sounds. Due to the jastling of warriors all around, some of the arabic horses were being knocked down. (17)

The sounds were being heard, which the drum-beats produced with their own loud notes. Warriors from both sides were roaring aloud and raising their arms they would strike their shields with arms, (producing noise). In the battle-field one could see the camels making their shrieks and the chamundis shrieking like hell. (18)

Couplet

How much I could describe the battle-scene ; in fact it was a dreadful battle, where many were killed while thousands of warriors had fled away from the battle-field. (saving their Skin). (19)

ਭੁਜੰਗ ਪ੍ਰਯਾਤ ਛੰਦ

ਭਜਿਯੋ ਸਾਹ ਪਹਾਤ, ਤਾਜੀ ਤ੍ਰਿਪਾਯੀ । ਚਲਿਯੋ ਬੀਰੀਯਾ, ਤੀਰੀਯਾ ਨਾ ਚਲਾਯੀ ।
ਜਸੋ ਡੱਦਵਾਲੀ, ਮੱਧੁਕਰ ਸੋ ਸਾਹੀ । ਭਜੇ ਸੀੰਗ ਲੈ ਕੈ, ਸੁ ਸਾਰੀ ਸਿਪਾਹੀ । ੨੦

Bhujang Prayat Chhand

bhajiou sah paharr taji tri paiyung.
chalaiou beeriya teeriya na chalaiyung.
jaso dadhvalung madhkar so sahung.
bhajai sung lai kai so sari sipahung. (20)

ਚੱਕੜੁ ਚੋਪਿਯੋ, ਚੰਦ ਗਾਜੀ ਚੰਦੇਲੀ ।

ਹਠੀ ਹਰੀ ਚੰਦੀ, ਗਹੇ ਹਾਥ ਸੇਲੀ ।

ਕਰਿਯੋ ਸੁਆਮ-ਧਰਮੀ, ਮਹਾ ਰੋਸ ਰੁੱਝਿਯੀ ।

ਗਿਰਿਯੋ ਟੂਕ ਟੂਕ ਹੈ ਇਸੋ ਸੁਰ ਝੁੱਝਿਯੀ । ੨੧

chakarat choupaiou chand gaji chandelung.
hathi hari chandung gahai haath sailung .
kariou soam dharam maha ross rujhieung.
giriou took took havai issai sur jhujheung. (21)

ਤਹਾ ਖਾਨ ਨੈਜਾਬਤੈ, ਆਨ ਕੈ ਕੈ। ਹਨਿਓ ਸਾਹ ਸੰਗ੍ਰਾਮ ਕੋ ਸਸਤ੍ਰੁ ਲੈ ਕੈ।
ਕਿਤੈ ਖਾਨ ਬਾਨੀਨ ਹੂੰ, ਅਸਤ੍ਰੁ ਝਾਰੇ। ਸਹੀ ਸਾਹ ਸੰਗ੍ਰਾਮ, ਸੁਰਗੀ ਸਿਧਾਰੇ। ੨੨

taha khan naijabatai aan kai kai.

haniou sah sangram ko sastar lai kai.

kitai khan baneen hun astar jharai.

sahi sah sangram surgang sidharai. (22)

ਦੋਹਰਾ

ਮਾਰਿ ਨਿਜਾਬਤ ਖਾਨ ਕੋ, ਸੋਗੀ ਜੁੱਝੇ ਜੁਝਾਰ ।

ਹਾ ਹਾ ਇਹ ਲੋਕੇ ਭਇਓ, ਸੁਰਗ ਲੋਕ ਜੈਕਾਰ । ੨੩

Dohra

maar nijabat khan kai sango jujhai jujhar.

ha ha eh lokai bhiou surag lok jaikar. (23)

ਭੁਜੰਗ ਪ੍ਰਯਾਤ ਛੰਦ

ਲਖੇ ਸਾਹ ਸੰਗ੍ਰਾਮ, ਜੁੱਝੇ ਜੁਝਾਰੀ । ਤਵੰ ਕੀਟ ਬਾਣੰ ਕਮਾਣੰ ਸੰਭਾਰੀ ।
ਹਨਿਯੋ ਏਕ ਖਾਨੰ, ਖਿਆਲੀ ਖਤੰਗੀ । ਡਸਿਯੋ ਸਤ੍ਰੁ ਕੋ ਜਾਨੁ, ਸਯਾਮੀ ਭੁਜੰਗ ੨੪

Bhujang Prayat Chhand

lakhai sah sangram jujhai jujharung.
tavang keet barung kamanung sambharung.
haniou ek khanung khaiaung khatungung.
dasiou satar ko jaan siamung bhujang. (24)

Bhujang Prayat Chhand

In the end the hill chieftain (Fateh Shah), fled away from the battle field by (causing) making his horse to jump in a flash. But none of our warriors attempted to shoot any arrows on him. After that Jasowalia and Dadwalia Madhukar Shah could not continue fighting and fled from the battle field alongwith their troops. (20)

Being surprised by the changing situation, the warrior Chandolia (Raja) got in a rage, while the stubborn Hari Chand came up with a javelin and getting enraged he showed his faithfulness for his Master, and died falling on the ground being cut into pieces. (21)

At that juncture, Najabat Khan came armed with weapons and struck, down Sango Shah dead (killed him). He also used various weapons against his enemy but finally Sangoshah proceeded to heavens. (died). (22)

Couplet

Having killed Najabat Khan the warring Sangoshah died fighting. With his death there was lot of crying and wailing (hue and cry) in this world, while he was hailed by one and all in the heavens. (23)

Bhujang Prayat Chhand

On seeing Sangoshah fighting so valiantly in the battle and then becoming a martyr in the end, this lowly born creature (the poet himself) got hold of his arrow and bow, aimed his arrows on a Khan with precision and killed him (struck him down). It appeared as if the Khan was bitten by a black cobra. (24)

ਗਿਰਿਯੋ ਭੂਮਿ ਸੋ, ਬਾਣ ਦੂਜੇ ਸੰਭਾਰਿਯੋ । ਮੁਖੀ ਭੀਖਨੰ ਖਾਨ ਕੇ, ਤਨਿ ਮਾਰਯੋ ।
 ਭਜਿਯੋ ਖਾਨ ਖੁਨੀ ਰਹਿਯੋ ਖੇਤ ਤਾਜੀ । ਤਹੇ ਪ੍ਰਾਣ ਤੀਜੇ, ਲਗੇ ਬਾਣ ਬਾਜੀ । ੨੫
 giriou bhoom so baan dujai sambharai.
 mukhang bhikhang khan kai tan mariou.
 bhajiou khan khooni rahiou kteit taji.
 tahai praan trjajai lagai baan baji. (25)

ਛੁਟੀ ਮੁਰਛਨਾ, ਹਰੀਚੰਦ ਸੰਭਾਰੇ । ਗਹੇ ਬਾਣ ਕਮਾਣ, ਭੇ ਐਚ ਮਾਰੇ ।
 ਲਗੇ ਅੰਗ ਜਾ ਕੇ, ਰਹੇ ਨ ਸੰਭਾਰੇ । ਤੰਨ ਬੇਧਿ ਕੈ ਤਾਹਿ ਪਾਰੀ ਸਿਧਾਰੇ । ੨੬
 chhuti murchhana Hari Chand sambhrai.
 gahai baan kaman bhie anch marai.
 lagai ang ja kai rahai na sambharai.
 tanung beidh kai the parung sidharung. (26)

ਦੁਯੰ ਬਾਣ ਖੈਚੇ, ਇਕੰ ਬਾਰਿ ਮਾਰੇ । ਬਲਿ ਬੀਰ ਬਾਜੀਨ ਤਾਜੀ ਬਿਦਾਰੇ ।
 ਜਿਸੇ ਬਾਨ ਲਾਗੈ, ਰਹੇ ਨ ਸੰਭਾਰੇ । ਤੇਨੰ ਬੇਧਿ ਕੈ ਤਾਹਿ ਪਾਰੀ ਸਿਧਾਰੇ । ੨੭
 doveng baan khainchai ekung bar marai.
 bali beer bajeen taji bidarai.
 jisai baan lagai rehai na sambharai.
 tenung deidh kai tahai parung sidharung. (27)

ਸਬੈ ਸ੍ਵਾਮ-ਧਰਮੰ, ਸੁ ਬੀਰੰ ਸੰਭਾਰੇ । ਡਕੀ ਡਾਕਣੀ, ਭੂਤ ਪ੍ਰੇਤੰ ਬਕਾਰੇ ।
 ਹਸੈ ਬੀਰ ਬੈਤਾਲ, ਐ ਸਿੱਧ ਸਿੰਧੰ । ਚਵੀ ਚਾਵਡੀਯੰ ਉਡੀ ਗਿੱਧ ਬਿਧੰ । ੨੮
 sabai swam dharmung so beerung sambharai.
 daki dakni bhoot preitung bakarai.
 hasai beer baitaal ang sudh sidhung.
 chaiv chavandiang udi gidh bridhung. (28)

ਹਰੀਚੰਦ ਕੋਪੇ ਕਮਾਣੰ ਸੰਭਾਰੰ । ਪ੍ਰਥਮ ਬਾਜੀਯੰ, ਤਾਣ ਬਾਣੰ ਪ੍ਰਹਾਰੰ ।
 ਦੁਤੀਯ ਤਾਕ ਕੈ, ਤੀਰ ਮੋ ਕੋ ਚਲਾਯੰ । ਰਖਿਓ ਦਈ ਮੈ, ਕਾਨਿ ਛੈਕੈ ਸਿਧਾਯੰ । ੨੯
 Harichand kopai kamanung sambharung.
 pratham bajiang taan baanung parharung.
 dutou taak kai teer mo ko chalauiou.
 rakhiau deiav mein kaam chhakai sidhaiung. (29)

When this Khan fell down on the ground, I took up another arrow and shot it at the face of Bhikhan Khan. That blood thirsty khan fled away himself leaving his horse behind, but my third arrow struck the horse, and he also died. (25)

In the meantime Hari Chand regained his consciousness and supported himself. He took up his bow and arrows and started shooting arrows with a vengeance. Whosoever was hit on the body by his arrows, could not control or support himself and proceeded to heavens, laying down his life.(26)

He was shooting two arrows with force at a time and was piercing (with arrows) either brave warriors or Arabic horses. Whosoever was hit by his arrows could not support (control) himself and the arrow would pierce through his body passing through him. (27)

All the warriors performed their moral duties towards their Master (religious duties). The hobgoblins (female giants) were making noise, while the demons and ghosts were also shouting aloud, the evil-spirits and the attendants of Shiva were also laughing (Seeing the battle scene) around. The bats (owls) chamundis were shrieking and the vultures were flying around. (28)

Hari Chand got enraged and took up his bow and shot an arrow at my horse first and taking an aim shot the second arrow at me. The Lord saved and protected me while the arrow flew past my ear (touching my ear). (29)

ਤ੍ਰਿਤੀਯਾ ਬਾਣ ਮਾਰਿਯੋ, ਸੁ ਪੋਟੀ ਮਝਾਰੀ ।
 ਬਿਧਿਐ ਚਿਲਕਤੰ ਸੁਆਲ ਪਾਰੀ ਪਧਾਰੀ ।
 ਚੁਭੀ ਚਿੰਚ ਚਰਮੰ, ਕਛੁ ਘਾਇ ਨ ਆਯੀ ।
 ਕਲੰ ਕੇਵਲ, ਜਾਨ ਦਾਸੀ ਬਚਾਯੀ । 30

tritita baan mariou. so peti majharung.
 bidhiang chilcantung sual parung padharung.
 chubhi chinch charmung kachhu ghayeung na ayeung.
 kalung keval jaan dasung bachaieung. (30)

ਰਸਾਵਲ ਛੰਦ

ਜਬੈ ਬਾਣ ਲਾਗਯੋ । ਤਬੈ ਰੋਸ ਜਾਗਯੋ ।
 ਕਰ ਲੈ ਕਮਾਣੀ । ਹਨੰ ਬਾਣੀ ਤਾਣੀ । 31

Rasaval Chhand

jabai baan lageou. tabai ross jageou.
 karung lai kamanung. hanung baan tanung. (31)

ਸਬੈ ਬੀਰ ਧਾਏ । ਸਰੋਘੰ ਚਲਾਏ । ਤਬੈ ਤਾਕ ਬਾਣੀ । ਹਨਯੋ ਏਕ ਜੁਆਣੀ । 32
 sabai beer dhaie. saroghang chalaie.
 tabai taak banung. haneou ek juanung. (32)

ਹਰੀ ਚੰਦ ਮਾਰ । ਸੋ ਜੋਧਾ ਲਤਾਰੇ । ਸੁ ਕਰੋੜ ਰਾਯੀ । ਵਹੈ ਕਾਲ ਘਾਯੀ । 33
 Hari chand marai. so jodha latarai.
 su karor raieung . vahai kaal ghaieung. (33)

ਰਣੰ ਤਿਆਗਿ ਭਾਗੇ । ਸਬੈ ਤ੍ਰਾਸ ਪਾਗੇ । ਭਈ ਜੀਤ ਮੇਰੀ । ਕ੍ਰਿਪਾ ਕਾਲ ਕੇਰੀ । 34
 ranung tiag bhagai. sabai tras paagai.
 bhaiee jeet meri. kirpa kaal kerī. (34)

ਰਣੰ ਜੀਤਿ ਆਏ । ਜਯੰ ਗੀਤ ਗਾਏ । ਧਨੰਧਾਰ ਬਰਖੇ । ਸਬੈ ਸੂਰ ਹਰਖੇ । 35
 ranung jeet aieai. jeung geet gaie.
 dhanung dhar barkhai. sabai soor harkhai. (35)

ਦੋਹਰਾ

ਜੁੱਧ ਜੀਤ ਆਏ ਜਬੈ ਟਿਕੈ ਨ ਤਿੰਨ ਪੁਰ ਪਾਵ ।
 ਕਾਹਲੂਰ ਮੈ ਬਾਧਿਯੋ, ਅਨਿ ਅਨੰਦ ਪੁਰ ਗਾਵ । 36

Dohra

judh jeet aie jabai tikai na tin pur paav.
 kahloor mein bathiou aan anand pur gaav. (36)

The third arrow was by him at me which pierced my silken robe and went past my belt touching the left laces. The tip of this arrow pierced my body but caused no wound in the body itself. The Lord-Sublime had saved the life of his slave (myself) through His protective cover. (30)

Rasaval Chhand

When the arrow struck me, I felt enraged (with anger) and taking my bow in the hands, I also shot an arrow with force. (31)

When I shot many arrows (at the enemy) all the warriors in the enemy ranks took to their heels. Then I took aim and shot another arrow which killed one soldier. (32)

Hari Chand was killed and his warriors (troops) were crushed. The King (Raja) named Karor Rai, was also killed (devoured by death). (33)

As a result of this, all other Rajas fled away from the battle-field as all were terror-stricken badly and I was victorious. It was all with the Grace of God. (Lord Almighty) (34)

Having won the battle we returned (home) singing songs of victory. The wealth (money) was distributed in abundance, which made all the warriors (soldiers) happy. (35)

Couplet

When my soldiers returned, having won the battle, they were very happy (they were overjoyed and beyond themselves) Then we came back to the state of Kehloor and established the town of Anandpur. (36)

ਜੇ ਜੇ ਨਰ ਤੱਹ ਨਾ ਭਿਰੇ, ਦੀਨੇ ਨਗੇ ਨਿਕਾਰ ।
 ਜੇ ਤਿਹ ਠਉਰ ਭਲੇ ਭਿਰੇ, ਤਿਨੈ ਕਰੀ ਪ੍ਰਤਿਪਾਰ । ੩੭
 je je nar the na bhirai deen nagar nikar.
 je te thour bhalai bhirai tinai kari pritpaar. (37)

ਚੌਪਈ ॥

ਬਹੁਤ ਦਿਵਸ ਇਹ ਭਾਤਿ ਬਿਤਾਏ । ਸੰਤ ਉਬਾਰਿ ਦੁਸਟ ਸਭ ਘਾਏ ।
 ਟਾਂਗ ਟਾਂਗ ਕਰ ਹਨੇ ਨਿਦਾਨਾ । ਕੁਕਰ ਜਿਮਿ ਤਿਨ ਤਹੇ ਪ੍ਰਾਨਾ । ੩੮

Choupaiee

bahut divas eh bhant bitaie.
 sant ubar dusat sabh ghaie.
 taang taang kar hanai nidana.
 kukar jimei tin tahai prana. (38)

ਇਤਿ ਸ੍ਰੀ ਬਚਿਤ੍ਰ ਨਾਟਕ ਗ੍ਰੰਥੇ ਭੰਗਾਣੀ-ਜੁੱਧ
 ਬਰਨਨੰਨਾਮ ਅਸਟਮੋਧਿਆਇ
 ਸਮਾਪਤੰਮਸਤੁ ਸੁਭਮ ਸਤੁ । ਅਫਜੁੰ । ੮। ੩੨੦
 iti sri Bachittar Natak Granth raj saj kathnung
 bhangani judh barnung Naam astmo dhiaie
 samapatang sabh subham sat. afjun. (8) (320)

**ਅਥ ਨਦਉਨ ਕਾ ਜੁੱਧ ਬਰਨਨੰ
 ਚੌਪਈ ॥**

ਬਹੁਤ ਕਾਲ ਇਹ ਭਾਤਿ ਬਿਤਾਯੋ। ਮੀਆ ਖਾਨ ਜੰਮੂ ਕਹ ਆਯੋ ।
 ਅਲਿਫਖਾਨ ਨਾਦੋਣ ਪਠਾਵਾ । ਭੀਮਚੰਦ ਤਨ ਬੈਰ ਬਦਾਵਾ । ੧

Ath Nadoun ka judh barnunung.

Chopaiee

bahut kaal eh bhant bataiou.
 mia(n) khan jammu keh aieou.
 aliph khan Nadoun pathava.
 Bhimchand tan bair badhava. (1)

ਜੁੱਧ ਕਾਜ ਨ੍ਰਿਪ ਹਮੈ ਬਲਿਯੋ । ਆਪਿ ਤਵਨ ਕੀ ਓਰ ਸਿਧਾਯੋ ।
 ਤਿਨ ਕਠ ਗੜ੍ਹ ਨਵਰਸ ਪਰ ਬਾਧੋ । ਤੀਰ ਤੁਫੰਗ ਨਰੇਸਨ ਸਾਧੋ । ੨

judh kaaj nrip hamai bulaieou.
 aap tavan ki aur sidhaieou.
 tin kath garr navras par badho.
 teer tufung naresan sadho. (2)

All those persons, who did not join the battle of Bhangani, were turned out of the town, while all those who had fought well were treated nicely and looked after properly. (37)

Choupaiee

Thus many days passed. The holy saints were elevated and all the (scoundrels) villains were killed, in fact all those fools were hanged to death and they gave up their lives like the dogs. (38)

Here the eighth chapter of Bachittar Natak Granth dealing with Government & Politics and Bhangani battle is completed. Everything is auspicious safar. (8-320)

“ Now the details of (narration) of the battle of Nadaun” (starts)

Choupiee

Many days passed in such happy mood. Then Mian Khan came from Delhi to collect the revenue and was heading towards Jammu. He sent Alif Khan to Nadaun (and he) who developed enmity against Bhim Chand (Raja of Kehloor).(1)

He asked for my help in fighting against Alif Khan and himself advanced towards him. Alif Khan entrenched himself in a wooden fort on the hillock of Navras. On this side the Rajas who came to his help, positioned themselves armed with arrows and guns. (2)

ਭੁਜੰਗ ਪ੍ਰਯਾਤ ਛੰਦ

ਤਹਾ ਰਾਜ ਸਿੰਘ, ਬਲੀ ਭੀਮ ਚੰਦੀ। ਚੜਿਓ ਰਾਮ ਸਿੰਘ, ਮਹਾ ਤੇਜਵੰਦੀ।
ਸੁਖੰਦੇਵ ਗਾਜੀ, ਜਸਾਰੋਟ ਰਾਜੀ। ਚੜੇ ਕੁੱਧ ਕੀਨੇ, ਕਰੇ ਸਰਬ ਕਾਜੀਗ। ੩

Bhujang Prayat Chhand

taha raj singh bali bhim chandung.
chariou Ram singh maha tejvandung.
sukhundev gaji jasrot rajung.
charrai kurad keenai karai sarab kajung. (3)

ਪ੍ਰਿਥੀ ਚੰਦ ਚੜਿਓ ਡਦੇ ਡਦਵਾਰੀ। ਚਲੇ ਸਿੱਧ ਹੁਐ, ਕਾਜ ਰਾਜੀ ਸੁਧਾਰੀ।
ਕਰੀ ਦੂਕ, ਦੋਅ ਕਿਰਪਾਲ ਚੰਦੀ। ਹਟਾਏ ਸਬੈ ਮਾਰਿ ਕੈ ਬੀਰ ਬੰਦੀ। ੪

Prithi Chand chadiou dadhai dadhvarung.
chalai sidh huai kaaj rajung sudharung.
kari dhook dhoang kirpal chandung.
hataie sabai maar kai beer brihdung. (4)

ਦੁਤੀਯ ਦੋਅ ਦੂਕੇ ਵਹੈ ਮਾਰਿ ਉਤਾਰੀ। ਖਰੇ ਦਾਤ ਪੀਸੇ ਛੁਭੈ ਛਤੁਧਾਰੀ।
ਉਤੈ ਵੈ ਖਰੇ ਬੀਰ ਬੰਬੇ ਬਜਾਵੈ। ਤਰੇ ਭੂਪ ਠਾਢੇ ਬਡੇ ਸੋਕੁ ਪਾਵੈ। ੫

dutiou dhoo dhookai vahai maar utari.
kharai dant peesai chhubhai chhatardhari.
utai vai khare beer bumbai bajavai.
tarai bhoop thadhai bado soak pavais. (5)

ਤਬੈ ਭੀਮਚੰਦ ਕੀਯੋ ਕੋਪ ਆਪੀ। ਹਨੂਮਾਨ ਕੇ ਮੰਤ੍ਰ ਕੋ ਮੁਖਿ ਜਾਪੀ।
ਸਬੈ ਬੀਰ ਬੋਲੇ ਹਮੈ ਭੀ ਬੁਲਾਯੀ। ਤਬੈ ਦੋਅ ਕੈ ਕੈ ਸੁ ਨੀਕੇ ਸਿਧਾਯੀ। ੬

tabai Bheem chandung kiou kop apang .
Hanuman kai mantar ko mukh japang .
sabai beer bolai humai bhi bhulaieung .
tabai dhoo kai kai so neekai sidhiayung . (6)

ਸਬੈ ਕੋਪ ਕੈ ਕੈ ਮਹਾ ਬੀਰ ਦੂਕੇ। ਚਲੇ ਬਾਰਿਬੇ ਬਾਰ ਕੋ ਜਿਉ ਭਭੂਕੇ।
ਤਹਾ ਬਿਝੜਿਆਲੀ ਹਠਿਯੋ ਬੀਰ ਦਿਆਲੀ। ਉਠਿਯੋ ਸੈਨ ਲੈ ਸੰਗਿ ਸਾਰੀ ਕ੍ਰਿਪਾਲੀ। ੭

sabai kop kai kai maha beer dhookai .
chalai baribhai baar ko jiun bhabhukai .
taha bijhartrialung hathiou beer dialung .
uthiou sain lai sung sari kripalung . (7)

Bhujang Chhand

Then along with Bhik Chand the warrior Raja Raj Singh and the great and glorious Ram Singh also advanced towards the enemy. Even the illustrious Raja of Jasroot Sukhdev got enraged and advanced (with his troops) all was set for the battle. (3)

Prithi Chand, the great warrior of Dadwalia also came forward to help the Raja Kirpal Chand advanced further and attacked (the enemy) and drove (pushed) hordes of enemy ranks back by killing them. (4)

For the Second time the enemy tried to advance in retaliation but were pushed back. Down the hill the hill chieftains were grinding their teeth in rage, and the warriors were beating the battle drums. Down the hill the warriors (Raja) were upset and were enraged in revenge, and feeling depressed. (5)

Then Bhim Chand himself became wrathful and repeated the mantar (magic word) of Hanuman with his tongue and called for all the warriors and asked for my help also, then we all got togeteher and advanced forward. (6)

All the great warriors advanced in great rage, as if the fire flames had engulfed the fence. Then Dayal Chand the warrior of Bhujarwalia and Kirpal Chand of Kangra attacked with their troops. (7)

ਮਧੁਭਾਰ ਛੰਦ ॥

ਕੁੱਪਿਓ ਕ੍ਰਿਪਾਲ । ਨੱਚੇ ਮਰਾਲ । ਬੱਜੇ ਬਜੰਤ । ਕਰੂਰ ਅਨੰਤ । ੮

Madhubar Chhand

kupiou kirpal . nachai maral .
bajai bajant. karoorung anant . (8)

ਜੁੱਝੰਤ ਜੁਆਣ । ਬਾਹੈ ਕ੍ਰਿਪਾਣ । ਜੀਅ ਧਾਰਿ ਕ੍ਰੋਧ । ਛੱਡੇ ਸਰੋਘ । ੯

jujhant juann. bahai kirpann .
jia dhar karodh. chhadai sarogh . (9)

ਲੁੱਝੈ ਨਿਦਾਣ । ਤੱਜੰਤ ਪ੍ਰਾਣ । ਗਿਰ ਪਰਤ ਭੂਮਿ । ਜਣੁ ਮੇਘ ਝੂਮਿ । ੧੦

lujhai nidan . tejant prann .
gir parat bhoom. jann megh jhoom . (10)

ਰਸਾਵਲ ਛੰਦ

ਕ੍ਰਿਪਾਲ ਕੋਪਯੰ। ਹਠੀ ਪਾਵ ਰੋਪੀਯੰ । ਸੰਰੋਘੰ ਚਲਾਏ । ਬਡੇ ਬੀਰ ਘਾਏ । ੧੧

Rasaval Chhand

Kirpal kopieung . hathi pav ropieung.
saroghang chalaie . badai beer ghaie. (11)

ਹਣੇ ਛਤ੍ਰਧਾਰੀ । ਲਿਟੇ ਭੂਪ ਭਾਰੀ । ਮਹਾ ਨਾਦ ਬਾਜੇ । ਭਲੇ ਸੂਰ ਗਾਜੇ । ੧੨

hanai chhatardhari. litai bhoop bhari.
maha nad bajai . bhalai sur gajai. (12)

ਕ੍ਰਿਪਾਲੰ ਕੁਧੰ । ਕੀਯੋ ਜੁੱਧ ਸੁੱਧੰ । ਮਹਾਬੀਰ ਗੱਜੇ । ਮਹਾ ਸਾਰ ਬੱਜੇ । ੧੩

kirpalung kurudhung. kiyo judh sudhung.
mahabeer gajai. Maha saar bajai . (13)

ਕਰੋ ਜੁੱਧ ਚੰਡੀ । ਸੁਣਿਯੋ ਨਾਵ ਖੰਡੀ । ਚਲਿਯੋ ਸਸਤ੍ਰ ਬਾਹੀ । ਰਜੌਤੀ ਨਿਬਾਹੀ । ੧੪

karo judh chandung. suniou naav khandang .
chaliou sastar bahi. Rajouti nibahi . (14)

ਦੋਹਰਾ ।

ਕੋਪ ਭਰੇ ਰਾਜਾ ਸਬੈ, ਕੀਨੋ ਜੁੱਧ ਉਪਾਇ।
ਸੈਨ ਕਟੋਚਨ ਕੀ ਤਬੈ, ਘੇਰ ਲਈ ਅਰ ਰਾਇ। ੧੫

Dohra

kop bharao raja sabhai keeno judh upaie.
sain katochan ki tabai gher laiee ar raie . (15)

Madhubhar Chhand

Kirpal Chand got enraged and made his horse dance (jump). The bugle of the war was sounded and the whole atmosphere was charged with horror. (8)

The warriors got engaged in fighting by wielding their Swords, with wrathful might they started shooting out arrows. (9)

Those, who were engaged in fighting finally would give up their lives even and were fallen on the ground (dead) as if the clouds had gathered there swinging around from all directions. (10)

Rasaval Chhand

Kirpal Chand was red with rage, and the great warrior entrenched himself, then shot many arrows (all around), and killed many brave warriors (of the enemy). (11)

He killed many canopied kings (with Canopies over their heads), as a result great many brave warriors were lying dead on the ground. The drums were beating loudly while the stalwart warriors were roaring aloud. (12)

Kirpal Chand got enraged and fought well in the battle field. The great warriors were yelling and roaring and many weapons (arms) were striking against each other. (13)

Such a horrible battle was fought, and its noise was heard in the nine regions of the Universe. Kirpal Chand continued to advance (using) wielding his weapons, thus maintaining the Customary Rajput Valour Intact (14)

Couplet

All the Rajas got together with rage and made their plan for the battle, while (Ar-Rai) Bhim Chand had surrounded the Katoch Troops. (15)

ਭੁਜੰਗ ਛੰਦ ।

ਚਲੇ ਨਾਗਲੁ ਪਾਗਲੁ, ਵੇ ਦੜੇਲੀ । ਜਸਵਾਰੇ ਗੁਲੇਰੇ ਚਲੇ ਬਾਧ ਟੋਲੀ ।
ਤਹਾ ਏਕ ਬਾਜਿਯੋ, ਮਹਾਬੀਰ ਦਿਆਲੀ । ਰਖੀ ਲਾਜ ਜੋਨੈ ਸਬੈ ਬਿਭੜਵਾਲੀ ॥ ੧੬

Bhujang Prayat Chhand

chalai nanglu panglu vedrolung.
jaswarai gulairai chalai bandh tolai.
taha ek bajiou mahabeer dialung.
rakhi laaj jounai sabai bijharravalung. (16)

ਤਵੀ ਕੀਟ ਤੋ ਲੋ, ਤੁਫੰਗੀ ਸੰਭਾਰੋ। ਹਿੰਦੈ ਏਕ ਰਾਵੰਤ ਕੇ ਤੌਕਿ ਮਾਰੋ।
ਗਿਰਿਯੋ ਝੂਮਿ ਝੂਮਿ, ਕਰਯੋ ਜੁੱਧ ਸੁੱਧੀ। ਤਉ ਮਾਰ ਬੋਲਿਯੋ, ਮਹਾ ਮਾਨ ਕ੍ਰੋਧੀ ॥ ੧੭

tavung keet te lou ufungung sambharai.
hirdai ek ravant ke tak maro.
giriou jhoom bhoomai kariou judh sudhung.
tou mar boliou maha karopung. (17)

ਤਜਿਯੋ ਤੁਪਕੀ, ਬਾਨ ਪਾਨੀ ਸੰਭਾਰੋ। ਚਤੁਰ ਬਾਨਯੀ ਲੈ, ਸੁ ਸੱਬਿਯੀ ਪ੍ਰਹਾਰੋ।
ਤ੍ਰਿਯੋ ਬਾਣ ਲੈ । ਬਾਮ ਪਾਨੀ ਚਲਾਏ । ਲਗੇ ਯਾ ਲਗੇ ਨਾ । ਕਛੁ ਜਾਨਿ ਪਾਏ ॥ ੧੮

tajiou tupakung baan panung sambharai.
chatur baneung lai so sabieung parharai.
trious baan lai baan panung chalaie.
lagai ya lagai na kachhu jaan paie. (18)

ਸੁ ਤਉ ਲਉ ਦਈਵ, ਜੁੱਧ ਕੀਨੋ ਉਝਾਰੀ। ਤਿਨੈ ਖੇਦਕੈ, ਬਾਰਿ ਕੇ ਬੀਚ ਡਾਰੀ।
ਪਰੀ ਮਾਰ ਬੁੰਗੀ, ਛੁਟੀ ਬਾਣ ਗੋਲੀ । ਮਨੋ ਸੂਰ ਬੈਠੇ, ਭਲੀ ਖੇਲ ਹੋਲੀ ॥ ੧੯

so tou lou daieev judh keeno ujharung.
tinai khed kai baar ke beech darung.
pari maar bungung chhuti baan goli.
mano soor baithai bhali khel holi. (19)

ਗਿਰੇ ਬੀਰ ਭੂਮੀ, ਸੇਰੀ ਸਾਗ ਪੇਲੀ। ਰੰਗੇ ਸੁੱਣ ਬਸਤ੍ਰ ਮਨੋ ਗਾਗ ਖੇਲੀ।
ਲੀਯੋ ਜੀਤਿ ਬੈਰੀ, ਕੀਆ ਆਨ ਡੇਰੀ । ਤਉ ਜਾਇ ਪਾਰੀ, ਰਹੇ ਬਾਰਿ ਕੇਰੀ ॥ ੨੦

girai beer bhoomung sarung song khelung.
rungai saronn bastarung mano phaag khelung.
liou jeet bairi kia aan darung.
teiouoo jaie parung rehai baar kerung. (20)

Bhujang Chhand

Various troops of the Rajas of Nangloo, Panglu, Vedrol, Jaswal, Guleriai (various Rajput states) got together and started marching. At that time, a great warrior named Dayal (from the enemy ranks) roared loudly, and saved the honour of Bijhar wals. (16)

O Lord ! This disciple of Yours also held up his gun and taking full aim shot at the chest of one Raja, who fell down on the ground reeling around, but he managed to fight well as even then the Chivalorous Raja was yelling "Kill them, Kill them".(17)

Then leaving the gun, I took up my bow (and arrows) and shot about four arrows with the right hand, and three arrows with the left hand but it is not known whether those arrows struck down anyone or not. (18)

By that time the battle had ended with the God's Grace and we had thrown the vanquished enemies into the river waters. But then there was such a valley of bullets and arrows from the hill tops showered on us, as if the (wounded Soldiers down below) were playing holi (colours festival) and relaxing. (19)

The warriors, pierced with arrows and javelins, had fallen on the ground. Their clothes were drenched in blood, as if they were resting after taking part in holi festival. Having gained victory over the enemy and then we were relaxing while the enemy troops took rest across the river. (20)

ਭਈ ਰਾਤ੍ਰਿ ਗੁਬਾਰ ਕੇ . ਅਰਧ ਜਾਮੀ । ਤਬੈ ਛੋਰਿਗੇ ਬਾਰ ਦੇ ਵੈ ਦਮਾਮੀ ।
 ਸਬੈ ਰਾਤ੍ਰਿ ਬੀਤੀ , ਉਦਯੋ ਦਿਉ ਸਰਾਣੀ । ਚਲੇ ਬੀਰ ਚਾਲਾਕ, ਖੰਗ ਖਿਲਾਣੀ । ੨੧
 bhaiee rateri gubar ke ardh jamung .
 tahai chhorigai baar devai damamung.
 sabai ratri beeti udiou dipous sarannung.
 chalai beer chalak khagung khilanung. (21)

ਭੱਜਯੋ ਅਲਿਫ ਖਾਨੰ, ਨ ਖਾਨਾ ਸੰਭਾਰਿਯੋ । ਭਜੇ ਔਰ ਬੀਰੰ ਨ ਧੀਰੰ ਬਿਚਾਰਿਯੋ ।
 ਨਦੀ ਪੈ ਦਿਨੰ ਅਸਟ, ਕੀਨੇ ਮੁਕਾਮੰ । ਭਲੀ ਭਾਤਿ ਦੇਖੇ , ਸਬੈ ਰਾਜ ਧਾਮੰ । ੨੨
 bhajiou alif khanung na khana sambhariou.
 bhajai aur beerung na dheerung bichariou.
 nadi pai dinung ashat keenai mukamung.
 bhali bhant dekhai sabai raj dhamung. (22)

ਚੌਪਈ ।

ਇਤ ਹਮ ਹੋਏ ਬਿਦਾ ਘਰਿ ਆਏ । ਸੁਲਹ ਨਮਿਤ ਵੈ ਉਤਹਿ ਸਿਧਾਏ ।
 ਸੰਧਿ ਇਨੈ ਉਨ ਕੈ ਸੰਗਿ ਕਈ । ਹੇਤ ਕਥਾ ਪੂਰਨ ਇਤ ਭਈ । ੨੩

Choupaiee

it hum hoiai bida ghar aieai. suleh namit vai uteh sidhaie.
 sandh inai un kai sung kaiee. heit katha pooran it bhaiee. (23)

ਦੋਹਰਾ

ਆਲਸੂਨ ਕਹਿ ਮਾਰਿਕੈ , ਇਹ ਦਿਸਿ ਕੀਯੋ ਪਯਾਨ ।
 ਭਾਤਿ ਅਨੇਕਨ ਕੇ ਕਰੇ ਪੁਰਿ ਅਣੰਦ ਸੁਖ ਆਨਿ । ੨੪

Dohra

aalsoon keh maarkai eh dis kiou piyan.
 bhant anekan ke karai pur anand sukh aan. (24)

ਇਤਿ ਸ੍ਰੀ ਬਚਿਤ੍ਰ ਨਾਟਕ ਗ੍ਰੰਥੇ ਨਦੌਨ ਜੁੱਧ ਬਰਨਨੰ
 ਨੌਮੋ ਧਿਆਇ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ਅਛਜੁੰ । ੯। ੩੪੪
 iti sri Bachittar Natak Granth Nadoun judh barnanung
 naum dhiae samaptam sat subham sat. (9) (344)

ਚੌਪਈ ।

ਬਹੁਤ ਬਰਖ ਇਹ ਭਾਤਿ ਬਿਤਾਏ । ਚੁਨਿ ਚੁਨਿ ਚੋਰ ਸਬੈ ਗਹਿ ਘਾਏ ।
 ਕੇਤ ਕਿ ਭਾਜ ਸਹਿਰ ਤੇ ਗਏ । ਭੂਖਿ ਮਰਤ ਫਿਰਿ ਆਵਤ ਭਏ । ੧

Choupaiee

bahut barakh eh bhant bitaie. chun cgun chor sabai geh ghaie.
 ketak bhaj sehar te geiai. bhookh marat phir avat bhaie. (1)

After about one and a half hours of the dark-pitch night had passed, when the enemy left the (temporary fort) fenced area (with wooden fence), leaving the duty of (sounding the bugle) beating the drum to the drummer. When the night passed away and the sun had risen (day dawned), our smart warriors started marching wielding their Swords. (21)

Alif Khan then fled away, without even caring for his paraphernalia (equipment) and all his supporters also ran away without waiting for any rest. We, however spent eight days on the banks of the river, and visited all the places fully. (22)

Choupaiee

After taking leave of Bhim Chand we returned (to Anandpur) home, while Bhim Chand and others went for signing an agreement with the (enemy) other side, and this narrative of rendering help is completed here. (23)

Couplet

On the way, we took charge of the village of alusan (having won it), and we continued our journey homeward and enjoyed all worldly comforts on reaching Anandpur.(24)

Here the ninth chapter of Bachittar Natak granth, dealing with the narration of Nadaun battle , is completed. All is well so far. (9-344)

Choupaiee

We spent many years in great Comfort and picking out all the thieves (villains) of the area we killed, them, while many of them fled away, while many returned (to Anandpur) due to starvation. (1)

ਤਬ ਲੋ ਖਾਨ ਦਿਲਾਵਰ ਆਏ । ਪੂਤ ਆਪਨ ਹਮ ਓਰਿ ਪਠਾਏ ।
 ਦੈਕ ਘਰੀ ਬੀਤਿ ਨਿਸਿ ਜਬੈ । ਚੜ੍ਹਤ ਕਰ ਹੀ ਖਾਨਨ ਮਿਲਿ ਤਬੈ । ੨
 tab lou khan dilawar aieai. poot apan hum aur pathaie.
 davaik ghari beeti nise jabai. chalat kari khanan mil tabai. (2)

ਜਬ ਦਲ ਪਾਰ ਨਦੀ ਕੇ ਆਯੋ । ਆਨ ਆਲਮੈ ਹਮੈ ਜਗਾਯੋ ।
 ਸੋਰੁ ਪੁਰਾ ਸਭ ਹੀ ਨਰ ਜਗੇ । ਗਹਿ ਗਹਿ ਸਸਤ੍ਰ ਬੀਰ ਰਿਸ ਪਾਗੇ । ੩
 jab dal paar nadi ke aiyo. aan alamai humai jagaiou.
 sore para sabh hi nar jagai. gejj geh sastar beer ris paagai. (3)

ਛੂਟਨ ਲਗੀ ਤੁਫੰਗੈ ਤਬਹੀ । ਗਹਿ ਗਹਿ ਸਸਤ੍ਰ ਰਿਸਾਨੇ ਸਬ ਹੀ ।
 ਕੂਰ ਭਾਤਿ ਤਿਨ ਕਰੀ ਪੂਕਾਰਾ । ਸੋਰੁ ਸੁਨਾ ਸਰਤਾ ਕੇ ਪਾਰਾ । ੪
 chhootan lagi tufangai tab hi. geh geh sastar risanai sabhi.
 koor bhant tin kari pukara. sore suna srta ke para. (4)

ਭੁਜੰਗ ਪ੍ਰਯਾਤ ਛੰਦ

ਬਜੀ ਭੇਰ ਭੁੰਕਾਰ, ਧੁੰਕੇ ਨਗਾਰੇ । ਮਹਾ ਬੀਰ ਬਾਨੈਤ, ਬੰਕੇ ਬਕਾਰੇ ।
 ਭਏ ਬਾਹੁ ਆਘਾਤ, ਨੱਚੇ ਮਰਾਲੀ । ਕ੍ਰਿਪਾ ਸਿੰਧੁ ਕਾਲੀ, ਗੱਜੀ ਕਰਾਲੀ । ੫

Bhujang Prayat Chhand

baji bhair bhunkar dhunkai nagarai. maha beer banait bhankai bhakarai.
 bhaie baho aghat nachai maralung. kirpa sindh kali garji karalung. (5)

ਨਦੀਯੋ ਲਖਿਯੋ, ਕਾਲਰਾਤ੍ਰੀ ਸਮਾਨੰ । ਕਰੇ ਸੂਰਮਾ ਸੀਤਿ ਪਿੰਗੀ ਪ੍ਰਮਾਨੰ ।
 ਇਤੇ ਬੀਰ ਗੱਜੇ, ਭਏ ਨਾਦ ਭਾਰੇ । ਭਜੇ ਖਾਨ ਖੂਨੀ, ਬਿਨਾ ਸਸਤ੍ਰ ਝਾਰੇ । ੬
 nadieung lakhiou kaal ratar samanung. kare soorma seet pingung parmanung.
 itai beer gajai bhaie naad bharai. bhajai khan khooni bina sastar jharai. (6)

ਨਰਾਜ ਛੰਦ ।

ਨਿਲੱਜ ਖਾਨ ਭੱਜਿਯੋ । ਕਿਨੀ ਨ ਸਸਤ੍ਰ ਸੱਜਿਯੋ ।
 ਸੁ ਤਿਆਗ ਖੇਤ ਕੋ ਚਲੇ । ਸੁਬੀਰ ਬੀਰ ਹਾ ਭਲੇ । ੭

Naraj Chhand

nilaj khan bhajiou . kini na sastar sajiou.
 so tiag khrt ko chalai . so birha bhalai. (7)

ਚਲੇ ਤੁਰੇ ਤੁਰਾਇ ਕੈ । ਸਕੇ ਨ ਸਸਤ੍ਰ ਉਠਾਇ ਕੈ ।
 ਨ ਲੈ ਹਥਿਆਰ ਗੱਜ ਹੀ । ਨਿਹਾਰਿ ਨਾਰਿ ਲੱਜ ਹੀ । ੮
 chalai turai turaikai. sakai na sastar uthaie kai.
 na lai hathiar gajhi . nihar naar lajhi. (8)

Then Alif Khan approached Dilawar Khan (governor of Lahore) and narrated the whole story to him. After hearing all the narrative, he sent his son to meet me. (for talks) But when some time had passed in the night (about forty-eight minutes) the Pathans attacked us with a combined force.(2)

When the enemy force had reached near us having crossed the river, then the in-charge of the main entrance (Shah Singh) woke me up. With hearing the noise all the soldiers also got up and took up their weapons immersed in a courageous mood (maddened with bravery) and advanced forward.(3)

Then guns were being fired, and all the soldiers, carrying their arms, were enraged. The Pathan's made hell of a noise and we heard lot of noise from the other side of the river. (4)

Bhujang Prayat Chhand

The kettle drums produced lot of noise, while the war-drums were beating loudly. Many youthful (warriors) archers and brave soldiers were roaring loudly (and proceeded to the battle field) The striking of arms against each other (weapons were being used) alongwith the dancing horses (produced a horrible scene). was agog with the terror-stricken soldiers as if the goddess Kali, in her terrible form, was roaring aloud. (5)

Those Pathans considered the rivulet as a (valley of death)) death-trap, while the cold river water had made the soldiers like crippled persons. On this side the warriors were roaring loudly, and terrible songs were being sung. On the other side, the blood-thirsty Khans fled away without waging a war. (without using any arms). (6)

Naraj Chhand

The shameless Khan ran away. None from the troops were armed even, and they left the battle-field, though they used to call themselves very brave Ghazis. (7)

They fled away by making their horses run away. None of them could wield their weapons (arms). Neither they were roaring by taking up their arms. Even the woman were feeling ashamed of their behaviour. (8)

ਦੋਹਰਾ

ਬਰਵਾ ਗਾਉ ਉਜਾਰ ਕੈ ਕਰੇ ਮੁਕਾਮ ਭਲਾਨ ।
ਪ੍ਰਭ-ਬਲ ਹਮੈ ਨ ਛੁਟਿ ਸਕੈ ਭਾਜਤ ਭਏ ਨਿਦਾਨ । ੯

Dohra

barva gaou ujar kai karai mukam bhulan.
prabh bal humai na chhoie sakai bhajat bhaie nidan. (9)

ਤਵ-ਬਲਿ ਈਹਾ ਨ ਪਰ ਸਕੈ , ਬਰਵਾ ਹਨਾ ਰਿਸਾਇ ।
ਸਾਲਿਨ ਰਸ ਜਿਮ ਬਾਨੀਯੋ ਰੋਰਨ ਖਾਤ ਬਨਾਇ । ੧੦
tav-bal eeha na parai sakai barva hana risai.
saalin ras jim baniou roran khaat banaie . (10)

ਇਤਿ ਸ੍ਰੀ ਬਚਿਤ੍ਰ ਨਾਟਕ ਗ੍ਰੰਥੇ ਖਾਨਜਾਦੇ ਕੋ ਅਗਮਨ
ਤ੍ਰਾਸਿਤਉਠਿ ਜੈਬੋ ਬਰਨਨੰ ਨਾਮ ਦਸਮੋ ਧਯਾਇ
ਸਮਾਪਤ ਮਸਤੁ ਸੁਭਾਮਸਤੁ ॥ ੧੦॥ ਅਫਜ਼ੀ ੩੫੪
it sri Bachittar Natak Granth khanjadaai ko agman
tharasit jaibo barnanung naam dasmo dhiae
samaptam sabh subham sat (10) (354)

ਹੁਸੈਨੀ ਜੁੱਧ ਕਥਨੰ ।

ਭੁਜੰਗ ਪ੍ਰਯਾਤ ਛੰਦ ॥

ਗਯੋ ਖਾਨਜਾਦਾ, ਪਿਤਾ ਪਾਸ ਭੱਜੇ। ਸਕੈ ਜਾਬੂ ਦੈ ਨਾ ਹਨੇ ਸੂਰ ਲੱਜੇ ।
ਤਹਾ ਠੋਕਿ ਬਾਹਾ, ਹੁਸੈਨੀ ਗਰਜਿਯੀ। ਸਬੈ ਸੂਰ ਲੈ ਲੈ, ਸਿਲਾ ਸਾਜ ਸੱਜਿਯੀ । ੧

Hussaini Judh Kathnung .

Bhujang Prayat Chhand

geyo khanzada pita paas bhajung. sakai jabab dai na hanai sur lajung.
tah" thok baha hussaini garjeung. sabhai soor lai lai sila saaj sajeung. (1)

ਕਰਿਯੋ ਜੋਰ ਸੈਨੰ , ਹੁਸੈਨੀ ਪਯਾਨੰ । ਪ੍ਰਥਮ ਕੂਟ ਕੈ , ਲੂਟ ਲੀਨੋ ਅਵਾਨੰ ।
ਪੁਨਰਿ ਡੱਢਵਾਲੰ ਕੀਯੋ ਜੀਤ ਜੇਰੰ । ਕਰੇ ਬੰਦਿ ਕੈ , ਰਾਜ ਪੁਤ੍ਰਾਨ ਚੇਰੰ । ੨
kariou jore sainung husaina paieyanung . pratham koot kai loot leeno avanung
punar dadhvalung kieou jeet jourung. karai band kai raaj putaran chairung. (2)

ਪੁਨਰਿ ਦੂਨ ਕੋ , ਲੂਅ ਲੀਨੋ ਸੁਧਾਰੰ । ਕੋਈ ਸਾਮੁਹੋ ਚੈ ਸਕਿਯੋ ਨ ਗਵਾਰੰ ।
ਲੀਯੋ ਛੀਨ ਅੰਨੰ ਦਲੰ ਬਾਟਿ ਦੀਯੰ । ਮਹਾ ਮੁੜਿਯੰ , ਕੁਤਸਤੰ ਕਾਜ ਕੀਯੰ । ੩
punar doon ko loot leeno sudharung.
koiee samuhou havai sakeou na gavarung.
leouo chheen anung dalung baat deoung.
maha moorreung kutsatung kaaj keeangung. (3)

They ransacked the village of Barwa, falling on their way and stayed (stopped) at the village of Bhalan. However with the Grace of God they (fools) could not even contact us (touch us) and fled away. (9)

O Lord ! With your Grace, they could not attack Anandpur, but in their rage, they destroyed Barwa (village) completely just as a trader (Bania) having a taste (liking) for meat cannot have meat but eats the curry preparation out of stones (roots). (10)

Here the Tenth Chapter of Bachittar Natak dealing with the arrival of Khanzadai and their rise is completed here. All is well. (10-354)

“Narration of Hussaini Battle”

Bhujang Prayat Chhand

The Khanzada (Son of Khan) feeling bad approached his father and could not give any appropriate explanation to his father, being ashamed of the loss of many warriors in the battle. Then Hussaini, with a proud and laughty behaviour (raising his arms), came on the scene and collecting some more warriors armed his men with weapons and armour and roaring loudly reached there. (1)

Hussaini reorganised his troops and stopped there. He plundered the horses of the residents of hilly areas, then overpowering the Raja of hadwal he brought him under his subjugation and made many Rajputs his slaves. (2)

Then he plundered the Doon valley throughly as none of the foolish hilly Rajas could face and oppose him. He snatched the grains from the people and distributed it among his troops. Thus the foolish Hussaini performed such a mean action. (3)

ਦੋਹਰਾ ।

ਕਿਤਕ ਦਿਵਸ ਬੀਤਤ ਭਏ , ਕਰਤ ਉਸੈ ਉਤਪਾਤ ।
ਗੁਆਲੇਰੀਯਨ ਕੀ ਪਰਤ ਭੀ, ਆਨਿ ਮਿਲਨ ਕੀ ਬਾਤ । ੪

Dohra

kitak divas bheetat bhaie karat usai utpaat.
gualai bhieun ki parat bhi aan milan ki baat. (4)

ਜੋ ਦਿਨ ਦੁਇਕ ਨਵੇ ਮਿਲਤ , ਤਬ ਆਵਤ ਅਰਿਰਾਇ ।
ਕਾਲਿ ਤਿਨੂੰ ਕੇ ਘਰ ਬਿਖੈ , ਤਾਰਿ ਕਲਹ ਬਨਾਇ । ੫
jo din doik na vai milat tab avat ar raie.
kaal tin kai ghatr bikhai dari kaleh banaie. (5)

ਚੌਪਈ ।

ਗੁਆਲੇਰੀਯਾ ਮਿਲਨ ਕਹੂੰ ਆਏ । ਰਾਮ ਸਿੰਘ ਭੀ ਸੰਗ ਸਿਧਾਏ ।
ਚਤੁਰਥ ਆਨਿ ਮਿਲਨ ਭਏ ਜਾਮੰ । ਫੁਟਿ ਗਈ ਲਖਿ ਨਜਰਿ ਗੁਲਾਮੰ । ੬

Choupaiee

gualairiya milan koh aie. Ram Singh bhi sung sidhaie.
chaturath aan milan bhaie jamung. phoot gaiee lakh najar gulamung. (6)

ਦੋਹਰਾ

ਜੈਸੇ ਰਵਿ ਕੇ ਤੇਜ ਤੇ ਰੇਤ ਅਧਿਕ ਤਪਤਾਇ ।
ਰਵਿ ਬਲ ਛੁਦ੍ ਨ ਜਾਨਈ, ਆਪਨ ਹੀ ਗਰਬਾਇ । ੭

Dohra

jaisai rav kai tej te rait adhik taptaie.
rav bal chhudar na janiee apan hi garbaie. (7)

ਚੌਪਈ ।

ਤੈਸੇ ਹੀ ਫੂਲ ਗੁਲਾਮ ਜਾਤਿ ਭਯੋ । ਤਿਨੈ ਨ ਦ੍ਰਿਸਟ ਤਰੇ ਆਨਤ ਭਯੋ ।
ਕਹਲੂਰੀਯਾ ਕਟੋਚ ਸੰਗਿ ਲਹਿ । ਜਾਨਾ ਆਨ ਨ ਮੋ ਸਰਿ ਮਹਿ ਮਹਿ । ੮

Choupaiee

taisai hi phool gulam jaat bhiou. tinai na drisat tarai anat bhiou.
kehluriya katoch sung leh. jana aan na mo sar meh meh. (8)

ਤਿਨ ਜੋ ਧਨ ਆਨੋ ਥੋ ਸਾਥਾ । ਤੇ ਦੇ ਰਹੇ ਹੁਸੈਨੀ ਹਾਥਾ ।
ਦੇਤ ਲੇਤ ਆਪਨ ਕੁਰਬਾਨੇ । ਤੇ ਧਨਿ ਲੈ ਨਿਜਿ ਧਾਮ ਸਿਧਾਨੇ । ੯
tin jo dhan aanai tho satha. te dei rehai Husaini hatha.
deit leit apan kurbanai. te dhan lai nij dham sidhanai. (9)

Couplet

Many days passed in this way as he continued his oppression and tyranny, when the Gulerias were also forced to join him as per the prevailing situation. (4)

If they had not joined Hussaini for another few days (two days), the enemy would have proceeded towards us. But the Time forced a battle within their own area (as per the existing situation). (5)

Choupaiee

When Guleria came to meet Hussaini, he was accompanied by Ram Singh also. They had a meeting with him in the fourth quarter of the day. (in the evening). On seeing them, this slave (Hussaini) became very 'haughty and he was besides himself due to egoism. (6)

Couplet

Just as sand becomes very hot due to the Sun's rays, this little (mean) thing (sand) does not realise the strength of the Sun and becomes very haughty. (7)

Choupaiee

Similarly the slave Hussaini became very haughty and being mad (blind) with pride, he did not give them any importance. On seeing the Rajas of Kehloor (Bhim Chand) and Katoch (Kirpal Chand) together, he thought that there was none else as powerful as he was. (8)

They were going to hand over the money (Gopal and Ram Singh) which they had brought with them, to him (Hussaini), there was some heated argument between them as a result of which both returned to their own towns. (homes). (9)

ਚੇਰੋ ਤਬੈ ਤੇਜ ਤਨ ਤਯੋ । ਭਲਾ ਬੁਰਾ ਕਛੁ ਲਖਤ ਨ ਭਯੋ ।
ਛੰਦਬੰਦ ਨਹ ਨੈਕ ਬਿਚਾਰਾ । ਜਾਤ ਭਯੋ ਦੇ ਤਬਹਿ ਨਗਾਰਾ । ੧੦
chero tabai tej tan teiou. bhala bura kachh lakhat na bhiou .
chhandbund neh naik bicgara . jaat bhiou dei tabeh nagara. (10)

ਦਾਵ ਘਾਵ ਤਿਨ ਨੈਕੁ ਨ ਕਰਾ । ਸਿੰਘਹਿ ਘੋਰਿ ਸਸਾ ਕਹੁ ਤਰਾ ।
ਪੰਦ੍ਰਹ ਪਹਰਿ ਗਿਰਦ ਤਿਹ ਕੀਯੋ । ਖਾਨ ਪਾਨਿ ਤਿਨ ਜਾਨ ਨ ਦੀਯੋ । ੧੧
daav ghaav tin naik na kara . singheh gheir sasa koh dara .
pandreh pehr gird the kiou . khan paan tin jaan na diou . (11)

ਖਾਨ ਪਾਨ ਬਿਨੁ ਸੂਰ ਰਿਸਾਏ । ਸਾਮ ਕਰਨ ਹਿਤ ਦੂਤ ਪਠਾਏ ।
ਦਾਸ ਨਿਰਖਿ ਸੰਗ ਸੈਨ ਪਠਾਨੀ । ਫੂਲਿ ਗਯੋ ਤਿਨ ਕੀ ਨਹੀ ਮਾਨੀ । ੧੨
khan paan bin soor risaie . saam karan hit doot pathaie .
daas nirakh sung sain pathani . phool geyo tin ki nahi maani . (12)

ਦਸ ਸਹੰਸ੍ਰ ਅਬ ਹੀ ਕੈ ਦੈਹੁ । ਨਾਤਰ ਮੀਚ ਮੂੰਡ ਪਰ ਲੈਹੁ ।
ਸਿੰਘ ਸੰਗਤੀਯਾ ਤਹ" ਪਠਾਏ । ਗੋਪਾਲੇ ਸੁ ਧਰਮੁ ਦੇ ਲਯਾਏ । ੧੩
das sahansar ab hi kai dai ho . Natar Meech mund par lehoo.
sing sangtiya taha pathaie . gopalai so dharam dai leiyaie . (13)

ਤਿਨਕੇ ਸੰਗਿ ਨ ਉਨਕੀ ਬਨੀ । ਤਬ ਕ੍ਰਿਪਾਲ ਚਿਤ ਮੋ ਇਹ ਗਨੀ
ਐਸੀ ਘਾਤਿ ਫਿਰਿ ਹਾਥ ਨ ਐ ਹੈ । ਸਬਹੂੰ ਫੇਰਿ ਸਮੋ ਛਲਿ ਜੇ ਹੈ । ੧੪
tin kai sung na un ki bani . tab kirpal chit mo eh gani .
aise ghaat phir haath na ai hai . sabhun pher samai chhal jai Rai . (14)

ਗੋਪਾਲੇ ਸੁ ਅਬੈ ਗਹਿ ਲੀਜੈ । ਕੈਦ ਕੀਜੀਐ ਕੈ ਬਧ ਕੀਜੈ ।
ਤਨਿਕ ਭਨਕ ਜਬ ਤਿਨ ਸੁਨਿ ਪਾਈ । ਨਿਜ ਦਲ ਜਾਤ ਭਯੋ ਭਟ ਰਾਈ । ੧੫
Gopalai so abai geh leejai. kaid kijiai ko badh keejai.
tanik bhanak jab tin sunn paice. nij dal jaat bhiou bhat raiee. (15)

ਮਧੁਭਾਰ ਛੰਦ ।

ਜਬ ਗਯੋ ਗੁਪਾਲ । ਕੁੱਪਿਓ ਕ੍ਰਿਪਾਲ । ਹਿੰਮਤ ਹੁਸੈਨ । ਜੰਮੇ ਲੁਝੈਨ । ੧੬

Madhubar Chhand

jab geyo gopal. kupiou kripal.
himat hussain. jumai lujhain. (16)

ਕਰਿ ਕੈ ਗੁਮਾਨ । ਜੰਮ ਜੁਆਨ । ਬੱਜੇ ਤਬੱਲ । ਦੁੰਦਭ ਦਵੱਲ । ੧੭
kar kai guman. jumai juan .
bajai tabal. dundabh dabal. (17)

Thus the Slave Hussaini became red with anger and without caring for his own good or harm (good bargain) he did not consider any political move worthwhile and attacked Gopal in a flash with a drum-beat. (10)

He did not use any strategy, tactics and tried to frighten Gopal just as a jackal would surround a lion in order to frighten him. He continued to encircle him for about half a day without allowing any (food) eatables to be supplied to them. (11)

Without the supply of food, the warriors got enraged. They sent an envoy (messenger) for signing an accord, but the slave (Hussaini) reviewing his troops of Pathans was egoistic (haughty) and did not agree to any proposals put up by them. (12)

Hussaini clarified further that if they paid him Rs. 10,000/- (Ten Thousand) then only they could escape death, else it was sure. Hearing this Raja Gopal returned home and became rebellious. So Bhim Chand sent Sangtia Singh to approach him, who brought back Gopal alongwith him by quoting a religious combination as a witness. (on grounds of religion). (13)

But Gopal could not reconcile himself with Bhim Chand and thought to himself (in his mind) that this was the only chance, which would not repeat (to take revenge). The Time cycle could always deceive one. (Could offer a chance). (14)

They decided either to hold Gopal back, or keep him in Custody or Kill him. When Gopal heard of their trick (rumour) the warrior went back to his troops. (15)

Madhubhar Chhand

When Gopal Chand had gone back, Kirpal was very furious. He took up courage and prepared for a battle against Hussaini and started advancing. (16)

With great pride the warriors moved forward while the drums were beating and battle drums were sounded loudly. (17)

ਬੱਜੇ ਨਿਸਾਣ । ਨੱਚੇ ਕਿਕਾਣ । ਬਾਹੈ ਤੜਾਕ । ਉਠੈ ਕੜਾਕ । ੧੮
 bajai nisan. achai kikaan.
 bahai tatak. uthai karrak. (18)

ਬੱਜੇ ਨਿਸੰਗ । ਗੱਜੇ ਨਿਹੰਗ । ਛੁੱਟੈ ਕ੍ਰਿਪਾਨ । ਲਿੱਟੇ ਜੁਆਨ । ੧੯
 bajai nisung. gajai nihung.
 chhutai kirpan. litai juan. (19)

ਤੁੱਪਕ ਤੜਾਕ । ਕੈਬਰ ਕੜਾਕ । ਸੈਹਬੀ ਸੜਾਕ । ਛੋਹੀ ਛੜਾਕ । ੨੦
 tupak tarrak. kaibar karrak.
 saihbai sarrak. chhohi chhatak. (20)

ਗੱਜੇ ਸੁਬੀਰ । ਬੱਜੇ ਗਹੀਰ । ਬਿਚਰੇ ਨਿਹੰਗ । ਜੈਸੇ ਪਲੰਗ । ੨੧
 gajai so beir. bajai gaheer.
 bichrai nihung. jaisai palung. (21)

ਹੁੱਕੇ ਕਿਕਾਣ । ਧੁੱਕੇ ਨਿਸਾਣ । ਬਾਹੈ ਤੜਾਕ । ਝੱਲੈ ਝੜਾਕ । ੨੨
 hukai kikan. dhukai nisan.
 bahai tarrak. jhalai jharrak. (22)

ਜੁੱਝੇ ਨਿਹੰਗ । ਲਿੱਟੇ ਮਲੰਗ । ਖੁੱਲੈ ਕਿਸਾਰ । ਜਨੁ ਜਟਾ ਧਾਰ । ੨੩
 jujhai nihung. litai malung.
 khulai kisar. jan jata dhaar. (23)

ਸਜੇ ਰਜਿੰਦ੍ਰ । ਗੱਜੇ ਗਜਿੰਦ੍ਰ । ਉੱਤਰੇ ਖਾਨ । ਲੈ ਲੈ ਕਮਾਨ । ੨੪
 sajai rajinder. gajai gajindera.
 utrai khan. lai lai kaman. (24)

ਤ੍ਰਿਭੰਗੀ ਛੰਦ ।

ਕੁਪਿਯੋ ਕ੍ਰਿਪਾਲੰ, ਸੱਜਿ ਮਰਾਲੰ, ਬਾਹ ਬਿਸਾਲੰ, ਧਰਿ ਦਾਲੰ ।
 ਧਾਏ ਸਭ ਸੂਰੰ, ਰੂਪ ਕਰੂਰੰ, ਨਚਕਤ ਨੂਰੰ, ਮੁਖਿ ਲਾਲੰ ।
 ਲੈ ਲੈ ਸੁ ਕ੍ਰਿਪਾਲੰ, ਬਾਣੰ ਕਮਾਣੰ ਸੱਜੇ ਜੁਆਨੰ, ਤਨ ਤਤੰ ।
 ਰਣਿ ਰੰਗ ਕਲੋਲੰ, ਮਾਰ ਹੀ ਬੋਲੰ, ਜਨੁ ਗਜ ਡੋਲੰ ਬਨਿਮੱਤੰ । ੨੫

Tribhangi Chhand

kupiou pirpaing saj maralung. bah bisal dhar dhalung.
 dharai sabh soorang roop karooring. nachkat nurang mukh lalung.
 lai lai so kirpanung baan kmanung. sajai juanung tan tatung.
 runn rung kalolung maar hi bolai. jan gaj dolung baan tatung. (25)

The drums were sounded making, noise and the horses started dancing around. Taking aims, the arrows were being shot, producing a din or a (song of) cracking sound. (18)

The warriors were sounding large kettle drum without any fear, while the great (careless) warriors were roaring loudly. The swords were seen clashing while the warriors would be killed. (lie dead on the ground). (19)

The guns were fired with a loud sound and the arrows were shot with a cracking sound. The bayonets were clashing with a hissing sound while the javelins were producing another whistling noise. (20)

The warriors were shouting loudly, while the beating of large drums produce a noisy scene. This careless warriors were roaming around in the battle field as if a wolf is moving in the jungle. (21)

The horses were neighing, while the drum beats are producing a diw, On one side the warriors are wielding their weapons with a loud cracking sound, while the warriors of the opposite side are facing there attacks with their shields. (saving themselves). (22)

Having fought in the battle, the great warriors who have laid down their lives are lying naked (on the ground). Their hair are loosely spread over as if they were like the ascetics with matted hair. (23)

The great Rajas are dressed with armour beautifully while grand huge elephants are producing roaring sounds, and the Khans are alighting from them (elephants) alongwith their bows. (24)

Tribhangi Chhand

The enraged Kirpal Chand got his horse bedecked and with strong arms he took hold of his shield. All the warriors advanced forward to attack (the enemy) and they were looking horrible, with their faces red with rage and shining radiantly. With their swords in hands, bows and arrows decorated on the body, all these warriors move sportingly on the battle field yelling only "Kill them, Kill them," as if drunken elephants were swaying around in the jungle. (25)

ਭੁਜੰਗ ਪ੍ਰਯਾਤ ਛੰਦ

ਤਬੈ ਕੋਪੀਯੋ ਕਾਗੜੇਸੀ ਕਟੋਚੀ । ਮੁਖੰ ਰਕਤ ਨੈਨੰ ਤਹੇ ਸਰਬ ਸੋਚੀ ।
ਉਤੈ ਉਠੀਯੋ ਖਾਨ ਖੇਤੰ ਖਤੰਗੀ । ਮਨੋ ਬਿਹਰਾਰੇ ਨਾਸ ਹੇਤੰ ਪਲੰਗੀ । ੨੬

Bhujang Prayat Chhand

tabai kopieung kangtesung katochung.
mukhung rakat nainung tajai sarab sochung.
utai uthiang khan khetung khatungung.
mano behcharai mass haitung palungung. (26)

ਬਜੀ ਭੇਰ ਭੁੰਕਾਰ ਤੀਰੰ ਤੜੱਕੇ । ਮਿਲੇ ਹੱਥੀ ਬੰਬੰ ਕ੍ਰਿਪਾਣ ਕੜੱਖੇ ।
ਬਜੇ ਜੰਗ ਨੀਸਾਣ ਕੱਥੇ ਕਥੀਰੰ । ਫਿਰੈ ਰੁੰਡ-ਮੁੰਡ ਤਨੰ ਤਛ ਤੀਰੰ । ੨੭

baji bher bhunkar teerung tarrukai. milai hath bambung kirpanung karkai.
bajai jung nisaan kathai kathirung. phirai rund-mund tanung tachh teerung. (27)

ਊਠੈ ਟੋਕ ਟੁਕੰ, ਗੁਰਜੈ ਪ੍ਰਹਾਰੇ । ਰੁਲੇ ਲੁੱਥ ਜੁੰਥੰ ਗਿਰੇ ਬੀਰ ਮਾਰੇ ।
ਪਰੈ ਕਤੀਯੋ ਘਾਤ ਨਿਰਘਾਤ ਬੀਰੰ ਫਿਰੈ ਰੁੰਡ-ਮੁੰਡ ਤਨੰ ਤਛ ਤੀਰੰ । ੨੮

uthai toke tukang gurjai parharung. rulai luth juthung girai beer marai.
parai katieung ghaat nirghat beerung. phirai rund- mund tanung tachh teerung. (28)

ਬਹੀ ਬਹੁ ਆਘਾਤ ਨਿਰਘਾਤ ਬਾਣੰ । ਉਠੇ ਨੱਦ ਨਾਦੰ ਕੜੱਕੇ ਕ੍ਰਿਪਾਣੰ ।
ਛਕੇ ਛੋਭ ਛਤ੍ਰ ਤਹੇ ਬਾਣ ਰਾਜੀ । ਬਹੇ ਜਾਹਿ ਖਾਲੀ ਫਿਰੈ ਛੁਛ ਤਾਜੀ । ੨੯

bahi baho aaghat nirghat baanung. uthai nad nadung karrai kirpanung.
chhakai chhobh chhattar tajai baan raji. bahai jahai khali phirai chhuchh taji. (29)

ਜੁਟੇ ਆਪ ਮੈ ਬੀਰ ਬੀਰੰ ਜੁਝਾਰੇ । ਮਨੋ ਗੱਜ ਜੁੱਟੇ ਦੰਤਾਰੇ ਦੰਤਾਰੇ ।
ਕਿਧੋ ਸਿੰਘ ਸੋ ਸਾਰਦੂਲੰ ਅਰੁੱਭੇ । ਤਿਸੀ ਭਾਤਿ ਕਿਰਪਾਲ ਗੋਪਾਲ ਜੁੱਭੇ । ੩੦

jutai aap mei n beer beerung jujharung. mano gaj jutai dantarai dantarai.
kidho singh so sar dulang arujhai. tisi bhant kirpal gopal jujhai. (30)

ਹਰੀ ਸਿੰਘ ਧਾਯੋ ਤਹਾ ਏਕ ਬੀਰੰ । ਸਹੇ ਦੇਹ ਆਪੰ ਭਲੀ ਭਾਤਿ ਤੀਰੰ ।
ਮਹਾ ਕੋਪ ਕੈ ਬੀਰ ਬਿੰਦੁੰ ਸੰਘਾਰੈ । ਬਡੋ ਜੁੱਧ ਕੈ ਦੇਵ ਲੋਕੰ ਪਧਾਰੇ । ੩੧

Hari Singh dhaiou taha ek beerung. sahai deh aapang bhali bhant teerung.
maha kope kai beer bridung sangharai. bado judh kai dev lokung padharai. (31)

ਹਠਿਯੋ ਹਿੰਮਤੰ ਕਿੰਮਤੰ ਲੈ ਕ੍ਰਿਪਾਨੰ । ਲਏ ਗੁਰਜ ਚੱਲੰ ਸੁ ਜੱਲਾਲ ਖਾਨੰ ।
ਹਠੇ ਸੂਰਮਾ ਮੱਤ ਜੋਧਾ ਜੁਝਾਰੰ । ਪਰੀ ਕੁੱਟ ਕੂਟੰ ਉਠੀ ਸਸਤ੍ਰ ਝਾਰੰ । ੩੨

hathiou himatung kimatung lai kirpanung. laie guraj chalung so jalal khanung.
hathai soorma mat jodha jujharung. pari kut kutung uthi sastar jharung. (32)

Bhujang Prayat Chhand

Then Raja of Kangra, Kirpal Chand Katoch became furious, his eyes and face reddened with rage, and looked completely care free. On the other side the Pathans comrades of Hussaini, are arrayed in the battle-field, with arrows held in hand as if leopards were moving around for a kill. (for their prey). (26)

The reveillies are sounded (kettle drums) loudly and the arrows are shot with a shrieking noise and many warriors are locked in scuffles while swords are being wielded and striking (against each other). At places drums are being beaten in the battle-field, while at some places bands are singing songs of war. At some places headless bodies are lying or heads are littered around or at places one could see bodies (dead) pierced with arrows (lying on the ground). (27)

At places one could hear the sound of maces striking the helmets while at other places, the corpses are seen lying on the ground in heaps or the dead bodies of warriors are littered around. At places, the wounded soldiers with swords cutting across their bodies are seen lying down, or heads and bodies pierced with arrows are seen lying down. (28)

The arrows are being shot around with swinging arms continuously. The sound of Swords striking against each other (making a typical sound) is heard while at places the enraged warriors are shooting arrows in rows., Wherever the arrows strike the soldiers, you could see horses without their riders, moving around. (as the riders have fallen). (29)

At some places warriors are locked in fighting, as if elephants with their long tusks are locked in fights. Kirpal Chand and Gopal Chand are engaged in fighting against each other just as two lions are fighting (clashing) each other. (30)

At that time, Hari Singh, warrior of the Hussaini group, made an (attack) on slaughter against the enemy and bore the brunt of the piercing arrows on his body and fighting valiantly he killed many enemy ranks in his rage, but finally fell down dead fighting. (proceeded to heavens). (31)

From the side of hill Rajas, Himmat Singh and Kimat Singh, two great warriors with swords advanced forward, and from the (other side) Hussaini troops, Jalal Khan came forward with a mace. So from both sides warriors enraged with pride fought ferociously against each other. One could see flashes of light produced by the striking swords of both sides or other weapons being used. (32)

ਰਸਾਵਲ ਛੰਦ

ਜਸੰਵਾਲ ਧਾਏ ਤੁਰੰਗੀ ਨਚਾਏ । ਲਯੋ ਘੋਰਿ ਹੁਸੈਨੀ । ਹਨਯੋ ਸਾਗ ਪੈਨੀ । ੩੩

Rasaval Chhand

jasungval dhaie. turangung nachaie.
laieyou gher husaini. haneou sang paini. (33)

ਤਿੰਨੁ ਬਾਣ ਬਾਹੋ । ਬਡੇ ਸੈਨ ਗਾਹੋ ।
ਜਿਸੈ ਅੰਗਿ ਲਾਗਯੋ । ਤਿਸੈ ਪ੍ਰਾਣ ਤਯਾਗਯੋ । ੩੪
tinu baan bahai. badai sain gahai.
jisai ang lagiou. tisai praan tiagiou. (34)

ਜਬੈ ਘਾਵ ਲਾਗਯੋ । ਤਬੈ ਕੋਪ ਜਾਗਯੋ ।
ਸੰਭਾਰੀ ਕਮਾਣੀ । ਹਟੇ ਬੀਰ ਬਾਣੀ । ੩੫
jabai ghaav lagiou. tabai kope jagiou.
sambhari kamanung hanai beer banung. (35)

ਚਹੂੰ ਓਰ ਢੁਕੇ । ਮੁਖੰ ਮਾਰ ਕੂਕੇ ।
ਨਿਭੈ ਸਸਤ੍ਰ ਬਾਹੀ । ਦੋਊ ਜੀਤ ਚਾਹੀ । ੩੬
chahun aur dhukai. mukhang maar kukai.
nirbhai sastar bahai.douoo jeet chahai. (36)

ਰਿਸੇ ਖਾਨ ਜਾਏ । ਮਹਾ ਮੱਦ ਮਾਏ ।
ਮਹਾ ਬਾਣ ਬਰਖੇ । ਸਭੈ ਸੂਰ ਹਰਖੇ । ੩੭
Risai khan jadai. maha mud madai.
maha baan barkhai.sabhai soor harkhai. (37)

ਕਰੈ ਬਾਣ ਅਰਚਾ । ਧਨੁਰ ਬੇਦ ਚਰਚਾ ।
ਸੁ ਸਾਗੀ ਸਲਾਮੀ । ਕਰੈ ਤਉਨ ਠਾਮੀ । ੩੮
karai baan archa. dhanur beid charcha.
so sangung samalung. karai tauan thamung. (38)

ਬਲੀਬੀਰ ਰੁੱਝੇ । ਸਮੁਹ ਸਸਤ੍ਰ ਜੁੱਝੇ ।
ਲਗੈ ਬੀਰ ਧੱਕੈ । ਕ੍ਰਿਪਾਣੀ ਝਨੱਕੈ । ੩੯
bali beer rujhai. samuh sastar jujhai.
lagai beer dhakai. kirpanung jhanakai. (39)

ਕੜੱਕੈ ਕਮਾਣੀ । ਝਟੱਕੈ ਕ੍ਰਿਪਾਣੀ ।
ਕੜੱਕਾਰ ਛੁੱਟੈ । ਝਟੱਕਾਰ ਉੱਠੈ । ੪੦
karkai kamanung. jhannkai kirpanung.
karrkar chhutai. jhankar uthai. (40)

Rasaval Chhand

Then (Kesri Chand Raja of) Jaswal advanced forward by making his horse jump around and surrounded Hussaini, and attacked him with a sharp spear. (33)

Hussaini in reply, shot many arrows and killed or wounded many of the enemy troops. Whosoever was struck with his arrows on his body, would fall dead on the ground. (34)

Whosoever gets wounded, would get enraged with anger, and in protest he would prop up his bow and would kill the enemy warriors with his arrows in great numbers. (35)

The warriors from both sides are advancing forward shouting ("Kill them") in vengeance. They are using their weapons fearlessly and both sides are keen to gain a victory. (36)

The Pathan soldiers got infuriated and were very proud due to their egoism. Then the arrows were shot (from both sides) in a barrage (stream) and all the warriors were elated. (37)

The scene was rather beautiful and it appeared as if the arrows were spraying the scented articles around (spreading aroma all around). The sound of shooting arrows was such as if the Dhanur Veda was being read out or some play of the study of Vedas was being enacted. (38)

All the brave soldiers were busy in that act, and all were fighting with various weapons. The patient (enduring) warriors were being pushed around, while the swords were clashing loudly. (39)

The bows were cracking aloud and the swords were producing tinkling noise. The arrows were being shot producing a hissing sound and on all sides a song of jungle was being heard. (40)

ਹਠੀ ਸਸਤ੍ਰ ਝਾਰੈ । ਨ ਸੰਕਾ ਬਿਚਾਰੈ ।
ਕਰੈ ਤੀਰ ਮਾਰੈ । ਫਿਰੈ ਲੋਹ ਧਾਰੈ । ੪੧
hathi sastar jharai. na sankā bicharai.
karai teer marung. phirai loh dharung. (41)

ਨਦੀ ਸੌਣ ਪੂਰੈ । ਫਿਰੈ ਗੈਣਿ ਹੂਰੈ । ਉਭੈ ਖੇਤ ਪਾਲੈ । ਬਕੇ ਬਿਕਰਾਲੈ । ੪੨
nadi saronn poorai. phirai gainn hurung.
ubhai khrt paalung. bajkai bikralung. (42)

ਪਾਧੜੀ ਛੰਦ

ਤਹ ਹੜ ਹੜਾਏ ਹੱਸੇ ਮਸਾਣ । ਲਿੱਟੇ ਗਜਿੰਦ੍ਰ ਛੱਟੇ ਕਿਕਾਰਣ ।
ਜੁੱਟੇ ਸੁ ਬੀਰ ਤਹ ਕੜਕ ਜੰਗ । ਛੁੱਟੀ ਕ੍ਰਿਪਾਣ ਬੁੱਠੇ ਕਤੰਗ । ੪੩

Padhrri Chhand

the harr harraie hasai masaan.
litai gajinder chhutai kikaraan.
jutai so beer the karrak jung.
chhuti kirpan jhoothai khatung. (43)

ਡਾਕਨ ਡਹੱਕਿ ਚਾਵਡ ਚਿਕਾਰ । ਕਾਕੰ ਕਹੱਕਿ ਬੱਜੈ ਦੁਧਾਰ ।
ਖੋਲੈ ਖੜੱਕਿ ਤੁਪਕਿ ਤੜਕਿ । ਸੈਥੈ ਸੜੱਕ ਧੱਕੈ ਧਹਾਕਿ । ੪੪
dakan dehke chavad chikar.
kakung kehkai baajai dudhar.
khelung kharrak tupak tarrake.
saithung sarak dhakung dhahake. (44)

ਭੁਜੰਗ ਪ੍ਰਯਾਤ ਛੰਦ

ਤਹ ਆਪ ਕੀਨੋ, ਹੁਸੈਨੀ ਉਤਾਰੈ । ਸਭੇ ਹਾਥ ਬਾਣਿ ਕਮਾਣਿ ਸੰਭਾਰੈ ।
ਰੁਪੇ ਖਾਨ ਖੂਨੀ, ਕਰੇ ਲਾਗ ਜੁੱਧੈ । ਮੁੱਖੰ ਰਕਤ ਨੈਣੰ, ਭਰੇ ਸੂਰ ਕੋਧੈ । ੪੫

Bhujang Prayat Chhand

taha aap keeno. Hussaini utarung.
sabho hath baanung kamanung sambharung.
rupai khan khuni karai laag judhung.
mukhung rakat nainung bhare soor karodhung. (45)

ਜਗਿਯੋ ਜੰਗ ਜਾਲਮ, ਸੁ ਜੋਧੰ ਜੁਝਾਰੈ । ਬਹੋ ਬਾਣ ਬਾਕੇ, ਬਰਛੀ ਦੁਧਾਰੈ ।
ਨਿਲੇ ਬੀਰ ਬੀਰੰ ਮਹੰ ਧੀਰ ਬੰਕੇ । ਧਕਾ ਧੱਕਿ ਸੈਥੰ, ਕ੍ਰਿਪਾਣੰ ਝਨੱਕੇ । ੪੬
jagiou jung jalam so judhung jujharung.
bahai baan bankai barchhi dudharung.
nilai beer beerung maha dheer bunkai.
dhaka dhak saithung kirpanung jhanung kai. (46)

The stubborn warriors were wielding their weapons (arms), without having any hesitation (doubt) in the mind. So many arrows were being shot, as if it was raining iron and steel all over. (41)

The rivulet was full of blood while the fairies were moving in the sky. The chief Warriors from both sides were producing horrible sounds. (42)

Padhri Chhand

The graveyard was laughing heartily seeing this scene (of battle field). At places elephants were lying dead while the horses were running (loose) wildly (without any riders). The warriors really engaged in fierce fighting. Somewhere swords were being used while elsewhere the arrows were being sprayed around. (43)

Some where hobgoblins (female villains) were shrieking and elsewhere chavandis were making loud noises, at place the crows were crowing carelessly and somewhere the double edged swords were striking (against each other) At Some places the helmets were knocking around while at places guns were firing shots loudly. At places sabres were sliding while elsewhere soldiers were being pushed around like a crowd. (44)

Bhujang Prayat Chhand

Then Hussaini himself entered the battle field for taking part in person. All his companies were supporting bows and arrows in their hands. All the Pathans got ready to fight, as the faces and eyes of all these warriors were red with rage. (45)

The relentless and ferocious warriors had awakened to the requirements of the battle in their hearts. Beautiful sharp arrows, spears and double edged swords were being used. Great warriors were engaged in the battle against very balanced and smart warriors (from the enemy ranks) and were locked in battle. At places warriors with sabres were engaged in battle (crowded) while elsewhere the clashing of swords could be heard. (46)

ਭਏ ਦੋਲ ਚੰਕਾਰ, ਨੰਦੀ ਨਫੀਰੀ । ਉਠੈ ਬਾਹੁ ਆਘਾਤ ਗੁਜੇ ਸੁਬੀਰੀ ।
 ਨਵੀਂ ਨੱਦ ਨੀਸਾਨ, ਬੱਜੇ ਅਪਾਰੀ । ਰੁਲੇ ਤੱਛ ਮੁੱਛ ਉਠੀ ਸਸਤ੍ਰ ਝਾਰੀ । ੪੭
 bhaie dhol dhankar nadung nafeerung.
 uthai bahou agaath gajai so beerung.
 navang nad nisan bajai aparung.
 rulai tachh muchhung uthi sastar jharung. (47)

ਟਕਾਟੁਕ ਟੋਪੀ, ਦਕਾ ਦੁਕ ਦਾਲੀ । ਮਹਾਬੀਰ ਬਾਨੈਤ ਬੱਕੈ ਬਿਕਰਾਲੀ ।
 ਨਚੇ ਬੀਰ, ਬੇਤਾਲਯੀ ਭੂਤ ਪ੍ਰੇਤ । ਨਚੀ ਡਾਕਿਟੀ, ਜੋਗਿਨੀ ਓਰਧ ਹੇਤੀ । ੪੮
 taka tuk topung dhaka dhunk dhalung.
 maha beer banait bhakai bikralung.
 nachai beer bailalung bhoot pretung.
 nachi dakini jogini urdh hetung. (48)

ਛੁਟੀ ਜੋਗਤਾਰੀ, ਮਹਾਰੁਦ੍ਰ ਜਾਗੇ । ਡਗਿਯੋ ਧਿਆਨ ਬ੍ਰਹਮ ਸਭੇ ਸਿੱਧ ਭਾਗੇ ।
 ਹਸੇ ਕਿੰਨਰੀ ਜੱਛ ਬਿਦਿਆਧਰੇਯੀ । ਨਚੀ ਅੱਛਰਾ ਪੱਛਰਾ, ਚਾਰਣੇਯੀ । ੪੯
 chhuti jogtari maha rudar jagai.
 dageou dhian brahamung sabhai sidh bhagai.
 hassai kinakung jachh bidia dhareung.
 nachi achhra pachhra charanung yung. (49)

ਪਰਿਯੋ ਘੋਰ ਜੁੱਧੀ, ਸੁ ਸੈਨਾ ਪਰਾਨੀ । ਤਹਾ ਖਾ ਹੁਸੈਨੀ ਮੰਡਿਓ ਬੀਰ ਬਾਨੀ ।
 ਉਤੈ ਬੀਰ ਧਾਏ ਸੁ ਬੀਰੀ ਜਸਾਰੀ । ਸਬੈ ਬਿਉਤ ਡਾਰੇ, ਬਗਾ ਸੇ ਅਸਾਰੀ । ੫੦
 pariou ghor judhang so saina prani.
 taha khan hussaini mandiou beer bani.
 utai beer dhaie so beerungwarung.
 sabhai beount dharai bagha se aswarung. (50)

ਤਹਾ ਖਾ ਹੁਸੈਨੀ, ਰਹਿਯੋ ਏਕ ਠਾਦੀ । ਮਨੋ ਜੁੱਧ ਖੰਭੀ ਰਣੀਭੂਮ ਗਾਡੀ ।
 ਜਿਸੈ ਕੋਪ ਕੈ ਕੈ, ਹਠੀ ਬਾਣਿ ਮਾਰਿਯੋ । ਤਿਸੈ ਛੇਦ ਕੈ ਪੈਲ ਪਾਰੇ ਪਧਾਰਿਯੋ । ੫੧
 taha khan Hussaini rahiou ek thadung.
 mano judh khambhung runnung bhoom gadung.
 jisai kop kai kai hathi baan mariou.
 tisai chhed kai pail parai padhariou. (51)

At some places the drum beats and trumpets were being heard. At some place the striking of arms with (weapons) arms raised was heard whereas elsewhere the warriors were shouting loudly (roaring). Many peculiar sounds could be heard from the drum beating. Many warriors wounded or smitten (inpieces) were rolling on the ground while flashes of lighting could be seen with the striking of weapons against each other. (47)

One could hear the sounds of helmets or the loud noises produced by the shields (against striking Swords) Great brave warriors and smart looking archers are looking ferocious on the battle field, while strong evil-Spirits and ghosts are seen dancing around. The Sky-borne female evil spirits and devotees are dancing around. (48)

Due to the great and ferocious battle, the Great Stormy Shiva has been awakened from his contemplative posture and shaken from silence while the god Brahma has been suddenly shaken from his meditation while all the ascetics have fled from their positions. Kinar, Yakash and Vidya dhar like gods are laughing , while the beautiful earthly fairies or celestial beauties and wives of bards are all dancing around. (49)

The army (troops) was in panic and about to flee due to the horrible battle when Hussaini himself fought in the battle and shouted loudly some war cries and roared while from the opposite side the brave Jasowaris made an assault (attack) and thrashed all the riders (troops) like (washing) clothes and killed them. (50)

There Hussaini Khan was seen alone standing like a rock, just like a pillar of strength in the battle field. Thus the stublorn warrior got engaged and would shoot his arrows and whosoever was struck by the piercing arrows, the arrows would pass by him to the other side scraping past him. (51)

ਸਹੇ ਬਾਣ ਸੂਰੀ, ਸਭੈ ਆਟ ਚੁਕੈ । ਚਹੂੰ ਓਰ ਤੈ ਮਾਰ ਹੀ ਮਾਰ ਕੁਕੈ ।
 ਭਲੀ ਭਾਤਿ ਸੋ ਅਸਤ੍ਰ ਅਉ ਸਸਤ੍ਰ ਝਾਰੇ । ਗਿਰੇ ਭਿਸਤ ਕੋ , ਖਾ ਹੁਸੈਨੀ ਸਿਧਾਰੇ । ੫੨
 sahai baan soorung sabhai aan dhukai. chahun aur tai maar hi maar kukai.
 bhali bhant so astar aou sastar jharai. girai bhisat ko khan hussaini sidharai. (52)

ਦੋਹਰਾ

ਜਬੈ ਹੁਸੈਨੀ ਜੁਝਿਯੋ, ਭਯੋ ਸੂਰਮਨ ਰੋਸੁ ।
 ਭਾਜਿ ਚਲੇ ਅਵਰੈ ਸਬੈ , ਉਠਿਯੋ ਕਟੋਚਨ ਜੋਸ਼ । ੫੩

Dohra

jabai hussaini jujhiou bhiou soorman ross.
 bhaaj chalai avrai sabai uthiou katochan josh. (53)

ਚੌਪਈ

ਕੋਪਿ ਕਟੋਚਿ ਸਬੈ ਮਿਲਿ ਧਾਏ । ਹੀਮਤਿ ਕੀਮਤਿ ਸਹਿਤ ਰਿਸਾਏ ।
 ਹਰੀ ਸਿੰਘ ਤਬ ਕੀਯਾ ਉਠਾਨਾ । ਚੁਨਿ ਚੁਨਿ ਹਨੇ ਪਖਰੀਯਾ ਜੁਆਨਾ । ੫੪

Choupaiee

kope katoch sabhai mil dhaie. himat kimat sehat risaie.
 Hari Singh tab kiya uthana. chun chun hanai pakhriya juana. (54)

ਨਰਾਜ ਛੰਦ

ਤਬੈ ਕਟੋਚ ਕੋਪੀਯੰ । ਸੰਭਾਰ ਪਾਵ ਰੋਪੀਯੰ ।
 ਸਰੱਕ ਸਸਤ੍ਰ ਝਾਰ ਹੀ । ਸੁਮਾਰਿ ਮਾਰਿ ਉਚਾਰ ਹੀ । ੫੫

Naraj Chhand

tabai katoch kopiung. sambhar paav ropieung.
 sarak sastar jhar hi. so maar maar uchar hi. (55)

ਚੰਦੇਲ ਚੌਪੀਯੰ ਤਬੈ । ਰਿਸਾਤ ਧਾਤ ਭੇ ਸਬੈ ।
 ਜਿਤੈ ਗਏ ਸੁ ਮਾਰੀਯੰ । ਬਚੇ ਤਿਤੇ ਸਿਧਾਰੀਯੰ । ੫੬
 chandel chopiung tabai. risat dhaat bhai sabai.
 jitai gaie so marieung. bache titai sidharieung. (56)

ਦੋਹਰਾ

ਸਾਤ ਸਵਾਰਨ ਕੇ ਸਹਿਤ, ਜੁੱਝੇ ਸੰਗਤ ਰਾਇ ।
 ਦਰਸੋ ਸੁਨ ਜੁੱਝ ਤਿਨੈ , ਬਹੁਰਿ ਜੁੱਝਤ ਭਯੋਆਇ । ੫੭

Dohra

saat savaran kai sahit joojhai sangat raie.
 darsai sunn jujhai tinai bahur jujhat bhiou aieou. (57)

The brave warrior himself bore the brunt of all the arrows on his brunt of all the arrows on his person, then all his supporters came near him and started crying and yelling shouts of "Kill them" Hussainis wielded his weapons and inner coating bravely but in the end Hussaini Khan fell down dead (and was killed) and proceeded to heavens. (52)

Couplet (Dohira)

When the brave (warrior) Hussaini was killed, the Pathans got so much enraged in their mind that Kotoctus got excited to a great deal through all others had fled from the field. (53)

Choupaiee

All the brave Katochis in their rage charged the enemy in great strength. Himmat and Kimat also showed great indignation. Then Hari Singh assaulted the enemy and killed many of their horsemen by snighing them out. (54)

Naraj Chhand

The Katochis get very much wrathful and rearranging themselves they got dug themselves in the battle-field. They fired their shots by creeping slowly, while sjouting loudly 'kill them' repearedly. (55)

The Chandel Rajputs, who had joined in to give a helping hand to Hussainis also got excited in their wrathful excitement they charged the enemy. All the enemy troops, who tried to oppose them, got killed. Only those few (troops) were saved, who managed to escape from the battle-field. (56)

Couplet

Sangat Rai, alongwith another seven horsemen, were also killed. Our attendant, by the name of Darso, hearing the news of the fighting spirit of these soldiers, also fought well and finally got killed. (57)

ਹਿੰਮਤ ਹੂੰ ਉਤਰਿਯੋ ਤਹ” , ਬੀਰ ਖੇਤਮਝਾਰ ।
 ਕੇਤਨ ਕੋ ਤਨ ਘਾਇ ਸਹਿ , ਕੇਤਨਿ ਕੇ ਤਨਿ ਝਾਰਿ । ੫੮
 hamat hun utreiou taha beer khet majhar.
 ketan ko tan ghaie she ketan ke tan jhaar. (58)

ਬਾਜ ਤਹ” ਜੂਝਤ ਭਯੋ , ਹਿੰਮਤ ਗਯੋ ਪਰਾਇ ।
 ਲੋਥ ਕ੍ਰਿਪਾਲਹਿ ਕੀ ਨਮਿਤ ਕੋਪਿ ਪਰੇ ਅਰ ਰਾਇ । ੫੯
 baaj taha jujhat-bhiou himat geyo praie.
 loth kirpaleh ki namit kope parai ar raie. (59)

ਰਸਾਵਲ ਛੰਦ

ਬਲੀ ਬੈਰ ਰੁੱਝੇ । ਸਮੁਹਿ ਸਾਰ ਜੁੱਝੇ ।
 ਕ੍ਰਿਪਾ ਰਾਮ ਗਾਜੀ । ਲਰਿਯੋ ਸੈਨ ਭਾਜੀ । ੬੦

Rasaval Chhand

bali bair rujhai. samueh saar jujhai.
 kirpa Ram gaji. lariou sain bhaji. (60)

ਮਹ” ਸੈਨ ਗਾਹੈ । ਨ੍ਰਿਭੈ ਸਸਤ੍ਰ ਬਾਹੈ ।
 ਘਨਿਯੋ ਕਾਲ ਕੈ ਕੈ । ਚਲੇ ਜਸ ਲੈ ਲੈ ਕੈ । ੬੧
 maha sain gaahai. nirbhai sastar bahai.
 ghanious kaal kai kai. chalai jas lai lai kai. (61)

ਬਜੇ ਸੰਖ ਨਾਦੈ । ਸੁਰੰ ਨਿਰਬਿਖਾਦੈ ।
 ਬਜੇ ਡੌਰ ਡੌਦੈ । ਹਠੇ ਸਸਤ੍ਰ ਕੱਦੈ । ੬੨
 bajai sunkh nadung. surung nirbikhadung.
 bajai dhaur dhandung. hathai sastar kadhung. (62)

ਪਰੀ ਪੀਰ ਭਾਰੀ । ਜੁੱਝੇ ਛਤ੍ਰ ਧਾਰੀ ।
 ਮੁਖੰ ਮੁੱਛ ਬੰਕੰ । ਮੰਡੇ ਬੀਰ ਹੰਕੰ । ੬੩
 pari peer bhari. jujhai chhatar dhari.
 mukhang muchh bunkung. mandai beer hunkung. (63)

ਮੁਖੰ ਮਾਰਿ ਬੋਲੈ । ਰਣਭੂਮਿ ਡੋਲੈ ।
 ਹਥਿਯਾਰੰ ਸੰਭਾਰੈ । ਉਭੈ ਬਾਜ ਡਾਰੈ । ੬੪
 mukhang maar bolai. runnung bhoom dolai.
 hathiarung sambharai. ubhai baaj darai. (64)

There, the warrior called Himmat, also rushed to the battle-field and bore the brunt of enemy attacks with many wounds while wounding many of the enemy troops with his striking weapons. (58)

When his horse was killed there, the Himmat also ran away from the field. The enemy Rajas (Bhim Chand etc.) were in great rage to take back the dead body of Kirpal Chand.(59)

Rasaval Chhand

The warriors got themselves engaged in battle again to take their revenge, and were facing the onslaughts of the enemy weapons. The brave warrior, Kirpa Ram, fought so well that the enemy ranks were repulsed. (60)

He went crushing the great (enemy) army while on wielding his sword (weapons) fearlessly and having killed many enemy troops he earned great laurels, but finally faced death and got killed in the battle-field. (61)

The Conchshells and drums beats are producing loud noises. The drums and trumpets are being sounded while the relentless warriors are using their weapons. (62)

There is a great multitudes (mob) of fighting men, and many renowned (Canopied) Rajas were killed, while the warriors with beautiful turban on the face are roaring loudly. (63)

They are entering the battle field while shouting for a kill ("Kill the enemy") while supporting and arranging their weapons, the warriors from both sides are racing their horses. (64)

ਦੋਹਰਾ

ਰਣ ਜੁੱਝਤ ਕ੍ਰਿਪਾਲ ਕੈ , ਨਾਚਤ ਭਯੋ ਗੁਪਾਲ ।
ਸੈਨ ਸਬੈ ਸਿਦਾਰੈ ਦੇ । ਭਾਜਤ ਭਈ ਬਿਹਾਲ । ੬੫

Dohra

runn jujhat kirpal kai nachat bhiou Gopal.
sain sabhai sirdar dai bhajat bhaiee bihal. (65)

ਖਾਨ ਹੁਸੈਨ ਕਿਰਪਾਲ ਕੇ , ਹਿੰਮਤ ਰਣਿ ਜੁੱਝਤ ।
ਭਾਜਿ ਚਲੇ ਜੋਧਾ ਸਬੈ , ਜਿਮ ਦੇ ਮੁਕੁਟ ਮਹੰਤ । ੬੬
khan hussain kirpal kai himat runn jujhant.
bhaaj chalai jiodha sabhai jim de mukat mahant. (66)

ਚੌਪਈ

ਇਹ ਬਿਧਿ ਸਤ੍ਰੁ ਸਬੈ ਚੁਨਿ ਮਾਰੇ । ਗਿਰੇ ਆਪਨੇ ਸੂਰ ਸੰਭਾਰੇ ।
ਤਹ ਘਾਇਲ ਹਿੰਮਤ ਕੋਹ ਲਹਾ । ਰਾਮ ਸਿੰਘ ਗੋਪਾਲ ਸਿਉਂ ਕਹਾ । ੬੭

Choupaiee

eh bidh satar sabai chun marai. girai apnai soor sambharai.
the ghail himat keh laha. Ram Singh gopal siun kaha. (67)

ਜਿਨਿ ਹਿੰਮਤ ਅਸ ਕਲਹ ਬਦਾਯੋ । ਘਾਇਲ ਆਜੁ ਹਾਥ ਵਹ ਆਯੋ ।
ਜਬ ਗੁਪਾਲ ਐਸੇ ਸੁਨਿ ਪਾਵਾ । ਮਾਰਿ ਦੀਯੋ ਜੀਅਤ ਨ ਉਠਾਵਾ । ੬੮
jin himat as keleh badhaïou. ghayal aaj haath veh aïeou.
jab gopal aisai sunn pava. maar deïou jiat na uthava. (68)

ਜੀਤ ਭਈ ਰਨ ਭਯੋ ਉਝਾਰਾ । ਸ੍ਰਿਮਤਿ ਕਰਿ ਸਭ ਘਰੋਂ ਸਿਧਾਰਾ ।
ਰਾਖਿ ਲੀਯੋ ਹਮ ਕੋ ਜਗਰਾਈ । ਲੋਹ ਘਟਾ ਅਨ ਤੇ ਬਰਸਾਈ । ੬੯
jeet bhaiee runn bheyo ujara. simrat kar sabh gharo sidhara.
rakh laiou hum ko jagraiee. loh ghata an te barsaiee. (69)

ਇਤਿ ਸ੍ਰੀ ਬਚਿੱਤ੍ਰ ਨਾਟਕ ਗ੍ਰੰਥੇ ਹੁਸੈਨੀ ਬਧਹ
ਕ੍ਰਿਪਾਲ ਹਿੰਮਤ ਸੰਗਤੀਆ ਬਧ ਬਰਨਨ ਨਾਮ ਗਿਆਰਮੋ ਧਿਆਇ
ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੧੧ ਅਫਜੂ । ੪੨੩
it sri bachittar natak granthai Hussaini badha
kirpal himat sangtia badh barnunung
naam giarmai dhiae samaptam
sat subham sat. (11) afjun. (423)

Couplet

In the battle-field, with Kirpal Chand's death, Gopal Chand started jumping (dancing) in great joy. Being desperate, the armies of both generals (Sardars) Hussaini and Kirpal Chand fled from the battle field. (65)

With the killing (death) of Hussain Khan, Kirpal Chand and Himmat in the battle-field, all their warriors fled from the battle-field just as people run away after offering a crest to the mahant. (mendicant). (66)

Choupaiee

Thus Gopal Chand killed all his enemies by singing them out, and then arranged to support his own fallen heroes. Seeing the wounded Himmat in the field Ram Singh spoke to Gopal Chand thins. (67)

This Himmat, who created all this enmity with us, has fallen in our hands in this wounded state. On hearing this, Gopal Chand killed Himmat again immediately and did not allow him to risej alive. (68)

The hill Rajas were victories and the battle-field was diffused while all the soldiers went back (home) Raising memories of the war skirmurhes and fights. We were saved by the Lord Almighty as the clouds of weapons (war) burst elsewhere. (69)

Here the eleventh chapter of Bachittar Natak dealing with the killing of Hussaini, Kirpal, Himmat and their associates in completed. All is well so far. (11)(423)

ਚੌਪਈ

ਜੁੱਧ ਭਯੋ ਇਹ ਭਾਤਿ ਅਪਾਰਾ । ਤੁਰਕਨ ਕੋ ਮਾਰਿਯੋ ਸਿਰਦਾਰਾ ।
ਰਿਸ ਤਨ ਖਾਨ ਦਿਲਾਵਰ ਤਏ । ਇਤੈ ਸਊਰ ਪਠਾਵਤ ਭਏ । ੧

Choupaiee

judh bhiou eh bhant apara. turkan ko mariou sirdara.
riss tan khau dilawar bhaie. itai sowar pathavat bhaie. (1)

ਉਤੈ ਪਠਿਓ ਉਨਿ ਸਿੰਘ ਜੁਝਾਰਾ । ਤਿਹ ਭਲਾਨ ਤੇ ਖੇਦਿ ਨਿਕਾਰਾ ।
ਇਤ ਗਜ ਸਿੰਘ, ਪੰਮਾ ਦਲ ਜੋਰਾ । ਧਾਇ ਪਰੇ ਤਿਨ ਉਪਰ ਭੋਰਾ । ੨
Utai pathiou un singh jujhara. the bhalan te khed nihara.
it gaj singh pama dal jora. dhaie parai tin voper bhora. (2)

ਉਤੈ ਜੁਝਾਰ ਸਿੰਘ ਭਯੋ ਆਡਾ । ਜਿਮ ਰਨਖੰਡ ਭੂਮਿਰਨਿ ਗਾਡਾ ।
ਗਾਡਾ ਚਲੇ ਨ ਹਾਡਾ ਚਲਿ ਹੈ । ਸਾਮੁਹਿ ਸੇਲ ਸਮਰ ਮੋ ਝਲਿ ਹੈ । ੩
Utai jujhar Singh bhiou aida. Jin runn khamb bhoom runn gada.
gada chalai na-hada chal hai. Samah sail samar mein jhal hai. (3)

ਥਾਟਿ ਚੜੈ ਦਲ ਦੋਊ ਜੁਝਾਰਾ । ਉਤੈ ਚੰਦੇਲ ਇਤੈ ਜਸਵਾਰਾ ।
ਮੰਡਿਯੋ ਬੀਰ ਖੇਤ ਮੋ ਜੁੱਧਾ । ਉਜਿਯੋ ਸਮਰ ਸੂਰਮਨ ਕੁੱਧਾ । ੪
Thaat charrai dal douoo jujhara. Utai bandel utai jaswara.
mandiou beer khat mo judha. Upjion samar soor man karudhai. (4)

ਕੋਪ ਭਰੇ ਦੋਊ ਦਿਸ ਭਟ ਭਾਰੇ । ਇਤੈ ਚੰਦੇਲ ਉਤੈ ਜਸਵਾਰੇ ।
ਦੋਲ ਨਗਾਰੈ ਬਜੇ ਅਪਾਰਾ । ਭੀਮ ਰੂਪ ਭੈਰੋ ਭਭਕਾਰਾ । ੫
akop bharai douoo iss bhat bharai. itaii bandel utai jaswarai.
dhol nagarai bajai apara. keen roop bhairo bhabhkara. (5)

ਰਸਾਵਲ ਛੰਦ

ਧੁਣਿ ਦੋਲ ਬੱਜੇ । ਮਹਾ ਸੂਰ ਗੱਜੇ ।
ਕਰੇ ਸਸਤ੍ਰ ਘਾਵੈ । ਚੜੇ ਚਿਤ ਚਾਵੈ । ੬

Rasaval Chhand

dhunung dhol bajai, Maha soor gajai.
karai sastar ghavang. Charra chit chavang. (6)

ਨਿਭੈ ਬਾਜ ਡਾਰੈ । ਪਰਘੇ ਪ੍ਰਹਾਰੈ ।
ਕਰੇ ਤੇਗ ਘਾਯੈ । ਚੜੇ ਚਿਤ ਸੰਚਾਯੈ । ੭
nirbhai baaj darai. parghai parharai.
karai teg ghaieung. charrai chit Ekaiennng. (7)

Choupalee

Thus the great battle was fought and many Turks and their leaders were done away with. As a result, Dilawar Khan got enraged and sent his troops of horsemen to this side. (to Anandpur). (1)

From the other side they sent Jujhar Singh, who fought at the town of Bhallan and repulsed the imperial troops. Also Gaj Singh and Parma Nand (Pama) got together his men (troops) and attacked them early in the morning. (2)

On the other front Jujhar Singh established himself like a pillar in the battle-field. A fixed flag post can be uprooted but a Rajput of Hada caste cannot be moved away from the battle-front. He bore the brunt of spears from the opposite side. (3)

The warriors from both sides got into different columns and attacked each other. On one side was Raja of Chandel Caste while on the enemy side was Raja Jaswal. So a horrible battle ensued between the warriors of both sides in the battle field and the warriors from both sides were in great rage. (4)

The warriors from both sides were furious with rage, with Chandels on one side and Jaswals on the other. Lot of drums and kettle-drums were sounded. Then the horrible and dreadful looking Bhairo roared loudly. (5)

Hearing the drum beats the brave warriors were thundering and they felt elated in their hearts by inflicting wounds (on the enemy) with their weapons. (6)

They are racing their horses fearlessly, and are attacking with their maces. They are inflicting wounds on the enemy ranks with their swords and are feeling overjoyed. (7)

ਬਕੈ ਮਾਰ ਮਾਰੀ। ਨ ਸਕਾ ਬਿਚਾਰੀ।
 ਰੁਲੈ ਤੱਛ ਮੁਛੈ। ਕਰੈ ਸੁਰਗ ਇਛੈ। ੮
 badai maar marung. na sauka bicharung.
 rulai tuchh muckhange. karai Surag ichhung.(8)

ਦੋਹਰਾ

ਨੈਕ ਨ ਰਨ ਤੇ ਮੁਰਿ ਚਲੇ, ਕਰੈ ਨਿੱਡਰ ਪੈ ਘਾਇ।
 ਗਿਰਿ ਪਰੈ ਪਾਵੰਗ ਤੇ, ਬਰੇ ਬਰੰਗਨ ਜਾਇ। ੯

Dohra

Naik na runn te mur chalai karai nidar hawaighaie.
 girgirparai pavung te barai barungun jaie.(9)

ਚੌਪਈ

ਇਹ ਬਿਧਿ ਹੋਤ ਭਯੋ ਸੰਗ੍ਰਾਮ। ਜੁਝੇ ਚੰਦ ਨਰਾਇਨ ਨਾਮ।
 ਤਬ ਜੁਝਾਰ ਏਕਲ ਹੀ ਧਯੋ। ਬੀਰਨ ਘੋਰਿ ਦਸੋਦਸਿ ਲਯੋ। ੧੦

Chopaiee

eh bidh hoat bhiau sangrama. jujhai Chand naraian nama.
 tab jujhar ekal hi dhiau. beeran gher dasai dis liou. (10)

ਦੋਹਰਾ

ਧਸਯੋ ਕਟਕ ਮੈ ਝਟਕ ਦੈ, ਕਛੂ ਨ ਸੰਕ ਬਿਚਾਰ।
 ਗਾਹਤ ਭਯੋ ਸੁਭਟਨ ਬਡਿ, ਬਾਹਤਿ ਭਯੋ ਹਥਿਆਰ। ੧੧

Dohra

dhasion Katak mein jhatak dai kachhu na sunk bichar.
 gahat bhion subhatan labh bahit bhiau hatjhar.(11)

ਚੌਪਈ

ਇਹ ਬਿਧਿ ਘਨੇ ਘਰਨ ਕੋ ਗਾਰਾ। ਭਾਤਿ ਭਾਤਿ ਕੇ ਕਰੇ ਹਥਿਆਰਾ।
 ਚੁਨਿ ਚੁਨਿ ਬੀਰ ਪਖਰੀਯਾ ਮਾਰੇ। ਅੰਤਿ ਦੇਵਪੁਰਿ ਆਪ ਪਧਾਰੇ। ੧੨

Choupaiee

ek bidh ghanai gharan ko gara. bhant bhant kai karai hathiara.
 chun chun beer pakharai marai. ant devpur aap padharai. (12)

ਇਤਿ ਸ੍ਰੀ ਬਚਿੱਤ੍ਰ ਨਾਟਕ ਗ੍ਰੰਥੇ ਜੁਝਾਰ ਸਿੰਘ ਜੁੱਧ ਬਰਨਨੰ
 ਨਾਮ ਦਾਦਸਮੇ ਧਿਆਇ ਸਮਾਪਤ ਮਸਤੁ ਸੁਭ ਨਸਤੁ। ੧੨। ੪੩੫
 aiti Sri Bachittar Natak Granthai Jujhar Singh.
 judh barning naam davadasmai dhivai.
 Samapatam sabh subham sar.(12) (435)

Rasaval Chhand

They are shouting 'kill them' repeatedly, and there is no hesitation or skyness in any way. There are many warriors lying on the ground in mutilated condition and are praying for their death. (for proceeding to heaven) (8)

Couplet

The warriors are not at all hesitant from waging war and are inflicting wounds (on the enemy) fearlessly. Some of them are falling from their horses and then meet the faines in the heavens. (then are lying dead). (9)

Choupaiee :

The battle was fought in such a ferocious manner that Narajan Chand, a warrior, was killed. Then Jujhar Singh swooped on the enemy single handed but was encircled by enemy troops in no time, from all ten directions. (10)

Couplet :

Jujhar Singh, came like lightning and without a second thought, advanced forward and attacked the enemy. He crushed many brave warriors and wielded his weapons bravely. (11)

Choupaiee

He thus destroyed many homes and assaulted the enemy with all types of weapons and killed many horsemen by singhing them out and finally himself laid down his life. (12)

Here the Twelfth-Chapter of the Bachittar Natak granth, dealing with the battle of Jujhar Singh is completed. All is well so far. (12-435)

ਸਹਜਾਏ ਕੇ ਆਗਮਨ ਮੱਦ੍ਰ ਦੇਸ
ਚੌਪਈ

ਇਹ ਬਿਧੀ ਸੋ ਬਧ ਭਯੋ ਜੁਝਾਰਾ । ਆਨ ਬਸੇ ਤਬ ਧਾਮਿ ਲੁਝਾਰਾ ।
ਤਬ ਅਉਰੰਗ ਮਨ ਮਾਹਿ ਰਿਸਾਵਾ । ਮਦ੍ਰ ਦੇਸ ਕੋ ਪੂਤ ਪਠਾਵਾ । ੧

Sehjadaï ko agman madar des.

Chopaiee

eh.bidh so badh bhiou jujhara. aan basai tab dham lujhara.
tab aurang man mahai bisara. madar des kai poot pathava.(1)

ਤਿੱਹ ਆਵਤ ਸਭ ਲੋਕ ਡਰਾਨੇ । ਬਡੇ ਗਿਰਿ ਹੋਰਿ ਲੁਕਾਨੇ ।
ਹਮ ਹੂੰ ਲੋਗਨ ਅਧਿਕ ਡਰਾਯੋ । ਕਾਲ ਕਰਮ ਕੋ ਮਰਮ ਨ ਪਾਯੋ । ੨
ateh avat sabh lok dararai. badai badai gir heir lukanai.
hum hun logan adhik draicou. Kaal Karam ko maram na paieou.(2)

ਕਿਤਕ ਲੋਕਿ ਤਜਿ ਸਗਿ ਸਿਧਾਰੇ । ਜਾਏ ਬਸੇ ਗਿਰਿਵਰ ਜੱਹ ਭਾਰੇ ।
ਚਿਤ ਮੂਜੀਯਨ ਕੋ ਅਧਿਕ ਡਰਾਨਾ । ਤਿਨੈ ਉਬਾਰ ਨ ਅਪਨਾ ਜਾਨਾ । ੩
kitak lok taj Sung Sidhara. jaie basai girivar jeh bharai.
Chit mujieun ko adhik drana. tinai ubar na apna jana.(3)

ਤਬ ਅਉਰੰਗ ਜੀਅ ਮਾਝ ਰਿਸਾਏ । ਏਕ ਅਹਦੀਆ ਈਹ ਪਠਾਏ ।
ਹਨ ਤੇ ਭਾਜਿ ਬਿਮੁਖ ਜੇ ਗਏ । ਤਿਨ ਕੇ ਧਾਮ ਗਿਰਾਵਤ ਭਏ । ੪
atab aurang jia maajh risaie. ek ahdia eehan pathaie.
hum te bhaaj bimukh jo gaie. tin kai dham grivat bhaie.(4)

ਜੇ ਅਪਨੇ ਗੁਰ ਤੇ ਨੁਖ ਫਿਰ ਹੈ । ਈਹ ਉਹ ਤਿਨ ਕੇ ਗ੍ਰਿਹਿ ਗਿਰਿ ਹੈ ।
ਇਹਾ ਉਪਹਾਸ ਨ ਸੁਰਪੁਰ ਬਾਸਾ । ਸਭ ਬਾਤਨ ਤੇ ਰਹੈ ਨਿਰਾਸਾ । ੫
je apnai gur te mukh phir hai. eeha uha tin kai greh gire hai.
eiha upras na surpur brasa. Sabh baatan te rehai nirasa.(5)

ਦੂਖ ਭੂਖ ਤਿਨ ਕੋ ਰਹੈ ਲਾਗੀ । ਸੰਤ-ਸੇਵ ਤੇ ਜੋ ਹੈ ਤਿਆਗੀ ।
ਜਗਤ ਬਿਖੈ ਕੋਈ ਕਾਮ ਨ ਸਰ ਹੀ । ਅੰਤਿਹ ਕੁੰਡ ਨਰਕ ਕੀ ਪਰ ਹੀ । ੬
dookh bhookh tin ko rehai lagi. sant save te jo hai tiagi.
jagat bikhai koiee kaam na sarhi.
anteh kund narak ki parhi.(6)

ਤਿਨ ਕੇ ਸਦਾ ਜਗਤਿ ਉਪਹਾਸਾ । ਅੰਤਿਹ ਕੁੰਡ ਨਰਕ ਕੀ ਬਾਸਾ ।
ਗੁਰ-ਪਗ ਤੇ ਜੇ ਬੇਮੁਖ ਸਿਧਾਰੇ । ਈਹ ਉਹ ਤਿਨ ਕੇ ਮੁਖ ਕਾਰੇ । ੭
tin kai Sada jagat uphasa.
anteh kund narak ki basa.
Gur pug te jo be mukh sidharai.
eeha ooha tin ki mukh karai.(7)

**The arrival of the Prince in Punjab
(Madhar Desh).**

Choupahee

When Jujhar Singh got killed like this, the warriors returned to their homes. But Aurangzeb was furious and sent his son to Panjab. (1)

With his arrival, the whole population was frightened and aghast with fear. many of the chief Rajas went to the mountains and hid themselves, but no one knew the secret of death, as to how he would meet his death. (2)

Many people deserted us and went to the mountains (to hide). These cowards were very much frightened with fear, and did not consider it safe to stay in our company. (3)

Then Aurangzeb felt very much annoyed and enraged in his mind and sent one representative (to collect fine or revenue) to Anandpur. This envoy got the urses of all those persons demolished, who had left us or deserted us. (4)

All those persons, who turn their faces away (lose faith) from the Guru, lose their honour here and hereafter. (in this world or the next world even) Here they are jeered at while in the heaven they find no place to rest. They get disappointed from all sides. (5)

They are pestered by suffering and hunger all the time. Those persons, who avoid to serve the seinks, do not find any of their jobs being completed successfully, and finally they land up in the hell. (6)

The whole world laughs at them, and finally they find place in the hell, All those persons, who turn away from the Gur's faith, get their faces blackened here and here after. (7)

ਪੁਤ੍ਰ ਪਉਤ੍ਰ ਤਿਨ ਕੇ ਨਹੀਂ ਫਰੈ । ਦੁਖ ਦੈ ਮਾਤ ਪਿਤਾ ਕੇ ਮਰੈ ।
ਗੁਰ-ਦੋਖੀ ਸਗ ਕੀ ਮ੍ਰਿਤੁ ਪਾਵੈ । ਨਰਕ ਕੁੰਡ ਡਾਰੇ ਪਛੁਤਾਵੈ । ੮
uttar poutar tin kai nahi pharai. dukh dai maat pita ke marai.
Gur dokhi Sug ki mitar pavai. narak kund darai pachhtavai.(8)

ਬਾਬੇ ਕੇ ਬਾਬਰ ਕੇ ਦੌਉ । ਆਪ ਕਰੇ ਪਰਮੇਸਰ ਸੌਉ ।
ਦੀਨਸਾਹ ਇਨ ਕੋ ਪਹਿਚਾਨੈ । ਦੁਨਿਪਤਿ ਉਨ ਕੋ ਅਨੁਮਾਨੈ । ੯
babai kai Babur ko douoo. aap karai parmesar saiouoo.
deensah inn kai pehchanai. dunipat unn ko anmanai.(9)

ਜੋ ਬਾਬੇ ਕੇ ਦਾਮ ਨ ਦੈ ਹੈ । ਤਿਨ ਕੇ ਗਹਿ ਬਾਬਰ ਕੇ ਲੈ ਹੈ ।
ਦੈ ਦੈ ਤਿਨ ਕੋ ਬਡੀ ਸਜਾਇ । ਪੁਨਿ ਲੈ ਹੈ ਗ੍ਰਹਿ ਲੂਟ ਬਨਾਇ । ੧੦
jo babai ko daam na dehai. tin te geh babur ko lai hai.
dai dai tin ko badi sajaie. pun lai hai greh loot banaie. (10)

ਜਬ ਹੁੰ ਹੈ ਬੇਮੁਖ ਬਿਨਾ ਧਨ । ਤਬ ਚੜ੍ਹਿ ਹੈ ਸਿੱਖਨ ਕਹ ਮਾਗਨ ।
ਜੇ ਜੇ ਸਿੱਖ ਤਿਨੈ ਧਨ ਦੇ ਹੈ । ਲੂਟਿ ਮਲੇਛ ਤਿਨੂਕੋ ਲੈ ਹੈ । ੧੧
ajab havai hai bemukh bina dhan. tab charr hai sikhan keh magan.
je je Sikh tinai dhan dai hai. loot malechi tinu koi lai hai.(11)

ਜਬ ਹੁਇ ਹੈ ਤਿਨ ਦਰਬ ਬਿਨਾਸਾ । ਤਬ ਧਰਿ ਹੈ ਨਿਜਿ ਗੁਰ ਕੀ ਆਸਾ ।
ਸਬ ਤੇ ਗੁਰਦਰਸਨ ਕੋ ਐ ਹੈ । ਤਬ ਤਿਨ ਕੋ ਗੁਰੁ ਮੁਖਿ ਨ ਕਰੈ ਹੈ । ੧੨
tab hoiai hai tin darab binasa. tab dhar hai nije gur ki aasa.
jab te Gur darsan ko ai hai. tab tiu ke Gur mukh na lagai hai.(12)

ਬਿਦਾ ਬਿਨਾ ਜੇ ਤਬ ਧਾਮ । ਸਰਿ ਹੈ ਕੋਈ ਨ ਤਿਨ ਕੋ ਕਾਮ ।
ਗੁਰਿ-ਦਰਿ ਦੋਈ ਨ ਪ੍ਰਭ-ਪੁਰਿ ਵਾਸਾ । ਦੁਹੂੰ ਠਉਰ ਤੇ ਰਹੇ ਨਿਰਾਸਾ । ੧੩
bida bina jaihai tab dharmung. Sarahai koiee na koiee tin ko kamung.
Gur der dhoieena prabhu pur vasa. dohun thaur te rehai nirasa.(13)

ਜੇ ਜੇ ਗੁਰ ਚਰਨਨ ਰਤ ਹੁੰ ਹੈ । ਤਿਨ ਕੋ ਕਸਟਿ ਨ ਦੇਖਨ ਪੈ ਹੈ ।
ਰਿਧਿ ਸਿਧਿ ਤਿਨ ਕੇ ਗ੍ਰਿਹ ਮਾਹੀ । ਪਾਪ ਤਾਪ ਛੈ ਸਕੈ ਨ ਛਾਹੀ । ੧੪
je je Gur charnan rut havai hai. tin ke kasat na dekhan pai hai.
ridh sidh tin ke greh mahi. paap taap chhavai sakai na chhahi.(14)

ਤਿਹ ਮਲੇਛ ਛੈ ਹੈ ਨਹੀਂ ਛਾਹ । ਅਸਟ ਸਿਧ ਹੁੰ ਹੈ ਘਰਿ ਮਾਹ ।
ਹਾਸ ਕਰਤ ਜੋ ਉਦਮ ਉਠੈ ਹੈ । ਬਵੇ ਨਿਧਿ ਤਿਨ ਕੇ ਘਰਿ ਐ ਹੈ । ੧੫
the malechh chhavai hai nahi chhaha. ast sidh havai hai ghar maha.
hass karat je udam uthai hai. navai nidh tin kai ghar aie hai.(15)

They are not favoured with children or grand children and finally depart from the world, giving the pain of separation to their parents. The adversaries of the Guru will die the death of a dog, and when they are thrown into the fire of hell, they will repent. (at their fate). (8)

The Lord Himself has created both the heirs of Babar (King) and successors of Baba Nanak (the Guru). One is considered the worldly king and the other, the King of righteous (religion). (9)

Whosoever does not give money for the propagation of religion, will be caught hold by Babars's men and snatch away their wealth. They will be punished and their houses will be looted badly. (10)

When those, impertinent Masands will go back empty handed, they will again try to collect money from the Sikhs. All the Sikhs who will give money to these masands, will be looted by the irreligious men. (muslims) (11)

When they will be divested of their wealth, then they will again turn towards the Guru. (look for his support) When they will come for Guru darshan (to pay obeisance to the Guru) they will be disareded, and the Guru will not support them. (they will not be welcomed) (12)

Then they will return home without the Guru's permission, and they will not be successful in any job. Whoso-ever is not supported by the Guru, does not get any abode at the Lord's presence (court) and they get disappointed from both sides. (13)

Those persons who develop love for the Guru's lotus-feet, do not face any sufferings or hardships, as all the occult powers are at their disposal, and sins or sufferings do not even go anywhere near them. (14)

The impious people cannot go anywhere near them. All the eight occult powers are always with them (in their homes), while all the nine worldly treasures are with those persons, who are ever ready to perform virtuous functions in the normal course of events. (15)

ਮਿਰਜਾ ਬੇਗ ਹੁਤੇ ਤਿਹ ਨਾਮੰ । ਜਿਨਿ ਚਾਹੇ ਬੇਮੁਖ ਕੇ ਧਾਮੰ ।
 ਸਭ ਸਨਮੁਖ ਗਰਿ ਆਪ ਬਚਾਏ । ਤਿਨ ਕੇ ਬਾਰ ਨ ਬਾਕਨ ਪਾਏ । ੧੬
 mirja beg hutai the namung. jin dkakai bemukhan ke dhamung.
 Sabh sanmukh Gur aap bachaie. tin kai bar na bankan paie. (16)

ਉਤ ਅਉਰੰਗ ਜੀਯ ਅਧਿਕ ਰਿਸਾਯੋ । ਚਾਰ ਅਹਦੀਯਨ ਅਉਰ ਪਠਾਯੋ ।
 ਜੇ ਬੇਮੁਖ ਤਾ ਤੇ ਬਚਿ ਆਏ । ਤਿਨ ਤੇ ਗ੍ਰਿਹ ਪੁਨਿ ਇਨੈ ਗਿਰਾਏ । ੧੭
 Ut aurang jiou adhik risaieu. chaar ahdeun aur pathaie.
 je be mukh ta te back aie. tin kai greh punn innai griaie. (17)

ਜੇ ਤਜਿ ਭਜੇਹੁਤੇ ਗੁਰ ਆਨਾ । ਤਿਨ ਪੁਨਿ ਗੁਰੂ ਅਹਦੀਅਹਿ ਜਾਨਾ ।
 ਮੂਤ੍ ਡਾਰ ਤਿਨ ਸੀਸ ਮੁਡੀਏ । ਪਾਹੁਰਿ ਜਾਨਿ ਗ੍ਰਿਹਿ ਲੈ ਆਏ । ੧੮
 je taj bhajai hutai Gur ana. tin punn guru ahedeieh jana.
 murqtar daar tin sees mundaie. pahur jaan greheh lai aie. (18)

ਜੇ ਜੇ ਭਾਜਿ ਹੁਤੇ ਬਿਨੁ ਆਇਸੁ । ਕਹੋ , ਅਹਦੀਅਹਿ ਕਿਨੈ ਬਤਾਇਸੁ ।
 ਮੂੰਡ ਮੂੰਡਿ ਕਰਿ ਸਹਿਰ ਫਿਰਾਏ । ਕਾਰਭੇਟ ਜਨੁ ਲੈਨ ਸਿਧਾਏ । ੧੯
 je je bhaaj hutai bin aies. kahai aheidieh kinai bataies.
 moond moond kar sehar phirai. kar bheit jan lain sidhai. (19)

ਪਾਛੇ ਲਾਗਿ ਲਰਿਕਵਾ ਚਲੇ । ਜਾਨੁਕ ਸਿੱਖ ਸਖਾ ਹੈ ਭਲੇ ।
 ਛਿਕੇ ਤੋਬਰਾ ਬਦਨ ਚੜਾਏ । ਜਨੁ ਗ੍ਰਿਹਿ ਖਾਨ ਨਲੀਦਾ ਆਏ । ੨੦
 paachhai laag larikiva chailai. janak sikh sakha hai bhalai.
 chhikai tobra ba dan charriaie. jan greh kahan naleeda aie. (20)

ਨਸਤਕਿ ਸੁਭੇ ਪਨਹੀਯਨ ਘਾਇ । ਜਨੁਕਰਿ ਟੀਕਾ ਦੇਏ ਬਨਾਇ ।
 ਸੀਸ ਈਟ ਕੇ ਘਾਇ ਕਰੇ ਹੀ । ਜਨੁ ਤਿਨੁ ਭੇਟ ਪੁਰਾਤਨ ਦੇਹਿ । ੨੧
 nastik subhai panheiu ghaie. jan kar teeka deiai banaie.
 sees eant kai ghaie kareh. jan tin bheit puratan dehi. (21)

ਦੋਹਰਾ

ਕਬ ਹੂੰ ਰਣਿ ਜੂਝਯੋ ਨਹੀ, ਕਛੂ ਦੈ ਜਸੁ ਨਹੀ ਲੀਨ ।
 ਗਾਵ ਬਸਤਿ ਜਾਨਯੋ ਨਹੀ, ਜਮ ਸੋ ਕਿਨ ਕਹਿ ਦੀਨ । ੨੨

Dohra

kabhun rann jujheiou nahi kachh dai jas nahi leen.
 gaav baste janiou nahi jam so kin kahi deen. (22)

The enovy, who resorted to destroy the houses of those persons, who had turned their back on the Guru, was Called Mirja Beg. While all the faithful Sikhs were protected and their houses saved by the Guru himself, and they were completely unharmed.

(16)

While Aurangzeb was greatly enraged, and he sent four more envoys who destroyed the houses of all those faithless persons, who had escaped the wrath of Mirza Beg.

(17)

Those who had deserted the Guru, finally agreed to accept their envoys as their master. With urine thrown on their heads, they were shaved off, and they went back home considering this as their nectar.

(18)

All those persons, who had left Anandpur without the Guru's Permission, Who could have told these enoys about them? (it means some natural power had directed the envoys against them.) Their heads were shaved off and they were taken around the town, as if they were going around to collect money for some religious function.(19)

Following them some childern were seen hooting them, as if they were their true followers. Their faces were sealed covered with marks, as if they were given some sweets from their homes to eat.

(20)

Their foreheads were struck with shoes as the signs showed it, as if the envoy-Guru had applied tilak (saffron mark) on their foreheads. Then their heads were struck and wounded with bricks, as if some remaining offering was being given to them. (21)

Couplet :

Those persons, who had never fought in the battle-field, nor they had earned any praise for their alms-giving, and no one had known them as belonging to that village, how the god of death was informed about them, (so as to punish them)?

(22)

ਚੌਪਈ

ਇਹ ਬਿਧਿ ਤਿਨੋ ਭਯੋ ਉਪਹਾਸਾ । ਸਭ ਸੰਤਨ ਮਿਲਿ ਲਖਿਓ ਤਮਾਸਾ ।
ਸੰਤਨ ਕਸਟ ਨ ਦੇਖਨ ਪਾਯੋ । ਆਪ ਹਾਥ ਦੈ ਨਾਥਿ ਬਚਾਯੋ । ੨੩

Choupaiee

eh bidh tino bhiou uphasa. sabh santan mil lakhiyou tamasa.
santan kasat na dekhan paieou. aap haath dai nath bachaiou. (23)

ਚਾਰਣੀ ਦੋਹਰਾ

ਜਿਸਨੋ ਸਾਜਨ ਰਾਖਸੀ, ਦੁਸਮਨ ਕਵਨ ਬਿਚਾਰ ।
ਫੈ ਨ ਸਕੈ ਝਿਹ ਛਾਹਿ ਕੋ, ਨਿਹਫਲ ਜਾਇ ਗਵਾਰ । ੨੪

Charni Dohra.

jis no sajan rakhsi dushman kavan bichar.
chhavai na sakai the chhahai ko nehphal jaie gavar. (24)

ਜੇ ਸਾਥੁ ਸਰਨੀ ਪਰੇ, ਤਿਨ ਕੇ ਕਵਣ ਬਿਚਾਰ ।
ਦੰਤਿ ਜੀਭ ਜਿਮ ਰਾਖਿ ਹੈ ਦੁਸਟ ਅਰਿਸਟ ਸੰਘਾਰਿ । ੨੫
je sathu sarni parai tin kai kavan bichar.
dant jeebh ijm rakh hai dusat abhist sanghar. (25)

ਇਤਿ ਸ੍ਰੀ ਬਚਿਤ੍ਰ ਨਾਟਕ ਗ੍ਰੰਥੇ ਸਾਹਜਾਦੇਵਾਹਦੀ ਆਗਮਨ ਬਰਨਨੰ
ਨਾਮ ਤ੍ਰੋਦਸਮੋ ਧਿਆਇ ਸਮਾਪਤਮਸਤੁ । ੧੩ ਅਛਰੰ । ੪੬੦
it sri Bachittar Natak granthai sahjadaai veh ahdi
agman barnamung naam tordasmai dhiae samaptam sabh subham sat. (13) (460)

ਚੌਪਈ

ਸਰਬਕਾਲ ਸਭ ਸਾਧ ਉਬਾਰੇ । ਦਖਿ ਦੈ ਕੈ ਦੋਖੀ ਸਭ ਮਾਰੇ ।
ਅਦਭੁਤਿ ਗਤਿ ਭਗਤਨ ਦਿਖਰਾਈ । ਸਭ ਸੰਕਟ ਤੇ ਲਈ ਬਚਾਈ । ੧

Choupaiee

sarab kaal sabh sadh ubarai. dukh dai kai dokhi sabh marai.
adbhut gut bhagtan dikhraiee. sabh sankat te laie bachaiee. (1)

ਸਭ ਸੰਕਟ ਤੇ ਸੰਤ ਬਚਾਏ । ਸਭ ਕੰਟਕ ਕੰਟਕ ਜਿਮ ਘਾਏ ।
ਦਾਸ ਜਾਨ ਮੁਰਿ ਕਰਿ ਸਹਾਇ । ਆਪ ਹਾਥੁ ਦੈ ਲਯੋ ਬਚਾਇ । ੨
sabh sankat te sant bachaie. sabh kankak kankak jim ghaie.
dass jaan mur kari shahaie. aap haath dai liou bachaie. (2)

Choupaice :

Such a laughing stock was made of these faithless persons which was witnessed by the Gursikhs (faithful ones) together. The saintly persons did not suffer any ill-treatment, as the Lord had Himself saved them. (23)

How could the enemy do any harm to them, who were protected by the Lord Himself ? The (enemy's) fools efforts in having them go to waste, as no one could have touched them even. (24)

What could we say about the persons, who have taken the support of the saints ? Their safety is ensured like the tongue being protected by the teeth, while all their enemies and sufferings are destroyed. (25)

Here the thirteenth Chapter of the Bachittar Natak Granth deaing with the arrival of the Prince and his envoys is completed. All is well. (13-460)

Outlet/Couplet

Choupaice

The Lord has always protected the saintly persons at all times while the Sinners have been punished with death and all sorts of agonies and sufferings. His saints have been assured of His spectacular powers while protecting them against all sorts of afflictions or hardships. (1)

The saints have been protected from pain and sufferings of all sorts, by removing them like the thorns being thrown away. The Lord has protected me all along, (considering) accepting me as His slave and He has saved me with His protective cover. (2)

ਅਬ ਜੋ ਜੋ ਮੈ ਲਖੇ ਤਮਾਸਾ । ਸੋ ਸੋ ਕਰੋ ਤੁਨੈ ਅਰਦਾਸਾ ।
ਜੋ ਪ੍ਰਭ ਕ੍ਰਿਪਾ ਕਟਾਛਿ ਦਿਖੈ ਹੈ । ਸੋ ਤਵ ਦਾਸ ਉਚਾਰਤ ਜੈ ਹੈ । ੩
ab jo jo mein lakhai tamasa. so so karai tunai ardasa.
jo prabh kirpa katachh dikhai hai. so tav dass ucharat jai hai. (3)

ਜਿਹ ਜਿਹ ਬਿਧਿ ਮੈ ਲਖੇ ਤਮਾਸਾ । ਚਹਤ ਤਿਨ ਕੋ ਕੀਯੋ ਪ੍ਰਕਾਸਾ ।
ਜੋ ਜੋ ਜਨਮ ਪੂਰਬਲੇ ਹੋਰੇ । ਕਹਿ ਹੋ ਸੋ ਪ੍ਰਭੂ ਪਰਾਕ੍ਰਮ ਤੇਰੇ । ੪
jeh jeh bidh mein lakhai tamasa. chehat tin ko kiou parkasa.
jo jo janam purbalai herai. kehoho so prabh parakaram terai. (4)

ਸਰਬਕਾਲ ਹੈ ਪਿਤਾ ਅਪਾਰਾ । ਦੇਬਿ ਕਾਲਿਕਾ ਮਾਤ ਹਮਾਰਾ ।
ਮਨੂਆ ਗੁਰਿ ਮੁਰਿ ਮਨਸਾ ਮਾਈ। ਜਿਨ ਮੋਕੇ ਸੁਭ ਕ੍ਰਿਆ ਪੜਾਈ । ੫
sarab kaal hai pita apara. deb kalika maat hamara.
manua gur mur mansa maiee. jin moko subh kiria parraiee. (5)

ਜਬ ਮਨਸਾ ਮਨ ਮਯਾ ਬਿਚਾਰੀ । ਗੁਰੂ ਮਨੂਆ ਕਹ ਕਹਯੋ ਸੁਧਾਰੀ ।
ਜੇ ਜੇ ਚਿਤ ਪੁਰਾਤਨ ਲੋਹੇ । ਤੇ ਤੇ ਅਬ ਚਹੀਅਤ ਹੈ ਕਹੇ । ੬
jab mansa man meya bichari. gur manua keh kohiou sudhari.
je je chit purtan lehai. te te ab chahat hai kehai. (6)

ਸਰਬ ਕਾਲ ਕੁਰਣਾ ਤਬ ਭਰੇ । ਸੇਵਕ ਜਾਨਿ ਦਯਾ ਰਸ ਢਰਿ ।
ਜੋ ਜੋ ਜਨਮ ਪੂਰਬਲੇ ਭਯੋ । ਸੋ ਸੋ ਸਭ ਸਿਮਰਣ ਕਰਿ ਦਯੋ । ੭
sarab kaal karuna tab bharai. sevak jaan diya ras dharai.
jo jo janam purbalai bhiau. so so sabh simran kar deyo. (7)

ਮੋ ਕੋ ਇਤਿ ਹੁਤੀ ਕਹ ਸੁੱਧੀ । ਜਸ ਪ੍ਰਭ ਦਈ ਕ੍ਰਿਪਾ ਕਰਿ ਬੁੱਧੀ ।
ਸਰਬ ਕਾਲ ਤਬ ਭਏ ਦਇਆਲਾ । ਲੋਹ ਰਛ ਹਮ ਕੋ ਸਬ ਕਾਲਾ । ੮
moko iti huti keh sudhung. jas prabh daiee kirpa kar bundhung.
sarab kaal tab bhaie diyala. loh rachh hum ko sabh kala. (8)

ਸਰਬ ਕਾਲ ਰੱਛਾ ਸਭ ਕਾਲ । ਲੋਹ ਰੱਛ ਸਰਬ ਦਾ ਬਿਸਾਲ ।
ਦੀਨ ਭਯੋ ਤਵ ਕ੍ਰਿਪਾ ਲਖਾਈ। ਐਡੇ ਫਿਰੈ ਸਭਨ ਭਯੋ ਰਾਈ । ੯
sarab kaal rachha sabh kaal. loh rachh sarabda bisal.
theeth bhiau tab kirpa lakhaiee. aindo phirai sabhan bhiau raiee. (9)

ਜਿਹ ਜਿਹ ਬਿਧਿ ਜਨਮਨ ਸੁਧਿ ਆਈ । ਤਿਮ ਤਿਮ ਕਹੇ ਗਿਰੰਥ ਬਨਾਈ ।
ਪ੍ਰਥਮੇ ਸਤਿਜੁਗ ਜਿਹ ਬਿਧਿ ਲਹਾ । ਪ੍ਰਥਮੇ ਦੇਵ ਚਰਿਤ੍ਰ ਕੋ ਕਹਾ । ੧੦
jeh jeh bidh janman sudh aiee. tim tim kehai giranth banaiee.
prathmai satjug jeh bidh laha. prathmai dev chatitar ko kaha. (10)

Now I would explain all the spectacles, which I have perceived, to you all, O Lord !
It is through Your Grace alone that I would be enabled to recite all that. (3)

Whatever spectacles (shows) I have seen, I would like to unravel all that to the world.
Whatever precious births I have been revealed O Lord ! I would describe them with
Your Grace and power ! (4)

The Lord, the god of death, (The Timeless) the infinite Master, is our father and (His
might) goddess Kalikai our mother. My mind is my Guru and my desires (passions)
is my Gurus's spouse (maiee), who have taught me the art of poetry. (5)

When the mind was kind enough to offer me the passion (desire), then I am enabled
(temped) to describe the story (narration) of the Guru-mind in a refined manner.
Whatever previous births I have been revealed (have perceived) I would like
to narrate all those now. (6)

When the (god of-death) all-powerful (Timeless Lord) Lord was filled with
Compassion and accepting me as His slave, He was thoroughly satisfied and pleased
with me through his mercy and kindness, and made me recall all the previous
births. (7)

How could I have so much awareness, except through the intellect (knowledge) as
conferred on me by the Lord through His Grace ? Then the King of Death (Time),
the Lord Almighty became very merciful (benevolent) and offered me protection of
all arms at all times. (8)

The Almighty Lord has protected me at all times and His vast cover of protection is
being offered to me with arms-cover. O Lord ! Once I was assured of Your Merciful
Hand over me, I became fearless and am proud of being King of all (Master of all)
considering me all powerful. (9)

Whatever way the previous births were revealed to me, I have narrated in this Granth.
The way I have seen the period of Sat Yug, I have narrated it in the goddess Portrayal
(Devi Charitar) first of all. (10)

ਪਹਿਲੇ ਚੰਡੀ ਚਰਿਤ੍ਰ ਬਣਾਯੋ । ਨਖ ਸਿਖ ਤੇ ਕ੍ਰਮ ਭਾਖ ਸੁਨਾਯੋ ।
 ਛੋਰ ਕਥਾ ਤਬ ਪ੍ਰਥਮ ਸੁਨਾਈ । ਅਬ ਚਾਹਤ ਫਿਰਿ ਕਰੋ ਬਡਾਈ । ੧੧
 pehlai chandi charitar banaieou. nakh sikh te karam bhekh sunaiyo.
 shor katha tab pratham sunaiee. ab chahat phir karai badaiee. (11)

ਇਤਿ ਸ੍ਰੀ ਬਚਿਤ੍ਰ ਨਾਟਕ ਗ੍ਰੰਥੇ ਸਰਬਕਾਲ ਕੀ ਬੇਨਤੀ ਬਰਨਨੰ ।
 ਨਾਮ ਚੌਦਸਮੇ ਧਿਆਇ ਸਮਾਪਤਮਸਤੁ ਸੁਭਮਸਤੁ । ੧੪ । ਅਛਰੰ । ੪੭੧
 it sri Bachitar Natak granthai sarab kaal ki benati
 barnanung naam choudasmai dhiae samaptam sabh subham sat. (14) (471)

ਚੰਡੀ ਚਰਿਤ੍ਰ
ੴ ਵਾਹਿਗੁਰੂ ਜੀ ਕੀ ਫਤਿਹ ॥
ਅਬ ਚੰਡੀ ਚਰਿਤ੍ਰ ਉਕਤਿ ਬਿਲਾਸ
ਸਵੈਯਾ

ਆਦਿ ਅਪਾਰ ਅਲੇਖ ਅਨੰਤ, ਅਕਾਲ ਅਭੇਖ ਅਲੱਖ ਅਨਾਸਾ ।
 ਕੈ ਸਿਵ ਸਕਤ ਦੇ ਸ੍ਰੀ ਚਾਰ, ਰਜੋ ਤਮ ਸਤੇ ਤਿਹੂੰ ਪੁਰ ਬਾਸਾ ।
 ਦਿਉਸ ਨਿਸਾ ਸਸਿ ਸੂਰ ਕੇ ਦੀਪਕ ਸ੍ਰਿਸਟਿ ਰਚੀ ਪੰਚ ਤੱਤ ਪ੍ਰਕਾਸਾ ।
 ਬੈਰ ਬਦਾਇ ਲਰਾਇ ਸੁਰਾਸੁਰ ਆਪਹਿ ਦੇਖਤ ਬੈਠ ਤਮਾਸਾ । ੧

Chandi Charitar (ukat bilas)
ik Onkar Waheguru ji ki Fateh
Sri Bhagouti ji Sahaie
ab Chandi Charitar Ukat bilas likheunt Patshai 10.
Swaiyya

aad apar alekh anant akal abhekh alakh anasa.
 kai siv sakat daie soot char rajo tan sat tihun pur basa.
 deous nisa sas soor kai deepak srist rachi panch tat parkasa.
 bair badaie laraie surasur apah dekhat baith tamasa. (1)

ਦੋਹਰਾ
 ਕ੍ਰਿਪਾ ਸਿੰਧੂ ਤੁਮਰੀ ਕ੍ਰਿਪਾ, ਜੋ ਕੁੱਝ ਮੇ ਪਰਿ ਹੋਏ ।
 ਰਚੋ ਚੰਡਿਕਾ ਕੀ ਕਥਾ ਬਾਣੀ ਸੁਭ ਸਭ ਹੋਏ । ੨

Dohra
 kirpa sindh tumri kirpa jo kachha mo par hoiai.
 rachai chandika ki katha bani subh sabh hoiai. (2)

ਜੋਤਿ ਜਗਮਗੈ ਜਗਤ ਮੈ, ਚੰਡ ਚਮੁੰਡ ਪ੍ਰਚੰਡ ।
 ਭੁਜ ਦੰਡਨ ਦੰਡਨਿ ਅਸੁਰ, ਮੰਡਨ ਭੁਇ ਨਵ ਖੰਡ । ੩
 joat jagmagai jagat mein chand chamund parchand.
 bhaj dandan dandan asur mandan bhaie nav khand. (3)

First of all I have written Chandi-Charitar (Portrayal of Chandi) and the narration has been given from A to Z (beginning to end) in series. (in various sequences). At First I have narrated the portion dealing with "before Time" started (the oldest portion) Now I would like to praise the Timeless like this. (11)

Here the fourteenth chapter of the Bachittar Natak dealing with the 'Prayer to Almighty' (Timeless Lord), (the god of death) is completed, All is well so far (14)(471)

**Chandi Charitar
(Aforesaid conversation).**

ik Onkar Wahe Guru ji ki Fateh.

**(The Lord, the One Formless supreme Being, Victory to the Wonderful Lord)
"may the (goddess) Sword be our protector"**

Now here starts the Chandi Portyal Am writing As aforesaid Conversation (Narration).
(By the Tenth Master).

Swaiyya

The Lord who is the root cause (origin) of all, Infinite (limitless), beyond description, the unfathomed, Time-less (deathless) Guiseless (without appearance), imperceivable, and Indestructible, who has created the mighty Shiva, four Vedas, three-pronged Maya (the lust for power, Greed and partial peace) and is having His abode (Presence) in all the three Worlds, (the Earth, Upper regions (skies) and netherlands who has created day, night, Sun and moon-Like great lamps and with the manifestation of five-elements (air, water, fire, Earth and skies (ether)) has created this Universe, who is causing the gods and demons to quarrel after creating enmity between them (the Virtuous and devilish) (saint and Satan) then watches all this drama in aloofness. (1)

Couplet

O Lord-Ocean of Benediction ! If Your Grace be bestowed on me, then I would start the narration of Durga, (goddess) so that this poetry (portrayal) becomes auspicious (propitious). (2)

The Lord (goddess) whose brilliance is illuminating the whole Universe who is all powerful to kill the Chand and Mund (angel of death or the chief of the Slumbhis army & his younger brother), whose prower is well-known to punish the demons and who has created all the nine Khands' (nine sequents of Earth), the Universe. (3)

ਸਵੈਯਾ

ਤਾਰਨ ਲੋਕ ਉਧਾਰਨ ਭੂਮਹਿ, ਦੈਤ ਸੰਘਾਰਨ ਚੰਡ ਤੁਹੀ ਹੈ ।
 ਕਾਰਨ ਈਸ ਕਲਾ ਕਮਲਾ ਹਰਿ, ਅਦ੍ਰਸਤਾ ਜਹ ਦੇਖੇ ਉਹੀ ਹੈ ।
 ਤਾਮਸਤਾ ਮਮਤਾ ਨਮਤਾ ਕਵਿਤਾ, ਕਵਿ ਕੇ ਮਨ ਮਧਿ ਗੁਹੀ ਹੈ ।
 ਕੀਨੋ ਹੈ ਕੰਚਨ ਲੋਹ ਜਗਤ੍ ਮੈ, ਪਾਰਸ ਮੂਰਤਿ ਜਹਿ ਛਹਿ ਹੈ । ੪

Swaiyya

taran lok udharan bhumeh. dait sangharan chand tuhi hai.
 karan eas kala kamla har. adrasta jeh dekho uhi hai.
 tamasta mamta namta kavita. kavi ke man madh guhi hai.
 keeno hai kanchan loh jagrat mein. paras moorat jahai chhuhi hai. (4)

ਦੋਹਰਾ

ਪਰਮੁਦ ਕਰਨ ਸਭ ਭੈ ਹਰਨ ਨਾਮੁ ਚੰਡਿਕਾ ਜਾਸੁ ।
 ਰਚੇ ਚਰਿਤ੍ਰ ਬਚਿਤ੍ਰ ਤੁਅ, ਕਰੇ ਸਬੁੱਧਿ ਪ੍ਰਕਾਸੁ । ੫

Dohra

paramud karan sabh bhaie haran naam chandika jass.
 rachai charotar bachitar toa kare sabudh parkas. (5)

ਪੁਨਹ

ਆਇਸ ਅਬ ਜੋ ਹੋਇ, ਗ੍ਰੰਥ ਤਉ ਮੈ ਰਚੇ ।
 ਰਤਨ ਪ੍ਰਮੁਦ ਕਰ ਬਚਨ, ਚੀਨ ਤਾ ਮੈ ਗਚੇ ।
 ਭਾਖਾ ਸੁਭ ਸਭ ਕਰ ਹੋ, ਧਰ ਹੋ ਕ੍ਰਿਤ ਮੈ ।
 ਅਦਭੁਤਿ ਕਥਾ ਅਪਾਰ, ਸਮਝ ਕਰ ਦਿੱਤ ਮੈ । ੬

Punha

aies ab jo hoiai granth tou main racho.
 ratan paramud kar bachan cheen ta main gacho.
 bhakha subh sabh karho dharho kirat main.
 adbhut kathaar samajh kar dhrit mein. (6)

ਸਵੈਯਾ

ਤ੍ਰਾਸ ਕੁਟੰਬ ਕੇ ਹੁਇ ਕੈ ਉਦਾਸ ਅਵਾਸ ਕੋ ਤਿਆਗਿ ਬਸਿਓ ਬਨਿ ਰਾਈ ।
 ਨਾਮ ਸੁਰੱਥ ਮੁਨੀਸਰ ਬੇਖ, ਸਨੇਤ ਸਮਾਧਿ ਸਮਾਧਿ ਲਗਾਈ ।
 ਚੰਡ ਅਖੰਡ ਖੰਡੇ ਕਰ ਕੋਪ, ਭਈ ਸੁਰ ਰੱਛਨ ਕੋ ਸਮੁਹਾਈ ।
 ਬੁਝਹੁ ਜਾਇ ਤਿਨੈ ਤੁਮ ਸਾਧ, ਅਗਾਧਿ ਕਥਾ ਕਿਹ ਭਾਤਿ ਸੁਨਾਈ । ੭

Swaiyya

tras kutamb ke hoiai hai udas avas ko tiag basiou ban raiee.
 naam surath munisar beikh sanait samadh samadh lagaiee.
 chand akhand khandai kar kop bhaiee sur rachhan ko samohaiee.
 bujhoh jaie tinai tum sadh agadh katha keh bhant sunaiee. (7)

(O Lord !) Swaya. O Goddess Durga ! You are the Saviour (redeemer) of all, the Protector of the whole world, Killer of the demons, You are Impregnable. You are the Strength behind Vishnu's & worldly-creative power, the Lachhmi (goddeess of wealth, prosperity, and Shiva's strength, Parbati (Shiva's spouse) and You are seen every where (being Omni-present). You alone have imbibed the poet with the will to unite this poetry about Maya (the three-pronged Maya i.e. lust for power greed and peace) Whosoever gets Your golden touch (of turning iron into gold) as You are an embodiment of Virtue, so Your touch makes all virtues. (4)

You are called Chandika, who makes everyone happy and prosperous, who makes everyone fearless (dispels our fears). O Lord ! If You were to bestow me with this great intelligence (knowledge), then only I will be able to depict the wonderful portrayal of Chandika. (5)

Punha (Quintuplet)

O Lord ! If You ordain me then I may begin my narration, of the Granth, so that I could collect the valuable utterances which may elate You, being worth (as valuable as) jewels, and then I may pin them down (set these jewels). Then I may mention those auspicious expressions in this narrative, and start uniting this literary composition of a wonderful nature with a complete (understanding) picture in my mind. (6)

Swaiyya :

The Raja, being desperate due to the family apprehensions (fear), left his home and settled down in the jungle. The Raja called Skurate, with the guise of a great saint (scholarly person), held consultations with a vaish called 'Samadh, having normal qualities regarding the manifestation of 'Chandel who decimated the demons, who were indestructible, with great fury, in order to protect the gods, but how she appeared on the scene ? Both of them their approached the Maidhas Rishi and asked him, O saintly person ! Pray let us know the unfathomable story of "Chandi" and how it goes. (7)

ਤੋਟਕ ਛੰਦ । ਮੁਨੀਸਰ ਵਾਚ

ਹਰਿ ਸੋਇ ਰਹੈ ਸਜਿ ਸੈਨ ਤਹਾ । ਜਲ ਜਾਲ ਕਰਾਲ ਬਿਸਾਲ ਜਹਾ ।
ਭਯੋ ਨਾਭਿ-ਸਰੋਜ ਤੇ ਬਿਸੁ ਕਰਤਾ । ਸੂਤ ਮੇਲ ਤੇ ਦੈਤ ਰਚੇ ਜੁਗਤਾ । ੮

Totak Chhand. Munisaro Vach.

har soiaie rehai saj sain taha. jal jaal karol bisal jaha.
bhiou nabh-saroj te bis karta. sarat mael te daint rachai jugta. (8)

ਮਧੁ ਕੈਟਭ ਨਾਮ ਧਰੇ ਤਿਨ ਕੇ । ਅਤਿ ਦੀਰਘ ਦੇਹ ਭਏ ਜਿਨ ਕੇ ।
ਤਿਨ ਦੇਖਿ ਲੁਕੇਸ ਡਰਿਓ ਹੀਅ ਮੈ । ਜਗ ਮਾਤ ਕੋ ਧਿਆਨੁ ਧਰਿਯੋ ਜੀਅ ਮੈ । ੯
madh kaitabh naam dharai tin kai. at deeragh deh bhaie jin kai.
tin dekh lukes dariou hia mein. jag maat ko dhian dhrriou jia mein. (9)

ਦੋਹਰਾ

ਛੁਟੀ ਚੰਡ ਜਾਗੇ ਬ੍ਰਹਮ ਕਰਿਯੋ ਜੁੱਧ ਕੋ ਸਾਜੁ ।
ਡੋਤ ਸਭੈ ਘਟ ਜਾਹਿ ਜਿਉ, ਬਦੈ ਦੇਵਤਨ ਰਾਜ । ੧੦

Dohra

chhuti chand jagai braham kariou judh ko saaj.
daint sabhai ghat jahe jiou badhai devtan raaj. (10)

ਸਵੈਯਾ

ਜੁੱਧ ਕੋਯੋ ਤਿਨ ਸੋ ਭਗਵੰਤਿ, ਨ ਮਾਰ ਸਕੈ ਅਤਿ ਦੈਤ ਬਲੀ ਹੈ ।
ਸਾਲ ਭਏ ਤਿਨ ਪੰਚ ਹਜਾਰ, ਦੁਹੂੰ ਲਰਤੇ ਨਹਿ ਬਾਹ ਟਲੀ ਹੈ ।
ਡੋਤਨ ਰੀਏ ਕਹਿਓ ਬਰ ਮੰਗ, ਕਹਿਓ ਹਰਿ ਸ਼ੀਸਨ ਦੇਹੁ ਭਲੀ ਹੈ ।
ਧਾਰਿ ਉਰੂ ਪਰਿ ਚਕ੍ਰ ਸੋ ਕਾਟ ਕੈ, ਜੋਤ ਲੈ ਆਪਨੈ ਅੰਗਿ ਮਲੀ ਹੈ । ੧੧

Swaiyya

Judh karion tin so bhagwant na maar sakai at dannt bali hai.
saal bhaie tin panth hajar dohun bartai neh bah tali hai.
daiutan reet kahion bar mang kehon har sisan deho bhali hai.
dhaar uroo par chakar so kaat uai joot lai apnai ang mali hai. (11)

ਸੋਰਠਾ

ਸੇਵਨ ਥਾਪਿਓ ਰਾਜ, ਮਧੁ ਕੈਟਭ ਕੋ ਮਾਰ ਕੈ ।
ਦੀਨੋ ਸਕਲ ਸਮਾਜ, ਬੈਕੁੰਠਗਾਮੀ ਹਰਿ ਭਏ । ੧੨

Sortha

devan thapiou raj madh kaitabh hai maar kai.
deenai sakal samaj bai kunthgami har bhaie. (12)

Torak Chhand
The Muni (saint) Stated :

The Lord Vishnu was resting (sleeping) on a well prepared (bedding) abode at a place, where there was an huge expanse of water, very vast and horrible looking, there a lotus-flower sprouted from the navel (of Vishnu) which gave rise to the creator of the Universe, (god) Brahma and two demons were created from the way of his ears. (8)

These two demons were called by the name Madh and Kairabh, who grew up with huge bodies. Seeing them Brahma (Lokesh) got terribly frightened in his mind. So immediately he contemplated and communicated in his mind with the mother of mankind (Durga). (9)

Couplet

At that time Vishnu woke up from his Meditative-Posture (meditating Sleeping posture) and prepared himself for the war, so that the demons could be reduced in numbers and the gods could gain control of the kingdom (of heaven) (so he was embarking on such preparations). (10)

Swaiyya Vishnu waged a war against the demons, but could not defeat them, as the demons were very strong, it took about five thousand years in fighting (between the demons and Vishnu) but none of them got tired and the war went on. The demons being pleased with the strength (power) of Vishnu, asked him to seek some blessings (favour) from them. In reply, the Lord Vishnu asked for their heads and the demons agreed. Then Vishnu cut their heads with his 'revolving Wheel' by keeping their heads on his thighs and taking out their (light) soul, Vishnu got it merged within his own body. (11)

Sartha

The gods, after killing Madh and Kevabh, established their kingdom. After handing over the functioning of the Kingdom (to others) Vishnu proceeded to heavens. (12)

ਇਤਿ ਸ੍ਰੀ ਮਾਰਕੰਡੇ ਪੁਰਾਨੀ ਚਰਿਤ੍ ਉਕਤਿ ਬਿਲਾਸ ਮਧੁ ਕੈਟਭ
ਬਧਹਿ ਪਟਥਮ ਧਯਾਇ ਸਮਾਪਤਮਸਤੁ ਸੁਭਮਸਤੁ ॥੧॥
it Sri markandai Puranai Chandi Charitar
ukat bilas madh kaitabh badheh pratham
dhiaie samapatam sabh subham Sat. (1)

ਪੁਨਹਾ

ਬਹੁਰਿ ਭਇਓ ਮਹਾਸੁਤ ਤਿਨ ਤੋ ਕਿਆ ਕੀਆ ।
ਭੁਜਾ ਜੋਰਿ ਕਰਿ ਜੁੱਧੁ, ਜੀਤ ਸਭ ਜਗ ਲੀਆ ।
ਸੂਰ ਸਮੂਹ ਸੰਘਾਰੇ, ਰਣਹਿ ਪਚਾਰ ਕੈ ।
ਟੁਕਿ ਟੁਕਿ ਕਰ ਡਾਰੇ, ਆਯੁਧ ਧਾਰਿ ਕੈ । ੧੩
bahur bhaion mehkhasur tin te kia keea
bhuja jor kar juda jeet sabh jug lia.
soor samooth sangharai raneh padhar kai.
took touk kar kar darai ayudh dhar kai. (13)

ਸਵੈਯਾ

ਜੁਧ ਕਰਯੋ ਮਹਾਸੁਰ ਦਾਨਵ, ਮਾਰਿ ਸਭੈ ਸੁਰ-ਸੈਨ ਗਿਰਾਇਓ ।
ਕੈ ਕੈ ਦੁਟੂਕ ਦਏ ਅਰਿ ਖੇਤਿ, ਮਹਾ ਬਰਬੰਡ ਮਹਾ ਰਨ ਪਾਇਓ ।
ਸ੍ਰੋਣਤ ਰੰਗ ਸਨਿਓ ਨਿਸਰਿਓ ਜਹੁ ਇਆ ਛਬਿਕੋ ਮਨ ਮੈ ਇਹਿ ਆਇਓ ।
ਮਾਰਿ ਕੈ ਛਤ੍ਰਨਿ ਕੁੰਡਕੈ ਛਤ੍ਰੇ ਮੈ, ਮਾਨਹੁ ਪੈਠਿ ਕੈ ਰਾਮਜੁ ਨਾਇਓ । ੧੪

Swaiyya

judh karion mehkhasur danav maar sabhai sur sain griaieu.
kai kai dou touk draie ar khet- maha harband maha run paieou.
surounatrung sanion nisariou jas iaa chhab ko man mein eh aiou.
maar kai ehhatran kund kai chhetar mein manoh paith kai ramju naieou. (14)

ਸਵੈਯਾ

ਲੈ ਮਹਾਸੁਰ ਅਸਤ੍ਰ ਸੁ ਸਸਤ੍ਰ ਸਬੈ ਕਲਵਤ੍ਰ ਜਿਉ ਚੀਰ ਕੈ ਡਾਰੇ ।
ਲੁੱਥ ਪੈ ਲੁੱਥ ਰਹੀ ਗੁਥਿ ਜੁਥਿ ਗਿਰੇ ਗਿਰ ਸੋ ਰਥ ਸੇਧਵ ਭਾਰੇ ।
ਗੂਦ ਸਨੇ ਸਿਤ ਲੋਹੂ ਮੈ ਲਾਲ ਕਰਾਲ ਪਰੇ ਰਨ ਮੈ ਗਜ ਕਾਰੇ ।
ਜਿਉ ਦਰਜੀ ਜਮ ਮ੍ਰਿਤ ਕੇ ਸੀਤ ਮੈ, ਬਾਗੇ ਅਨੇਕ ਕਤਾ ਕਰਿ ਡਾਰੇ । ੧੫

Swaiyya

lai mehkhasur astar so satar sabai Kalvatar jion cheer kai darai.
luth pai luth rehi guth juth girai gir se rath saindhav bharai.
gud sanai sit leho main lal karal parai. Ran main gaj karai.
jioudarji jam mirat hai seet mein bagai anek kata kar darai. (15)

Here the first chapter of Markandai Puran, dealing with Chandi Charitar (portrayal), specially the killing of Madh kerabh is completed. All is well so far. (1)

Punha (Quintuplet)

Then Mehkhasur (the demon with the face of a bull) came on the scene. What he did ? (That description now follows). with the powers of his arms he fought so well that he won the war and took control of the whole world. He challanged the gods on the battle field and killed them wholesale. (whole lot of them) He armed himself fully and mecicated them in bits and pieces, thus killing all of them. (13)

Swayya :

The demon Mehkhasur fought against the gods and killed the whole army of gods and cutting into two pieces, he toppled down all the great warriors from the enemy ranks and that brave demon fought the battle to his teetth. Besmeared with the (red coloured) blood he came out of the battle-field. Seeing his beauty the poet felt as if Parush Ram had come out of blood bath in the battle-field of Kurukushetra, killing all the Kashatriya Rajas. (14)

Mehkhasur, armed with arms and coat of mail (iron wire), had pierced the bodies of the enemy ranks like a saw and there were corpses lying huddled together all over (one above another) while the huge mountain-like elephants and horses were also lying fallen down. One could see horrible looking black elephants lying dead in the battle field smeared with white marronic or red blood. They appeared (strewn) thrown in the battle-field by the god of death as if a tailor had thrown around his cut clothes of various types in the winter season. (15)

ਸਵੈਯਾ

ਲੈ ਸੁਰਸੰਗ ਸਬੈ ਸੁਰਪਾਲ ਸੁ ਕੋਪ ਕੇ ਸਤ੍ ਕੀ ਸੈਨ ਪਾ ਧਾਏ ।
 ਦੈ ਮੁਖ ਢਾਰ ਲੀਏ ਕਰਵਾਰ, ਹਕਾਰ ਪਚਾਰ ਪ੍ਰਹਾਰ ਲਗਾਏ ।
 ਸ੍ਰੋਤ ਮੇ ਦੈਤ ਸੁਰੰਗ ਭਏ, ਕਬ ਨੇ ਮਨ ਭਾਉ ਇਹੈ ਛਬਿ ਪਾਏ ।
 ਰਾਮ ਮਨੋ ਰਨ ਜੀਤ ਕੈ ਭਾਲਕ ਦੈ ਸਿਰਪਾਉ ਸਬੈ ਪਹਰਾਏ । ੧੬

Swaiyya

lai sur sungsabai surpal so kop ke satar ki sain pai dhaie.
 dai mukh dhar liai karvar hakar parhar parhar lagaie.
 saroun mein deiut surang bhaie kale nai nan bhau ehai chhale paie.
 Ram mano run jeet kai bhalak dai sirpaon sabai pehraie. (16)

ਸਵੈਯਾ

ਘਾਇਲ ਘੁਮਤ ਹੈ ਰਨ ਮੇ ਇਕ, ਲੋਟਤ ਹੈ ਧਰਨੀ ਬਿਲਾਤੇ ।
 ਦਉਰਤ ਬੀਚ ਕਬੰਧ ਫਿਰੈ, ਜਿਹ ਦੇਖਤ ਕਾਇਰ ਹੈ ਤਰ ਪਾਤੇ ।
 ਇਯੋ ਮਹਿਖਾਸੁਰ ਜੁੱਧ ਕੀਯੋ, ਤਬ ਜੰਬੁਕ ਗਿਰਝ ਰੰਗ ਭਏ ਰਾਤੇ ।
 ਸ੍ਰੋਨਪ੍ਰਵਾਹ ਮੈ ਪਾਇ ਪਸਾਰ ਕੈ, ਸੋਏ ਹੈ ਸੁਰ ਮਨੋ ਮਦੁ ਮਾਤੇ । ੧੭

Swaiyya

ghaiel ghoomat hai run mein ik letat hai dharni billatai.
 dourat beech kabandh phirai jeh dekhat kaier hai dar patai.
 euo mehkhasur judh kiou tab jambuk girajh rung bhaie ratai
 saron parvah mein paie parsar kai soiai hai soor mano mud matai. (17)

ਸਵੈਯਾ

ਜੁੱਧ ਕੀਓ ਮਹਿਖਾਸੁਰ ਦਾਨਵ, ਦੇਖਤ ਭਾਨੁ ਚਲੈ ਨਹੀਂ ਪੰਥਾ ।
 ਸ੍ਰੋਨ ਸਮੂਹ ਚਲਿਓ ਲਖਿ ਕੈ, ਚਤੁਰਾਨਨ ਭੁਲਿ ਗਏ ਸਭ ਗੰਥਾ ।
 ਮਾਸ ਨਿਹਾਰ ਕੈ ਗ੍ਰਿਝ ਰਾਤੈ, ਚਤਸਾਰ ਪੜੈ ਜਮਿ ਬਾਰਕ ਸੰਥਾ
 ਸਾਰਸੁਤਿ ਤਟਿ ਲੈ ਭਟ ਲੋਥ, ਸਿੰਗਲ ਕਿ ਸਿੱਧ ਬਨਾਵਤ ਕੰਥਾ । ੧੮

Swaiyya

judh kiou mehkhasur danav dekhat bhaan chalai nahi pantha.
 saron samooch chaliou lakh kai chaturaran bhool gaie sabh grantha.
 mass hihar kai grijh rarraai chatsar parrai jim barak santha.
 sarsuti tat lai bhat loth singral ke sidh banavat kantha. (18)

ਦੋਹਰਾ

ਅਗਨਤ ਮਾਰੇ ਗਨੈ ਕੋ ਭਜੈ ਜੋ ਸੁਰ ਕਰਿ ਤ੍ਰਾਸ ।
 ਧਾਰਿ ਧਿਆਨ ਮਨ ਸਿਵਾ ਕੋ ਤਕੀ ਪੁਰੀ ਕੈਲਾਸ । ੧੯
 aganat marai ganai ko bhajai jo sur kar tras.
 dhaar dhian man siva kai taki puri kailas. (19)

The god Indra, collecting all the gods together in great rage, attacked the enemy ranks. They kept the shield against the face, and with a Sword in hand roared loudly and challenging the enemy they attacked them with such a vengeance, that the demons were red with rage. Seeing their beauty, the poet felt in his mind as if Ram Chander having won the battle had offered robes of honour to all the bears. (16)

Many warriors in a wounded state were roaming in the battle field while some others were moaning (waiting) fallen on the ground. In the battle field headless bodies were seen running around, on seeing whom whom the timid fellows were frightened. When Mehkhasur fought the battle so well, all the jackals and vultures (getting more flesh to eat) were very happy. The warriors lying in a pool of blood appeared as if some drunken men were lying asleep with their feet stretched (were relaxing carelessly) having consumed liquor. (17)

The battle fought by Mehkhasur demon would have even caused the Sun to forget its normal path (of moving west ward). Even Brahma had forgotten all the four Vedas by seeing the blood of the battle-field. The vultures were shrieking so much by seeing the flesh lying (on the field) as if children were reading out their lessons in the school. The jackals were removing the dead bodies of warriors just as Sidhas were making a satchil on the banks of Sarswati (the river) by removing the bark of trees. (18)

Couplet

Innumerable gods were killed and who could count their numbers ? All the gods, who fled from the scene due to fright, appeared to have thought of Durga (Shiva) in their mind and had approached Kailashpuri (Safety). (19)

ਦੋਹਰਾ

ਦੇਵਨ ਕੋ ਧਨੁ ਧਾਮੁ ਸਭ, ਦੈਤਨ ਲੀਓ ਛਿਨਾਇ ।
ਦਏ ਕਾਚ ਸੁਰ ਧਾਮ ਤੇ, ਬਸੇ ਸਿਵ ਪੁਰੀ ਜਾਇ । ੨੦

Dohra

devan ko dhan dham sabh daitan liou chhinaie.
daie kadh sur dham te basai sivpuri jaie. (20)

ਦੋਹਰਾ

ਕਿਤਕਿ ਦਿਵਸ ਬੀਤੇ ਤਹਾ ਨਾਵਨ ਨਿਕਸੀ ਦੇਵਿ ।
ਬਿਧਿ ਪੂਰਬ ਸਭ ਦੇਵਤਨ, ਕਰੀ ਦੇਵਿ ਕੀ ਸੇਵਾ । ੨੧

Dohra

kitak divas beetai taha nahvan niksi dev.
bidhi poorav sabh devtan kari dev ki save. (21)

ਰੋਖਤਾ

ਕਰੀ ਹੈ ਹਕੀਕਤਿ ਮਾਲੂਮ ਖੁਦ ਦੇਵੀ ਸੇਤੀ, ਲੀਆ ਮਹਾਸੁਰ ਹਮਾਰਾ ਛੀਨ ਧਾਮ ਹੈ ।
ਕੀਜੈ ਸੋਈ ਬਾਤ ਮਾਤ ਤੁਮ ਕਉ ਸੁਹਾਤ, ਸਭ ਸੇਵਕਿ ਕਦੀਮ ਤੱਕਿ ਆਏ ਤੇਰੀ ਸਾਮ ਹੈ ।
ਦੀਜੈ ਬਾਜ ਦੇਸ ਹਮੈ ਮੇਟੀਐ ਕਲੇਸ ਲੇਸ, ਕੀਜੀਏ ਅਭੇਸ ਉਨੈ ਬਡੇ ਯਹ ਕਾਮ ਹੈ ।
ਕੁਕਰ ਕੋ ਮਾਰਤ ਨ ਕੋਉ ਨਾਮ ਲੈ ਕੈ ਤਾਹਿ, ਮਾਰਤ ਹੈ ਤਾਕੇ ਲੈ ਕੈ ਖਾਵੰਦ ਕੋ ਨਾਮ ਹੈ । ੨੨

Rekhta

kari hai haqiqat maloom khud devi saiti lia mehkhasur hamara chheen dham hai
keejai soiee baat maat tum kou suhaat sabh sevak kadeem tak aie teri sam hai
deejai baaj des hamai metiai kales lais keejiai abhes unai babho yeh kaam hai
kookar ko marat na kouoo naam lai kai tahi
marat hai ta ko lai kai khavand ko naam hai. (22)

ਦੋਹਰਾ

ਸੁਨਤ ਬਚਨ ਏ ਚੰਡਿਕਾ, ਮਨ ਮੈ ਉਠੀ ਰਿਸਾਇ ।
ਸਭ ਦੈਤਨ ਕੋ ਛੈ ਕਰਉ ਬਸਉ ਸਿਵਪੁਰੀ ਜਾਇ । ੨੩

Dohra

sunat bachan eh chandika man mein uthi risaie.
sabh daitan kou chhai karou basou Sivpuri jaie. (23)

ਦੈਤਨ ਕੇ ਬਧ ਕੋ ਜਬੈ, ਚੰਡੀ ਕੀਯਓ ਪਟਕਾਸ਼ ।
ਸਿੰਘ ਸੰਖ ਅਉ ਅਸਤ੍ਰ ਸਭ ਸਸਤ੍ਰ ਆਇਗੇ ਪਾਸਿ । ੨੪
daintan ke badh ko jabai chandi kiou parkas.
singh sunkh aou astar sabh sastar aiegai pass. (24)

ਦੈਤ ਸੰਘਾਰਨ ਕੇ ਨਮਿਤ, ਕਾਲ ਜਨਮ ਇਹ ਲੀਨ ।
ਸਿੰਘ ਚੰਡ ਬਾਹਨ ਭਇਓ ਸਤ੍ਰਨ ਕਉ ਦੁਖੁ ਦੀਨ । ੨੫
dait sangharan ke nmit kaal janam eh leen.
singh chand bahan bhiau satran kou dukh deen. (25)

The demons had snatched away the wealth and abode of the gods and pushed thieir towards heavens and they started abiding in Kailash (Shivpuri). (20)

When some days had passed by the gods abiding at Shivpuri, who had been pushed away by the gods abiding at Shivpuri, who had been pushed away by the demons, then one day the goddess happened to cpme to the river site for having a bath. Then all the gods served the goddess, together according to a set plan. (21)

Rekhta

The gods told the goddess the details of the fact how (the demon) Mehkhasur had divested them of their abode. O Mother ! Pray do as it pleases You ! We have all approached You for Your Support, being Your slaves from good old days. Pray get us back our living abode so that our miseries may end, and make those demons restless (homeless) as this is our main objective. No one calls the name of the dog while (killing) beating it but calls out the name of its master alone. (22)

Couplet

Hearing this the (goddess) Chandi got enraged in mind and declared that she would rest in Shivpuri only after destroying all the demons. (23)

When Chandi proclaimed and voeed for killing the demons, then she got (by itself) all the conch shells, lions, and other armour or iron-coat for protection automatically. (24)

It appeared the god of death had taken birth for destroying the demons. The lion became the mode of transport for Chandi in dealing with the enemies and causing them suffering. (25)

ਸਵੈਯਾ

ਦਾਰੁਨ ਦੀਰਘ ਦਿੱਗਜ ਸੇ, ਬਲਿ ਸਿੰਘਹਿ ਕੇ ਬਲ ਸਿੰਘ ਧਰੇ ਹੈ ।
 ਰੋਮ ਮਨੋ ਸਰ ਕਾਲਹਿ ਕੇ ਜਨ ਪਾਹਨ ਪਾਤ ਪੇ ਬਿਛੁ ਹਰੇ ਹੈ ।
 ਮੇਰ ਕੇ ਮੱਧਿ ਮਨੋਜਮਨਾ ਲਰਿ, ਕੇਤਕੀ ਪੁੰਜ ਪੈ ਭਿੰਗ ਚਰੇ ਹੈ ।
 ਮਾਨੋ ਮਹਾ ਪ੍ਰਿਥ ਲੈ ਕੇ ਕਾਮਨ ਸੁ ਭੂਦਰ ਭੂਮਿ ਤੇ ਨਿਆਏ ਕਰੇ ਹੈ । ੨੬

Swaiyya

darun deeragh digaj so bal singheh ke bal singh dharae hai.
 Rome mano sar kaaleh ke jan baham peet pai brichh harai hai.
 mair ke madh mano jamuna lar ketki punj pai bhrig dharai hai.
 mano maha prith lai ke kaman so bhudhar bhoom te niarai karai hai. (26)

ਦੋਹਰਾ

ਘੰਟਾ ਗਦਾ ਤ੍ਰਿਸ਼ੂਲ ਅਸਿ ਸੰਖ ਸਰਾ ਸਨ ਬਾਨ ।
 ਚਕ੍ਰ ਬਕ੍ਰ ਕਰ ਮੈ ਲੀਏ, ਜਨ ਗ੍ਰੀਖਮ ਰਿਤੁ ਭਾਨੁ । ੨੭

Dohra

ghanta gada trishul ase sunkh sarasan baan.
 charar bakar kar mein liai jan grikhim rit bhan. (27)

ਚੰਡ ਕੋਪ ਕਰਿ ਚੰਡਿਕਾ ਏ ਆਯੁਧ ਕਰਿ ਲੀਨ ।
 ਮਿਕੰਟਿ ਬਿਕਟਿ ਪੁਰ ਦੈਤ ਕੈ ਘੰਟਾ ਕੀ ਧੁਨਿ ਕੀਨ । ੨੮
 chand kop kar chandika ei ayudh kar leen.
 miket biket pur daint kai ghanta ki dhun keen. (28)

ਦੋਹਰਾ

ਸੁਨਿ ਘੰਟਾ ਕੇਹਰਿ ਸਬਦ, ਅਸੁਰਨ ਅਸਿਰਨ ਲੀਨ ।
 ਚੜ੍ਹੇ ਕੋਪ ਕੈ ਜੁੱਝ ਹੂਇ, ਜਤਨ ਜੁਧ ਕੋ ਕੀਨ । ੨੯

Dohra

sun ghanta kehar sabad asuran us run leen.
 charrai kope kai jujh hoiai jatan judh ko keen. (29)

ਪੈਤਾਲੀਸ ਪਦਮ ਅਸੁਰ, ਸਜਯੋ ਕਟਕ ਚਤੁਰੰਗਿ ।
 ਕਛੁ ਬਾਏ ਕਛੁ ਦਾਹਨੈ ਕਛੁ ਭਟ ਨ੍ਰਿਪ ਕੇ ਸੰਗਿ । ੩੦
 Paintalis padam asur sajeou katak chaturung.
 kachh baie kachh dahrenai kachh bhat nrip kai sung. (30)

ਭਏ ਇਕੱਠੇ ਪਦਮ, ਦਸ ਪੰਦ੍ਰਹ ਅਰੁਬੀਸ ।
 ਪੰਦ੍ਰਹ ਕੀਨੇ ਦਾਹਨੇ, ਦਸ ਬਾਏ ਸੰਗ ਬੀਸ । ੩੧
 bhaie ikathai das pandreh or bees.
 pandreh keenai dahrenai das baie sung bees. (31)

Swalyya

The transport of the goddess, the lion digaj (like the elephants of foreign lands) so frightful and bulky and as powerful as the great lion, with the hair like the arrows of death just like the trees grown on the great yellow mountain. The black hair on his back appeared like the river Jamuna streaming out of the Sumer mountain while the black spots on the body were looking like the black beer clustered around the bunches of (Yellow) jasmine flowers. The sturdy limbs of the lion appeared if the Lord Prithiv had kept the mountains apart with a bow in hand on the face of the Earth. (26)

Couplet

Chandi has armed herself with a mace, conch shell, bow and arrow, and a frightful wheel (Her appearance is so mighty (passionate) looking and compares well with the hot Sun of Summer. (27)

With a ferocious wrathful face Chandi got these weapons in her arms and going near the village of the horrible demon produced a noise like the bell (gong) (28)

On hearing the sound of the hooters (bells), and roar of the lion, the demons unsheathed their Swords in the battle-field and being enraged, all the demons collected together and planned to wage a war. (29)

Mehsakhur then collected together the forty-five thousand (billions) worth army consisting of four sections ie elephant monuted, charioteers, cavaliers and infantry. Some arraigned on the left, some on the right and some were with Mehkhasur (the King of warriors) who came forward. (30)

All the three armies are worth ten, fifteen and twenty thousand (billions), out of which fifteen were kept on the right flank, ten on the left flank while twenty thousand were kept by the king of demons, with himself. (31)

ਸਵੈਯਾ

ਦਉਰ ਸਬੈ ਇਕ ਬਾਰ ਹੀ ਦੈਤ ਸੁ, ਆਇਧ ਹੈ ਚੰਦ ਕੇ ਸਾਮੁਹੇ ਕਾਰੇ ।
 ਲੈ ਕਰਿ ਬਾਨ ਕਮਾਨਨ ਤਾਨਿ, ਘਨੇ ਅਰੁ ਕੋਪ ਸੇ ਸਿੰਘ ਪ੍ਰਹਾਰੇ ।
 ਚੰਡ ਸੰਭਾਰ ਤਬੈ ਕਰਵਾਰ, ਹਕਾਰ ਕੈ ਸਤ੍ਰ ਸਮੂਹ ਨਿਵਾਰੇ ।
 ਖਾਡਵ ਜਾਰਨ ਕੇ ਅਗਨੀ ਤਿਹ, ਪਾਰਥ ਨੈ ਜਨੁ ਮੋਘ ਬਿਡਾਰੇ । ੩੨

Swaiyya

dour sabhai ik bar hi daint so aie hai chand kai samohai karai.
 lai kar baan kamanan taan ghanai or kope so singh parharai.
 chand sambhar tabai karvar hakar kai satar samooch nivarai.
 khandav jaran kai agni the parath nai jan megh bidarai. (32)

ਦੋਹਰਾ

ਦੈਤ ਕੋਪ ਇਕ ਸਾਮੁਹੇ ਗਇਓ ਤੁਰੰਗਮ ਡਾਰਿ ।
 ਸਨਮੁਖ ਦੇਵੀ ਕੇ ਭਇਓ, ਸਲਭ ਦੀਪ ਅਨੁਹਾਰ । ੩੩

Dohra

daint kope ik samohe geou turangam daar.
 sanmukh devi ke bhiou salabh deep anuhar. (33)

ਸਵੈਯਾ

ਬੀਰ ਬਲੀ ਸਿਰਦਾਰ ਦੈਈਤ ਸੁ ਕੋਧ ਕੈ ਨਿਯਾਨ ਤੇ ਖਗੁ ਨਿਕਾਰਿਓ ।
 ਏਕ ਦਇਓ ਤੀਨ ਚੰਡ ਪ੍ਰਚੰਡ ਕੈ, ਦੂਸਰ ਕੇਹਰਿ ਕੇ ਸਿਰ ਝਾਰਿਓ ।
 ਚੰਡ ਸੰਭਾਰ ਤਬੈ ਬਲੁ ਧਾਰਿ ਲਇਓ ਗਹਿ ਨਾਰਿ ਧਰਾ ਪਰ ਮਾਰਿਓ ।
 ਜਿਉ ਧੁਬੀਆ ਸਰਤਾ ਤਟਿ ਜਾਇ ਕੈ ਲੈ ਪਟ ਸਾਥ ਪਛਾਰਿਉ । ੩੪

Swaiyya

beer bali sirdar deieet so krodh kai naiyan te khag nikariou.
 ek deiou teen chand parchand kai doosar kehar kai sir jhariou.
 chand sambhar tabai bal dhar liou geh naar dhara par mariou.
 jiou dhubia sarta tat jair kai lai pat ke pat sath pachhariou. (34)

ਦੋਹਰਾ

ਦੇਵੀ ਮਾਰਿਓ ਦੈਤ ਇਉਂ ਲਰਿਓ ਜੋ ਸਨਮੁਖ ਆਇ ।
 ਪੁਨਿ ਸਤ੍ਰਨਿ ਕੀ ਸੈਨ ਮੈ, ਧਸੀ ਸੁ ਸੰਖ ਬਜਾਇ । ੩੫

Dohra

devi mariou daint eiou lariou jo sanmukh aie.
 pun sâtran ki sain mein dhasi so sunkh bajaie. (35)

Swaiyya

As these black demons came forward and stood before Chandi together Most of them had bows and arrows in their hands, which they shot with force on the lion. So Chandi then took out her Sword and challenging the enemy, pushed them backwards. It appeared as if Arjun (Pandav) had made the clouds disperse to extinguish the fire of Khadav jungle. (32)

Couplet

One of the demons, becoming furious with rage, racing his horse, went up to the goddess, just like the moth giving up in front of the lamp. (33)

Swaiyya

The brave leader warrior of the demons in a great rage, unsheathed his Sword from the scabbard, and made a portal attack on the body of vehement Chandi and the second attack was aimed on the head of lion. The goddess, however, picking up courage and by holding the neck of the demon, threw him (demon) on the ground, just as a washer man proceeds to the river bank and strikes the cloth piece on the ground with great force. (34)

Couplet

The demon, who had fought against the goddess by appearing before the enemy, was killed by the goddess in such a manner, and then proceeded towards the enemy ranks by blowing (sounding) the conch-shell, and entered the enemy ranks fighting against them. (35)

ਸਵੈਯਾ

ਲੈਕਰਿ ਚੰਡਿ ਕੁਵੰਡ ਪ੍ਰਚੰਡ ਮਹਾ ਬਰਬੰਡ ਤਬੈ ਹਿ ਕੀਨੋ ।
 ਏਕ ਹੀ ਬਾਰ ਨਿਹਾਰਿ ਹਕਾਰਿ ਸੁਧਾਰਿ ਬਿਦਾਰ ਸਭੈ ਦਲੁ ਦੀਨੋ ।
 ਦੈਤ ਘਨੇ ਰਨ ਮਾਹਿ ਹਨੇ ਲਖੇ ਸੋਨ ਸਨੇ ਕਵਿ ਇਉ ਮਨੁ ਦੀਨੋ ।
 ਜਿਉ ਖਗਰਾਜ ਬਡੋ ਅਹਿਰਾਜ, ਸਮਾਜ ਕੈ ਕਾਟਿ ਕਤਾ ਕਰਿ ਲੀਨੋ । ੩੬

Swaiyya

laikar chand kovandh parchand maha barbhand tabai eh keenai.
 ek hi baar nihar hakar sudhar bidhar sabai dal deenai.
 daint ghanai run mahai hanai lakhai saron sanai kav eou man deenai.
 jiou khg raj bado aehraj samaj kai kaat kata kar leenai. (36)

ਦੋਹਰਾ

ਦੇਵੀ ਮਾਰੈ ਦੈਤ ਬਹੁ ਪ੍ਰਬਲ ਨਿਬਲ ਸੇ ਕੀਨ ।
 ਸਸਤ੍ਰ ਧਾਰਿ ਕਰਿ ਕਰਨ ਮੈ, ਚਮੁੰ ਚਾਲ ਕਰਿ ਦੀਨ । ੩੭

Dohra

devi marai daint boh parbal nibal se keen.
 sastar dhar kar karan mein chamun chaal kar deen. (37)

ਭਜੀ ਚਮੁੰ ਮਹਿਖਾਸੁਰੀ, ਤਕੀ ਸਰਨਿ ਨਿਜ ਈਸ ।
 ਠਾਇ ਜਾਇ ਤਿਨ ਇਉ ਕਹਿਓ ਹਨਿਓ ਪਦਮ ਭਟ ਬੀਸ । ੩੮
 bhaji chamun mehkhasuri taki saran nij eass.
 dhaie jaie tin iou kehio haniou padam bhat bees. (38)

ਸੁਨਿ ਮਹਿਖਾਸੁਰਿ ਮੂੜੁ ਮਤਿ, ਮਨ ਮੈ ਉਠਿਓ ਰਿਸਾਇ ।
 ਆਗਿਆ ਦੀਨੀ ਸੈਨ ਕੋ, ਘੇਰੋ ਦੇਵੀ ਜਾਇ । ੩੯
 sunn mehkhasur moorr mat man mein uthiou risaie.
 agya deeni sain ko gheo devi jaie. (39)

ਸਵੈਯਾ

ਬਾਤ ਸੁਨਿ ਪ੍ਰਭ ਕੀ ਸਭ ਸੈਨਹਿ, ਸੂਰ ਮਿਲੇ ਇਕੁ ਮੰਤ੍ਰ ਕਰਿਓ ਹੈ ।
 ਜਾਇ ਪਰੈ ਚਹੂੰ ਓਰ ਤੇ ਧਾਇਕੈ, ਠਾਟ ਇਹੈ ਮਨ ਮੱਧਿ ਕਰਿਓ ਹੈ ।
 ਮਾਰ ਹੀ ਮਾਰ ਪੁਕਾਰ ਪਰੇ, ਅਸਿ ਲੈ ਕਰਿ ਮੈ ਦਲੁ ਇਉ ਬਿਹਰਿਓ ਹੈ ।
 ਘੇਰਿ ਲਈ ਚਹੂੰ ਓਰ ਤੇ ਚੰਡਿ ਸੁ ਚੰਦ ਮਨੋ ਪਰਵੇਖ ਪਰਿਓ ਹੈ । ੪੦

Swaiyya

baa sunni prabh ki sabh saine sur milai ik mantar kariou hai.
 jaie parai chahun oar te dhaiekai thaata hai man madh kariou hai.
 maar hi maar pukar parai us lai kar mein dal eiou behriou hai.
 gher laiee chahun oar te chand so chand mano parvaikh pariou hai. (40)

Swayya

When Chandi, having the mighty and powerful bow in hand, did like this, that with one challenging cry and perviewing the enemy once only, the whole army of the enemy was routed. Most of the demons were killed in the battle-field itself, seeing whom in a powerful mood the poet exclaimed to himself that it appears as the blue joy (Khag Raj) had cut the whole family of snakes into bits and pieces. (36)

Couplet

The goddess had killed many demons while the most powerful ones had been liquidated (demoralised), and with various weapons in hand she had caused the enemy ranks to retreat hastily. (37)

The army of Mehkhasur had fled away and sought refuge at the master's feet. The fleeing troops told him (Mehkhasur) that the goddess had killed twenty thousand of their warriors. (38)

Hearing this, the enraged Mehkhasur, of a foolish nature, got up in rage and ordered his men to surround the goddess. (39)

Swaiyya

The whole army listened to the Master's talk (Mehkhasur) and all the warriors finally decided on a plan and firmly believed in their mind to wage a war against the goddess by encircling her from all four sides. The whole army of demons, shouting ("Kill them") to kill them, with swords in hand, advanced like this and surrounded Chandi from all four sides as if the moon had been attacked by its own family members. (40)

ਸਵੈਯਾ

ਦੇਖਿ ਚਮ੍ਹ ਮਹਿਖਾਸੁਰ ਕੀ, ਕਰਿ ਚੰਡ ਕੁਵੰਡ ਪ੍ਰਚੰਡ ਧਰਿਓ ਹੈ ।
 ਦੱਛਨ ਬਾਮ ਚਲਾਇ ਘਨੈ ਸਰ, ਕੋਪ ਭਯਾਨਕ ਜੁੱਧ ਕਰਿਓ ਹੈ ।
 ਭੰਜਨ ਪੇ ਅਰਿ ਕੇ ਤਨ ਤੇ, ਛੁਟ ਸੋਊਨ ਸਮੂਹ ਧਰਾਨਿ ਪਰਿਓ ਹੈ ।
 ਆਠਵੇ ਸਿੰਧੁ ਪਚਾਯੋ ਹੁਤੇ ਮਨੋ, ਯਾ ਰਨ ਮੈ ਬਿਧਿ ਨੇ ਉਗਰਿਓ ਹੈ । ੪੧

Swaiyya

dekh chamun Mehkhasur kar chand kovand parchand dhariou hai.
 dachhan baam chalaie ghanai sabh kope bhiaynak judh kariou hai.
 bhanjan pe ar kai tan te chhut saroun samooh dharan pariou hai.
 athvo sindh pachaious hutai mano ya run mein bidh nai ugriou hai. (41)

ਦੋਹਰਾ

ਕੋਪ ਭਈ ਅਰਿਦਲ ਬਿਖੈ ਚੰਡੀ ਚੱਕ੍ਰ ਸੰਭਾਰਿ ।
 ਏਕ ਮਾਰਿ ਕੈ ਦ੍ਰੈ ਕਇ ਤੇ ਕੀਨੇ ਚਾਰ । ੪੨

Dohra

kope bhaiee or dal bikhai chandi chakar sambhar.
 ek maar kai davai te keeno chaar. (42)

ਸਵੈਯਾ

ਇਹ ਭਾਤਿ ਕੋ ਜੁੱਧ ਕਰਿਓ ਸੁਨਿ ਕੈ ਕਵਲਾਸ ਮੈ ਧਿਆਨ ਛੁਟਿਓ ਹਰਿ ਕਾ ।
 ਪੁਨਿ ਚੰਡ ਸੰਭਾਰ ਉਭਾਰ ਗਦਾ, ਪੁਨਿ ਸੰਖ ਬਜਾਇ ਕਰਿਓ ਖਰਕਾ ।
 ਸਿਰ ਸਤ੍ਰਨਿ ਕੇ ਪਰ ਚਕ੍ਰ ਪਰਿਓ, ਛੁਟਿ ਐਸੇ ਬਹਿਓ ਕਰਿ ਕੇ ਬਰਕਾ ।
 ਜਨੁ ਖੇਲਨ ਕੋ ਸਰਤਾ ਤਟਿ ਜਾਇ, ਚਲਾਵਤ ਹੈ ਛਿਛਲੀ ਲਰਕਾ । ੪੩

Swaiyya

eh bhant kai judh kariou sunn kai kavlas mein dhian chhutiou har ka.
 pun chand sambhar ubhar gada dhun sankh bajaie kariou kharka.
 sir satran kai par chakar pariou chhat aisai behou kar kai barka.
 jan khelan ko sarta tat jaie chalavat hai chhichhli larka. (43)

ਦੋਹਰਾ

ਦੇਖ ਚਮ੍ਹ ਮਹਿਖਾਸੁਰੀ ਦੇਵੀ ਬਲਹਿ ਸੰਭਾਰਿ ।
 ਕਛੁ ਸਿੰਘ ਹੀ ਕਛੁ ਚਕ੍ਰ ਸੋ ਡਾਰੇ ਸਭੈ ਸੰਘਾਰਿ । ੪੪

Dohra

dekh chamun Mehkhasuri devi baleh sambhar.
 kachh singh eh kachh chakar se darai sabhai sanghar. (44)

ਇਕ ਭਾਜੇ ਨ੍ਰਿਪ ਪੈ ਗਏ ਕਹਿਓ ਹਤੀ ਸਭ ਸੈਨ ।
 ਇਉਂ ਸੁਨਿ ਕੈ ਕੋਪਿਓ ਅਸੁਰ, ਚੜਿ ਆਇਓ ਰਨ-ਐਨ । ੪੫
 ik bhajai nrip pai gaie kehou hati sabh sain.
 eou sunn kai kopiou asur charr aiyoun run ain. (45)

Seeing Mehkhasur's army Chandi got hold of her strong bow in her hands Chandi started shooting many arrows with left and right hands and fought a grim battle in great rage. The blood oozing from the wounded bodies of the enemy was flowing on the ground, as if the Lord-Creator had vomited out the eighth ocean, continued within His body, in this war. (41)

Couplet

Chandi, getting in a revengeful mood in the midst of enemy troops, took out the revolving wheel and cut into pieces first two of the enemy troops and then four of them. (42)

Swaiyya

Hearing the narration of the such a battle, even Shiva lost his meditational posture at the Kailash mountain. Then Chandi got hold of her mace (club) and raised it and roared while blowing the conch shell. The revolving wheel propelled with the force of hand among the hordes of enemy ranks moved over the heads of enemy ranks in such a manner as if a child was throwing the broken pieces of earthen ware while playing on the river banks. (43)

Couplet

Seeing the army of Mehkhasur the goddess managed to nourish her strength and killed all of them either through the lion or with the revolving wheel. (44)

Some soldiers rushed towards the king (Mehkhasur) and reported the killing of all their troops, hearing this the demon got furious and rushed to the battle-field with strength. (45)

ਸਵੈਯਾ

ਜੁਝ ਪਰੀ ਸਭ ਸੈਨ ਲਖੀ ਜਬ, ਤੋ ਮਹਾਸੁਰ ਖੱਗ ਸੰਭਾਰਿਓ ।
ਚੰਡ ਪ੍ਰਚੰਡ ਕੇ ਸਾਮੁਹਿ ਜਾਇ, ਭਇਆਨਕ ਭਾਲਕ ਜਿਉ ਭਭਕਾਰਿਓ ।
ਮੁਗਦਰੁ ਲੈ ਅਪਨੇ ਕਰਿ ਚੰਡਿ ਸੁ ਕੈ ਬਰਿ ਤਾਤਨ ਉਪਰਿ ਡਾਰਿਓ ।
ਜਿਉ ਹਨੁਮਾਨ ਉਖਾਰਿ ਪਹਾਰ ਕੋ, ਰਾਵਨ ਕੇ ਉਰ ਭੀਤਰ ਮਾਰਿਓ । ੪੬

Swaiyya

jujh pari sabh sain lakhi jab te Mehkhasur khag sambhariou,
chand parchand kai samohe jaie bhianak bhalak jiou bhabh kariou,
mugdar lai apnai kar chand so kai bar tatan uoper dariou,
jiou hanuman ukhar pahar ko Ravan ke ur bheetar mariou. (46)

ਫੇਰ ਸਰਾਸਨ ਕੋ ਗਹਿ ਕੈ ਕਰਿ ਬੀਰ ਹਨੇ ਤਿਨ ਪਾਨਿ ਨ ਮੰਗੇ ।
ਘਾਇਲ ਘੁਮ ਪਰੇ ਰਨ ਮਾਹਿ ਕਰਾਹਤ ਹੈ ਗਿਰ ਸੇ ਗਜ ਲੰਗੇ ।
ਸੂਰਨ ਕੇ ਤਨ ਕਉਚਨ ਸਾਥਿ, ਪਰੇ ਧਰਿ ਭਾਉ ਉਠੇ ਤਹ ਚੰਗੇ ।
ਜਾਨੋ ਦਵਾ ਬਨ ਮਾਝ ਲਗੇ ਤਹ ਕੀਟਨ ਭੱਛ ਕੋ ਕੋ ਦਉਰੇ ਭੁਜੰਗੇ । ੪੭
pher sarasan ko geh kai kar beer hanai tin paan na mangai.
ghaiel ghoom parai run mahai karahat hai gir se gaj langai.
sooran ke tan koucgan saath parai dhar bhaou uthai the changai.
janai dava ban majh lagai the keetan bhachh ko kou dourai bhujangai. (47)

ਕੋਪ ਭਰੀ ਰੰਨ ਚੰਡਿ ਪ੍ਰਚੰਡ ਸੁ, ਪ੍ਰੇਰ ਕੇ ਸਿੰਘ ਧਸੀ ਰਨ ਮੈ ।
ਕਰਵਾਰ ਲੈ ਲਾਲਾ ਕੀਏ ਅਰਿ ਖੇਤਿ, ਲਗੀ ਬੜਵਾਲਨ ਜਿਉ ਬਨ ਮੈ ।
ਤਬ ਘੇਰਿ ਲਈ ਚਹੂੰ ਓਰ ਤੇ ਦੈਤਨ, ਇਉ ਉਪਮਾ ਉਪਜੀ ਮਨ ਮੈ ।
ਮਨੁ ਤੇ ਤਨੁ ਤੇਜੁ ਚਲਿਓ ਜਗ ਮਾਤ ਕੋ ਦਾਮਿਨ ਜਾਨ ਚਲੇ ਘਨ ਮੈ । ੪੮
kope bhari run chand parchand so parair kai singh dhasi run mein.
karvar lai laal kiai or khrt lagi barrvalan jiou ban mein.
tab gher laiee chahun aur te daintan iou upma upji man mein.
man te tan tej chaliou jagmat ko daman jaan chalai ghan mein. (48)

ਫੂਟ ਗਈ ਧੁਜਨੀ ਸਗਰੀ, ਅਸਿ ਚੰਡ ਪ੍ਰਚੰਡ ਜਬੈ ਕਰਿ ਲੀਨੋ ।
ਦੈਤ ਮਰੈ ਨਹਿ ਬੇਖ ਕਰੇ ਬਹੁ ਤਉ ਬਰਬੰਡ ਮਹਾ ਬਲ ਕੀਨੋ ।
ਚਕ੍ਰ ਚਲਾਇ ਦਇਓ ਕਰਿ ਤੇ ਸਿਰ ਸਤ੍ਰੁ ਕੋ ਮਾਰ ਜੁਟਾ ਕਰ ਦੀਨੋ ।
ਸ੍ਰਉਨਤ ਧਾਰ ਚਲੀ ਨਭ ਕੋ ਜਨੁ ਸੂਰ ਕੋ ਰਾਮ ਜਲਾਜਲ ਦੀਨੋ । ੪੯
ਪਹੋਤ ਗਾਓ ਦਹੁਜਨੀ ਸਾਗਰੀ ਅਸ ਚਹਾਨਦ ਪਅਰਚਹਾਨਦ ਜਾਬਾਓ ਕਾਅਰ ਲੋਨੋ.
daint marai neh bekh karai bohtoh barband mahabal keeno.
chakar chalaie deoiu kar te sir satar kai maar juda kar deeno.
sarounat dhar chali nabh ko jan soor ko Ram jalajal deeno. (49)

Swaiyya

Then Mehkhasur saw about all the troops having been killed while fighting, he got hold of his double edged sword and going towards the goddess he roared like a horrible looking bear before her. Holding the mace in her hand Chandi (threw) it against (towards) the body of Mehkhasur with such a force (forcefully) just as Hanuman had hurled the mountain, having uprooted it towards the chest of Ravana. (46)

Then Chandi, holding the bow in her hands, shot many arrows on the enemy ranks and all those warriors were killed. (did not ask for water). The wounded warriors were seen falling on the ground in great dizziness on the battle-field, while huge mountain-like elephants were wailing while limping with broken legs. (47)

The poet, seeing the wounded bodies of warriors lying on the ground covered with armour, got into a mood of praise for the warriors in the mind which was more pronounced than the position of the mind of the goddess itself, as if lightning was shining in the dark clouds. (48)

When the mighty Chandi wielded her Sword, the army of Mehkhasur was scattered in shambles. The demons were not being killed, but rather appearing in different forms on the battle-field and then the goddess, picking up lot of courage, sent the revolving wheel reeling, which killed the enemy, by removing the head from the body. Then the blood streams sprouted towards the sky as if Parush Ram had illumined the sun even. (49)

ਸਬ ਸੂਰ ਸੰਘਾਰ ਦੇਏ ਤਿਹ ਖੇਤ, ਮਹਾ ਬਰਬੰਡ ਪਰਾਕ੍ਰਮ ਕੈ ।
 ਤਹ ਸ੍ਰਉਨਤ ਸਿੰਧ ਭੀਓ ਧਰਨੀ ਪਰਿ ਪੁੰਜ ਗਿਰੇ ਅਸਿ ਕੈ ਧਮ ਕੈ ।
 ਜਗ ਮਾਤ ਪ੍ਰਤਾਪ ਹਨੇ ਸੁਰਤਾਪ ਸੁ, ਦਾਨਵ ਸੈਨ ਗਈ ਜਮ ਕੈ ।
 ਬਹੁਰੇ ਅਰਿ ਸਿੰਧੁਰ ਕੇ ਦਲ ਪੈਠ ਕੈ, ਦਾਮਿਨੀ ਜਿਉ ਦੁਰਗਾ ਦਮਕੈ । ੫੦
 sabh soor sanghar dei the khet maha barband parakaram kai.
 teh sarounat sindh bhiou dharni par punj girai us kai dham kai.
 jag maat partap hanai surtap so danav sain gaiee jam kai.
 bahuro or sindhur kai da' paith kai damini jiou durga damkai. (50)

ਦੋਹਰਾ

ਜਬ ਮਹਾਸੂਰ ਮਾਰਿਓ, ਸਬ ਦੈਤਨ ਕੋ ਰਾਜ ।
 ਤਬ ਕਾਇਰ ਭਾਜੇ ਸਬੈ, ਛਾਡਿਓ ਸਕਲ ਸਮਾਜ । ੫੧

Dohra

jab Mehkhasur mariou sabh daitan ko raj.
 tab kaier bhajai sabhai chhadiou sakal samaj. (51)

ਕਬਿੱਤ

ਮਹਾਬੀਰ ਕਹਰੀ ਦੁਪਹਰੀ ਕੋ ਭਾਨੁ ਮਾਨੋ,
 ਦੇਵਨ ਕੇ ਰਾਜ ਦੇਵੀ ਡਾਰਿਓ ਦੈਤ ਮਾਰਿ ਕੈ ।
 ਅਉਰ ਦਲ ਭਾਜਿਓ ਜੈਸੇ ਪਉਨ ਹੂੰ ਤੇ ਭਾਜੇ,
 ਮੇਘ ਇੰਦ੍ਰ ਦੀਨੋ ਰਾਜੁ ਬਲੁ ਆਪਨੋ ਸੋ ਧਾਰਿ ਕੈ ।
 ਦੇਸ ਦੇਸ ਕੇ ਨਰੇਸ ਡਾਰੇ ਹੈ ਸੁਰੇਸ ਪਾਇ,
 ਕੀਨੋ ਅਭਖੇਕ ਸੁਰਮੰਡਲ ਬਿਚਾਰਿ ਕੈ ।
 ਈਹਾ ਭਈ ਗੁਪਤਿ ਉਗਟਿ ਜਾਇ ਤਹਾ ਭਈ,
 ਜਹਾ ਬੈਠੇ ਹਰਿ ਹਰਿਅੰਬਰਿ ਕੋ ਡਾਰਿ ਕੈ । ੫੨

Kabit

mahabeer kehri dophari ko bhan manai.
 devan ke raaj devi dariou daint maar kai.
 aour dal bhajiou jaisai paoun hun te bhajai.
 Megh Indra deeno raj bal aapnai so dhar kai.
 des des ke nares darai hai sures paie.
 keeno abhkhek sur mandal bichar kai.
 eeha bhaiee gupat pargat jaie taha bhaiee.
 jaha baith har haramber ko daar kai. (52)

ਇਤਿ ਸ੍ਰੀ ਮਾਰਕੰਡੇ ਪੁਰਾਨੇ ਸ੍ਰੀ ਚੰਡੀ ਚਰਿਤ੍ਰ ਉਕਤਿ ਬਿਲਾਸ
 ਮਹਾਸੂਰ ਬਧਹਿ ਨਾਮ ਦੁਤੀ ਅਧਿਆਇ ਸਮਾਪਤਮ ਸਤੁ ਸਭਮਸਤੁ ॥੨॥
 it sri markandai puranai Sri Chandi charitar ukat bilas
 mehkhasur badeh naam dutia dhiae smaptam sat subham sat. (2)

The powerful Chandi, through her great enterprise on the the battle-field, killed all the (enemy) warriors on the battle-field. There was a pool of blood on the ground, and with the thud of the striking sword, huge ranks of enemy troops fell on the ground. Thus the calamity of the gods was finished through the powerful intervention of Chandi, the goddess-mother of the world, while the army of the demons was completely wiped out. Thus the goddess Durga was shining like a streak of lightning among the clouds of enemy troops. (50)

Couplet

When Mehkhasur , the King of demons was killed, all the timid demons fled from the battle field leaving everything behind. (51)

Kabit

The goddess had killed the all-powerful demon (Mehkhasur) who was known for his wrathful nature, like the afternoon Sun, in the interest of the gods. The rest of the troops of demons fled away from the battlefield just like the clouds vanishing before a strong wind. (clouds get scattered) ; then the goddess gave back the kingdom (of heaven) to the god Indra, through her own prowess. All the kings from far and wide (local and foreign) were made to bow before Indra, and then after consultations with all the gods, Indra was conseirated as the King. (of gods) Th goddess then disappeared from here and manifested herself herself at a place where Shiva was seated on the Skin of a lion, which was spread underneath him. (52)

Here The second chapter on Sri Chandi charitar (portrayal) of Markandai Puran dealing with the Killing of Mehkhasur is completed. All is well so far. (2)

ਦੋਹਰਾ

ਲੋਪ ਚੰਡਿਕਾ ਹੋਇ ਗਈ, ਸੁਰਪਤਿ ਕੋ ਦੇ ਰਾਜ ।
ਦਾਨੁ ਮਾਰ ਅਭੇਖ ਕਰਿ ਕੀਨੇ ਸੰਤਨ ਕਾਜ । ੫੩

Dohra

lope chandika hoiai gaiee surpat ko dei raj.
danav maar abhekh kar keeno santan kaaj. (53)

ਸਵੈਯਾ

ਯਾਤੇ ਪ੍ਰਸੰਨ ਭਏ ਹੈ ਮਹਾ ਮੁਨ, ਦੇਵਨ ਤੇ ਤਪ ਮੇ ਸੁਖ ਪਾਵੈ ।
ਜੱਗਯ ਕਰੈ ਇਕ ਬੇਦ ਰਹੈ ਭਵਤਾਪ ਹਰੈ ਮਿਲਿ ਧਿਆਨਹਿ ਲਾਵੈ ।
ਝਾਲਰ ਤਾਲ ਮ੍ਰਿਦੰਗ ਉਪੰਗ, ਰਬਾਬ ਲੀਏ ਸੁਰ ਸਾਜ ਮਿਲਾਵੈ ।
ਕਿੰਨਰ ਗੰਧਰਬ ਗਾਨ ਕਰੈ ਗਨਿ ਜੱਛ ਅਪੱਛਰ ਨਿਰਤ ਦਿਖਾਵੈ । ੫੪

Swaiyya

ya te parsan bhaie hai maha mun devan te tap mein sukh pavai.
jageou karai ik beid rarai bhav taap harai mil dhianeh lavai.
jhalar taal mridung upang rabab liai sur saaj milavai.
kinar gandharab gaan karai gan jachh apachhar nirat dikhavai. (54)

ਸੰਖਨ ਕੀ ਧੁਨ ਘੰਟਨਿ ਕੀ ਕਰਿ ਫੁਲਨ ਕੀ ਬਰਖਾ ਬਰਖਾਵੈ ।
ਆਰਤੀ ਕੋਟਿ ਕਰੈ ਸੁਰ-ਸੁੰਦਰਿ, ਪੰਖ ਪੁਰੰਦਰ ਕੇ ਬਲਿ ਜਾਵੈ ।
ਦਾਨ ਤੱਛਨ ਦੇ ਕੈ ਪ੍ਰਦੱਛਨ, ਭਾਲ ਮੈ ਕੁੰਕਮ ਅੱਛਤ ਲਾਵੈ ।
ਹੋਤ ਕੁਲਹਾਲ ਦੇਵਪੁਰੀ ਮਿਲਿ ਦੇਵਨ ਕੇ ਕੁਲਿ ਮੰਗਲਿ ਗਾਵੈ । ੫੫
sankhan ki dhun ghantan ki kar phulan ki barkha barkhavai.
aarti kot kavai sur sunder pekh purandar ke bal javai.
daan tachhan dai kai pardachhan bhaal mein kunkam achhat lavai.
hoat kulhal devpuri mil devan kai kul mangal gavai. (55)

ਦੋਹਰਾ

ਐਸੇ ਚੰਡ ਪ੍ਰਤਾਪ ਤੇ, ਦੇਵਨ ਬਦਿਓ ਪ੍ਰਤਾਪ ।
ਤੀਨ ਲੋਕ ਜੈ ਜੈ ਕਾਰ ਕਰੈ, ਰਹੈ ਨਾਮੁ ਸਤਿਜਾਪ । ੫੬

Dohra

aisai chand pratap te devan badiou partap.
teen lok jai jai kaar karai rarai naam sat jaap. (56)

ਇਸੀ ਭਾਤਿ ਸੋ ਦੇਵਤਨ ਰਾਜ ਕੀਯੋ ਸੁਖ ਮਾਨਿ ।
ਬਹੁਰ ਸੁੰਭ ਨੈਸੁੰਭ ਦੁਇ, ਦੋਤ ਬਡੇ ਬਲਿਵਾਨ । ੫੭
isi bhant so devtan raj kiou sukh maan.
bahur sumbh naisumbh doai daint bade balvan. (57)

Couplet :

After handing over the kingdom (of heaven) to Indra, Chandi disappeared from the scene. Chandi had killed the demons and demoralised them and helped the cause of the saints by protecting them. (53)

Swayya :

The great Munis (mendi cants/destruction ascetics) were pleased with the (killing) of demons and are feeling great relief and satisfaction under the patronage of the god. Some are engaged in Yagnas, while some others are reciting the Vedas, while many others, are engaged in meditation of the LOrd for casting away the sufferings of the gods alongwith other gods. The gods take out their instruments like horns, (band) cymbals, mirdang (drums), upang (harmonium) rebek, etc, the symbols of victory and arrange to synchronise their tunes (music). At places the musicians of gods or demi-gods are singing while at places fairies and demi-gods are dancing. (54)

(The gods) are offering flowers (like rain) midst the sounding (blowing) of conch shells and gongs (bells) ; many gods are performing arti (hymns of praise) and perceiving Indra (king of gods), are offering themselves as a sacrifice to him. They are putting (total) coloured mark on his forehead with saffron and rice, while doing circum ambulation of Indra alongwith their offerings and alms-giving. Thus in the abode (town) of the gods, there are lot of rejoicings alongwith the whole clan of gods, singing songs of rejoicings (pleasure). (55)

Couplet

Thus the splendour of gods was in ascendance alongwith the glory of Chandi, and all the three worlds (regions) were saluting and hailing the goddess while reciting the central position of Markanda Puran, or the various Names of the Lord mentioned in the middle of Puran. (56)

Thus the gods ruled (over heavens) and enjoyed all the comforts (pleasures). Then two demons named Sumbh and Nisumbh of great strength and might were born there. (57)

ਇੰਦ੍ਰ ਲੋਕ ਕੇ ਰਾਜ ਹਿੱਤ, ਚੜਿ ਧਾਏ ਨ੍ਰਿਪ ਸੁੰਭ ।
ਸੈਨਾ ਚਤੁਰੰਗਨਿ ਰਚੀ, ਪਾਇਕ ਰਥ ਹੈ ਕੁੰਭ । ੫੮
Indra lok ke raj hit charr dhaie nrip sumbh.
saina chatrangan rachi paiek rath hai kumbh. (58)

ਸਵੈਯਾ

ਬਾਜਤ ਡੰਕ ਪਰੀ ਧੁਨ ਕਾਨਿ ਸੁ ਸੰਕਿ ਪੁਰੰਦਰ ਮੁੰਗਤ ਪਉਰੈ ।
ਸੂਰ ਮੈ ਨਾਹਿ ਰਹੀ ਦੁਤਿ ਦੇਖਿ ਕੇ, ਜੁੱਧ ਕੋ ਦੈਤ ਭਏ ਇਕ ਠਉਰੈ ।
ਕਾਪ ਸਮੁੰਦ੍ਰ ਉਠੇ ਸਿਗਰੇ, ਬਹੁ ਭਾਰ ਭਈ ਧਰਨੀ ਗਤਿ ਅਉਰੈ ।
ਮੇਰੁ ਹਲਿਓ ਦਹਲਿਓ ਸੂਰ ਲੋਕ, ਜਬੈ ਦਲ ਸੁੰਭ ਨਿਸੁੰਭ ਕੇ ਦਉਰੈ । ੫੯

Swaiyya

bajat dunk puri dhun kan so sunk purandar moongat paurai.
soor mein nahai rahi dut dekh ke judh ko daint bhaie ik thourai.
kamp samundar uthai sigrai boh bhar bhaiee dharni gut aourai.
mer haliou dehliou sdur lok jabai dal sumbh nisumbh kai dourai. (59)

ਦੋਹਰਾ

ਦੇਵ ਸਬੈ ਮਿਲਿ ਕੇ ਤਬੈ, ਗਏ ਸਕ੍ ਪਹਿ ਧਾਇ ।
ਕਹਿਓ ਦੈਤ ਆਏ ਪ੍ਰਬਲ, ਕੀਜੈ ਕਹਾ ਓਪਾਇ । ੬੦

Dohra

dev sabai mil ke tabai gaie sakar peh dhaie.
kahiou daint aie parbal keejai kaha upaie. (60)

ਸੁਨਿ ਕੋਪਿਓ ਸੁਰਪਾਲ ਤਬ, ਕੀਨੋ ਜੁੱਧ ਉਪਾਇ ।
ਸੇਖ ਦੇਵ ਗਨ ਜੇ ਹੁਤੇ, ਤੇ ਸਭ ਲੀਏ ਬੁਲਾਇ । ੬੧
sunn kopiou surpal tab keeno judh upaie.
saikh dev gun je hutai te sabh liai bulaie. (61)

ਸਵੈਯਾ

ਭੂਮਿ ਕੋ ਭਾਰ ਉਤਾਰਨ ਕੋ, ਜਗਦੀਸ ਬਿਚਾਰ ਕੈ ਜੁੱਧ ਠਟਾ ।
ਗਰਿਜੈ ਮੱਦਮੱਤ ਕਰੀ ਬਦਰਾ ਬਗ ਪੰਤਿ ਲਸੈ ਜਨ ਦੰਤ-ਗਟਾ ।
ਪਹਰੇ ਤਨਤ੍ਰਾਨ ਫਿਰੈ ਤਹ ਬੀਰ, ਲੀਏ ਬਰਛੀ ਕਰਿ ਬਿੱਜੁ ਛਟਾ ।
ਦਲ ਦੈਤਨ ਕੋ ਅਰਿ ਦੇਵਨ ਪੈ, ਉਮਡਿਓ ਮਾਨੋ ਘੋਰ-ਘਮੰਡ ਘਟਾ । ੬੨

Swaiyya

bhoom ko bhar utaran ko jagdis bichar kai judh thata.
garjai madmat kari badra bug pant lasai jan dant gata.
pehrai tantran phirai the beer liai barchhi kar bij chhata.
dal daitan kai or devan pai umdiou mano ghor ghamung ghata. (62)

The Raja (King) Sumbh marched forward (towards heavens) alongwith the colourful army comprising infantry and cavalry, of chariots and elephants. (58)

Swaiyya :

On hearing the sound of drum beats by the army of demons, king Indra got (doubtful) suspicious (of demons) and blocked the doors (gates) leading to Indra Puri. Seeing the demons collecting together for waging war against the gods, the brilliance of the Sun got diffused (The dust arising out of marching demons covered the sun even, thus shadowing the Sun's rays). All the oceans were shivering (with fear) and with the extra weight of the army, the Earth also felt depressed (confused), even the mountain Sumer was shaken and the world of Indra was frightened when the army of Sumbh and Nisumbh attacked them. (59)

Couplet

Then all the gods got together and approached Indra and reported the arrival of mighty demons (for attack) and requested for help and protection against the demons.(60)

Hearing all this, king Indra got enraged and made arrangements for waging war against them, by calling for all the rest of demons to gather (at one place) (61)

Swaiyya :

The Lord thus made the (arrangement of sham battle) drama of a battle so as to lessen the load on the surface of the Earth, with great contemplation. The drunken elephants were (thundering, trumpeting, roaring), being drunk with wine, while their white tusks appeared like the rows of herons (Indian) shining (in the battle-field). The armed warriors, with protective iron cover (on the body), armed with spears appeared moving like the streak of lightning (in the sky). The army of demons swelled and attacked their enemy of gods just like dark clouds spreading all over. (62)

ਦੋਹਰਾ

ਸਗਲ ਦੈਤ ਇਕੱਠੇ ਭਏ ਕਰਯੋ ਜੁਧ ਕੋ ਸਾਜ ।
ਅਮਰਪੁਰਿ ਮਹਿ ਜਾਇਕੈ ਘੋਰਿ ਲੀਓ ਸੁਰ ਰਾਜ । ੬੩

Dohra

sagal daint ikathai bhaie kariou judh ko saaj.
amarpuri meh jaiekai gher liou sur raj. (63)

ਸਵੈਯਾ

ਖੋਲ੍ਹਿ ਕੈ ਦੁਆਰ ਕਿਵਾਰ ਸਭੈ, ਨਿਕਸੀ ਅਸੁਰਾਰਿ ਕੀ ਸੈਨ ਚਲੀ ।
ਰਨ ਮੈ ਤਬ ਆਨਿ ਇਕੱਤ੍ਰ ਬਏ, ਲਖਿ ਸੱਤ੍ਰ ਕੀ ਪੱਤ੍ਰਿ ਜਿਉ ਸੈਨ ਹਲੀ ।
ਦ੍ਰੁਮ ਦੀਰਘ ਜਿਉ ਗਜ ਬਾਜ ਹਲੇ, ਰਥ ਪਾਇਕ ਜਿਉ ਫਲ ਫੂਲ ਕਲੀ ।
ਦਲ ਸੁੰਭ ਕੋ ਮੇਘ ਬਿਡਾਰਨ ਕੋ, ਨਿਕਸਿਉ ਮਘਵਾ ਮਾਨੋ ਪਉਨ ਬਲੀ । ੬੪

Swaiyya

khol kai duara kivar sabhai niksi asurar ki sain chali.
run mein tab aan ikatrat bhaie lakh satar ki patri jiou sain hali.
drum deeragh jiou gaj baaj halai rath paiek jiou phal phul kali.
dal sumbh ko megh bidaran ke niksiou magwa mano paun bali. (64)

ਇਹ ਕੋਪ ਪੁਰੰਦਰ ਦੇਵ ਚੜੇ, ਉਤ ਜੁਧ ਕੋ ਸੁੰਭ ਚੜੇ, ਰਨ ਮੈ ।
ਕਰ ਬਾਨ ਕਮਾਨ ਕ੍ਰਿਪਾਨ ਗਦਾ, ਪਹਿਰੇ ਤਨ ਤ੍ਰਾਨ ਤਬੈ ਤਨ ਮੈ ।
ਤਬ ਮਾਰ ਨਚੀ ਦੁਹੀ ਓਰਨ ਤੇ, ਨ ਰਹਿਓ ਭ੍ਰਮ ਸੂਰਨ ਕੇ ਮਨ ਮੈ ।
ਬਹੁ ਜੰਬੁਕ ਗ੍ਰਿਝ ਚਲੇ ਸੁਨਿ ਕੈ ਅਤਿ ਮੋਦ ਬਟਿਓ ਸਿਵ ਕੇ ਗਨ ਮੈ । ੬੫
eh kope purandar dev charre ut judh ko sumbh charre run mein.
kar baan kaman kirpan gada pehrai tan tran tabai tan mein.
tab maar nachi dohoohun ouran te na rehiou bharam sooran ke man mein.
boh jambuk grijh chalai sunn kai at meid badhiou siv ke gun mein. (65)

ਰਾਜ ਪੁਰੰਦਰ ਕੋਪ ਕੀਓ ਇਤਿ, ਜੁਧ ਕੋ ਦੈਤ ਜੁਰੇ ਉਤ ਕੈਸੇ ।
ਸਿਆਮ ਘਟਾ ਘੁਮਰੀ ਘਨ ਘੋਰ ਕੈ, ਘੋਰਿ ਲੀਓ ਹਰਿ ਕੋ ਰਵਿ ਤੈਸੇ ।
ਸਕ੍ਰ ਕਮਾਨ ਕੇ ਬਾਨ ਲਗੇ, ਸਰ ਫੋਕ ਲਸੈ ਅਰਿ ਕੈ ਉਰਿ ਐਸੇ ।
ਮਾਨੋ ਪਹਾਰ ਕਰਾਰ ਮੈ ਚੋਚ ਪਸਾਰਿ, ਰਹੇ ਸਿਸੁ ਸਾਰਕ ਜੈਸੇ । ੬੬
raj purandar kope kiou it judh ko daint jurai ut kaisai.
siam ghata ghumri ghan ghor kai gher liou har ko rav taisai.
sakar kaman ke baan lagai sar phok lasai or ke ur aisai.
mano pahar kara mein chonch pasar rehai sis sarak jaisai. (66)

Couplet

All the demons fought-well collectively and reaching Indrapuri surrounded (the god) Indra. (63)

Swaiyya :

The gods army also moved out of various doors by opening them and started advancing, and finally all of them gathered in the battle field. Seeing them in strength, the army of the enemy (demons) was completely shaken up like the leaves of pipal tree. The elephants were trembling like fruits , the chariots like flowers and the infantry like the petals. It appeared as if the strong wind of Indrapuri was blowing to disperse the clouds of the army of Sumbh (demon). (64)

Enraged with anger Indra along with other gods attacked from one side, while on the other side Sumbh came in force on the battle field to wage war. All the troops were having arrows and bows, swords, maces in hand and the bodies covered with iron-coating. Both sides were attacking with great haste and there was no doubt in the minds of the warriors to kill the enemy. Hearing the sounds of the battle, the jackals and vultures came rushing while the Shiva-followers were also delighted much.(65)

On one side King Indra was in great wrath and on the other side, the demons were collecting enmasse ; as if the dark clouds had gathered together, to surround the chariot of the sun of Indrapuri in a tight corner. The backside of the arrows shooting out from the bows of Indra were piercing the chests of enemy troops with such a flash, as if the clicks of the black bird (Meena Sarak) were spreading out their peaks from the mountain recesses. (66)

ਬਾਨ ਲਗੇ ਲਖ ਸੁੰਭ ਦਈਤ, ਧਸੇ ਰਨ ਲੈ ਕਰਵਾਰਨ ਕੋ ।
 ਰੰਗ ਭੁਮਿ ਮੈ ਸਤ੍ਰ ਗਿਰਾਇ ਦਏ, ਬਹੁ ਸ੍ਰਉਨ ਅਸੁਰਾਰਨ ਕੋ ।
 ਪ੍ਰਗਟੇ ਗਨ ਜੰਬੁਕ ਗ੍ਰਿਭੇ ਪਿਸਾਚ, ਸੁ ਯੋ ਰਨ ਭਾਤਿ ਪੁਕਾਰਨ ਕੋ ।
 ਸੁ ਮਨੋ ਭਟ ਸਾਰਸੁਤੀ ਤਟਿ ਨਾਤ ਹੈ, ਪੂਰਬ ਪਾਪ ਉਤਾਰਨ ਕੋ । ੬੭
 aan lagai lakh sumbh daieet dhasai run lai karvaran ko.
 rung bhoom mein satar giraie daie boh suroun asran ko.
 pragtai gun jambak grijh pisach so yo run bhant pukaran ko.
 so mano bhat sarsuti tat naat hai poorab paap utaran ko. (67)

ਜੁੱਧ ਨਿਸੁੰਭ ਭਇਆਨ ਰਚਿਓ, ਅਸ ਆਗੇ ਨ ਦਾਨਵ ਕਾਹੂ ਕਰਿਓ ਹੈ ।
 ਲੋਥਨ ਉਪਰਿ ਲੋਥ ਪਰੀ, ਤਹ ਗੀਧ ਸ੍ਰਿੰਗਾਲਨਿ ਮਾਸੁ ਚਰਿਓ ਹੈ ।
 ਗ੍ਰੀਵ ਬਹੈ ਸਿਰ ਕੇਸਨ ਤੇ, ਸਿਤ ਪੁੰਜ ਪ੍ਰਵਾਹ ਧਰਾਨਿ ਪਰਿਓ ਹੈ ।
 ਮਾਨਹੁ ਜਟਾ ਧਰ ਕੀ ਜਟ ਤੇ, ਜਨੁ ਰੋਸ ਕੈ ਗੰਗ ਕੋ ਨੀਰ ਚਰਿਓ ਹੈ । ੬੮
 judh nisumbh bhian rachiou us agai na danav kahu kariou hai.
 lothan ooper loth pari the gaie saringalan mass chariou hai.
 good behai sir kesan te sit punj parvah dharan pariou hai.
 manoh jata dhar ki jat te jan ros kai gang ko neer dhariou hai. (68)

ਬਾਰ ਸਿਵਾਰ ਭਏ ਤਿਹ ਠਉਰ, ਸੁਫੇਨ ਜਿਉ ਛਤ੍ਰ ਫਿਰੈ ਤਰਤਾ ।
 ਕਰ-ਅੰਗੁਲਕਾ ਸਫਰੀ ਤਲਫੈ, ਭੁਜ ਕਾਟਿ ਭੁਜੰਗ ਕਰੇ ਕਰਤਾ ।
 ਹਯ ਨਕ੍ਰ ਧੁਜਾ ਦ੍ਰਮ ਸ੍ਰਉਣਤ ਨੀਰ ਮੈ, ਚਕ੍ਰ ਜਿਉ ਚਕ੍ਰ ਫਿਰੈ ਗਰਤਾ ।
 ਤਬ ਸੁੰਭ ਨਿਸੁੰਭ ਦੁਹੀ ਮਿਲਿ ਦਾਨਵ, ਮਾਰ ਕਰਿ ਰਨ ਮੈ ਸਰਤਾ । ੬੯
 baar sivar bhaie the thour so phen jiou chhatar phirai tarta.
 kar angulaka saphri talvai bhuj kaat bhujang karai karta.
 hai nakar dhuj drum surounat neer mein chakar jiou chakar phirai garta.
 tab sumbh nisumbh dohun mil danav maar kari run mein sarta. (69)

ਦੋਹਰਾ

ਸੁਹਾਰੇ ਜੀਤੇ ਅਸੁਰ, ਲੀਨੋ ਸਕਲ ਸਮਾਜ ।
 ਦੀਨੋ ਇੰਦ੍ਰ ਭਜਾਇ ਕੈ, ਮਹਾ ਪ੍ਰਬਲ ਦਲ ਸਾਜਿ । ੭੦

Dohra

sur harai jeetai asur keeno sakal samaj.
 deeno Inder bhajai kai maha parbal dal saaj. (70)

Seeing the piercing of the arrows in the body of Sumbh, the demons penetrated the midst of the battle field with drawn Swords. They struck with vengeance against the enemy troops and there was lot of blood shed among the gods. The battle-field was filled with attendants of gods, jackals, vultures, and wild animals for making noise in the field to such an extent, as if the warriors were having a bath on the banks of saraswati (river), to wash away their sins of previous births. (67)

Shumb and Nisumbh waged such a heroic war that none of the demons had fought so well ever before. There were heaps of corpses, where the flesh (of dead bodies) was being eaten away by vultures and jackals. The marrow was flowing from the (hair) heads of many warriors on to the ground, as if the sacred water of Ganges (River Ganga) was flowing out of the tufts of a wrathful Shiva. (68)

At that place, the hairs of warriors were floating like weeds and the canopies of warriors were floating like the froth (foam). The fingers of the hands were fluttering like the fish (out of water) while the cut arms (of warriors) were presenting a scene of snakes by the creator. The dead horses lying in a pool of blood were like crocodiles and the flags were like the trees while the chariot wheels were seen like the whirlpool (eddy of water). Then Sumbh and Nisumbh both the demons, struck so hard in the battle-field, as if it were a stream of flowing 'blood'. (69)

Couplet :

The gods were defeated in the battle, while the demons were victorious and they usurped all the material of the gods. Thus the demons, comprising of a powerful army, made Indra flee from the battle-field. (70)

ਸਵੈਯਾ

ਛੀਨ ਭੰਡਾਰ ਲਇਓ ਹੈ ਕੁਬੇਰ ਤੇ ਸੇਸ ਹੂੰ ਤੇ ਮਨਿ ਮਾਲ ਛਡਾਈ ।

ਜੀਤ ਲੁਕੇਸ ਦਿਨੇਸ ਨਿਸੇਸ, ਗਨੇਸ ਜਲੇਸ ਦੀਓ ਹੈ ਭਜਾਈ ।

ਲੋਕ ਕੀਏ ਤਿਨ ਤੀਨਹੁ ਆਪਨੇ, ਦੈਤ ਪਠੈ ਤਹ ਦੈ ਠਕੁਰਾਈ ।

ਜਾਇ ਬਸੇ ਸੁਰ ਥਾਮ ਤੇਊ, ਤਿਨ ਸੁੰਭ ਨਿਸੁੰਭ ਕੀ ਫੇਰੀ ਦੁਹਾਈ । ੭੧

Cheen bhandar liou hai kuber te senshun te man meal chhadaiee.

jeet lukes dines nises ganes jalesa deou hai bhajaiee.

lok kiai tin teen oh apnai daint pathai the dai thakuraiee.

jaie basai sur dham teouoo tin sumbh nisumbh ki pheri duhaiee. (71)

ਦੋਹਰਾ

ਖੇਤ ਜੀਤਨ ਦੈਤਨ ਲੀਓ, ਗਏ ਦੇਵਤੇ ਭਾਜ ।

ਇਹੈ ਬਿਚਾਰਿਓ ਮਨ ਬਿਖੈ, ਲੇਹੁ ਸਿਵਾ ਤੇ ਰਾਜ । ੭੨

Dohra

khet jeetan daitan liou gaie devtai bhaaj.

ehai bichariou man bikhai leho siva te raj. (72)

ਸਵੈਯਾ

ਦੇਵ ਸੁਰੇਸ ਦਿਨੇਸ ਨਿਸੇਸ, ਮਹੇਸ ਪੁਰੀ ਨਹਿ ਜਾਇ ਬਸੇ ਹੈ ।

ਭੇਸ ਬੁਰੇ ਤਹਾ ਜਾਇ ਦੁਰੇ, ਸਿਰ ਕੇਸ ਜੁਰੇ ਰਨ ਤੇ ਜੁ ਤ੍ਰਸੇ ਹੈ ।

ਹਾਲ ਬਿਹਾਲ ਮਹਾ ਬਿਕਰਾਲ ਸੰਭਾਲ ਨਹੀ ਜਨੁ ਕਾਲ ਗ੍ਰਸੇ ਹੈ ।

ਬਾਰ ਹੀ ਬਾਰ ਪੁਕਾਰ ਕਰੀ ਅਤਿ ਆਰਤਵੰਤ ਦਰੀਨਿ ਬਸੇ ਹੈ । ੭੩

Swaiyya

dev sures dines nises mahes puri mein jaie basai hai.

bhes burai taha jaie durai sir kes jurai run te jo trasai hai.

haal bihal maha bikral sambhal nahi jan kaal grasai hai.

bar hi bar pukar kari at aratvant dareen dhasai hai. (73)

ਕਾਨ ਸੁਨਿ ਧੁਨਿ ਦੇਵਨ ਕੀ ਸਭ ਦਾਨਵ ਮਾਰਨ ਕੋ ਪ੍ਰਾਨ ਕੀਨੋ ।

ਹੁਇ ਕੈ ਪ੍ਰਤੱਛ ਮਹਾ ਬਰ ਚੰਡਿ, ਸੁ ਕੁਧ ਹੈ ਜੁਧ ਬਿਖੈ ਮਨ ਦੀਨੋ ।

ਭਾਲ ਕੋ ਫੇਰ ਕੋ ਕਾਲੀ ਭਈ, ਲਖਿ ਤਾ ਛਬਿ ਕੋ ਕਬਿ ਕੋ ਮਨ ਭੀਨੋ ।

ਦੈਤ ਸਮੂਹਿ ਬਿਨਾਸਨ ਕੋ, ਜਮ ਰਾਜ ਤੇ ਮ੍ਰਿਤ ਮਨੋ ਭਵ ਲੀਨੋ । ੭੪

kaan sunni dhun devan ki sabh danav maran ko pran keenai.

hoiai hai maha partachh maha bar chand so karudh hai judh bikhai man deenai.

bhaal ko pher kai kali bhaiee lakh ta chhab ko kab ko man bheenai.

daint samooh binasan ko jam raj te mitar mano bhav leenai. (74)

Swaiyya :

The demons then looted the treasure of Kuber and snatched the necklace of gems from Sheshnag (the Cobra King). They were victorious over Brahma (Lukesh), Sun, Moon, Danesh, and Varuna (all gods), who fled away. They had won over all the three worlds (regions) and subjugated them and sent a few demon Sardars (leaders of demons) to rule over them. They then settled themselves in the abodes of gods and kingdom of Shumbh and Nishumbh all over the place. (71)

Couplet

The demons were victorious on the battle-field, while the gods fled away. The gods then thought in their minds, that it could be through (the goddess) Chandi alone, that they may get back their lost kingdom. (72)

Swaiyya :

All the gods including Indra, Sun, Moon etc. have settled down in Indrapuri. They are all hiding, (gods) being afraid of the war, in a very bad shape and their hair are mingled with each other, as they have not been combed. They are looking ugly being completely disgusted with themselves, as they have not cared for their body even. It appears as if they are stricken with the fear of death. They are shouting for their protection time and again and are hiding themselves, suffering with pain, in the crevices of Kailash Mountain. (73)

When Chandi heard the wailings of the gods by her own ears she resolved in her mind to kill all the demons. So the all powerful Chandi manifested herself and dehotated herself in a rage towards the battle-field. By bursting the forehead, the goddess Kali appeared on the scene, seeing whom the poet was forced to praise her strongly. It appeared as if death had taken birth from the god of death to destroy the entire clan of demons. (74)

ਪਾਨ ਕ੍ਰਿਪਾਨ ਧਰੇ ਬਲਵਾਨ, ਸੁ ਕੋਪ ਕੈ ਬਿਜੁੱਲ ਜਿਉਂ ਗਰਜੀ ਹੈ ।
 ਮੇਰੁ ਸਮੇਤ ਹਲੇ ਗਰੁਏ ਗਿਰ ਸੇਸ ਕੇ ਸੀਸ ਧਰਾ ਲਰਜੀ ਹੈ ।
 ਬ੍ਰਹਮ ਧਨਸ ਦਿਨੇਸ ਡਰਿਓ ਸੁਨ ਕੈ ਹਰਿ ਕੀ ਛਤੀਆ ਤਰਜੀ ਹੈ । ੭੫
 paan kirpan dharai balvan so kope kai bijul jiou garji hai.
 meir samet halai garuai gir ses kai sees dhara largi hai.
 braham dhanes dines dariou sunn kai har ki chhatia tarji hai.
 chand parchand akhand liai kar kalika kaal hi jiou argi hai. (75)

ਦੋਹਰਾ

ਨਿਰਖ ਚੰਡਿਕਾ ਤਾਸ ਕੋ, ਤਬੈ ਬਚਨ ਇਹ ਕੀਨ ।
 ਹੇ ਪੁੱਤ੍ਰੀ ਤੂੰ ਕਾਲਿਕਾ, ਹੋਹੁ ਜੋ ਮੁਝ ਮੈ ਲੀਨ । ੭੬

Dohra

nirakh chandika taas ko tabai bachan eh keen.
 hai putri tu(n) kalika hoho jo mujh mein leen. (76)

ਸੁਨਤ ਬਚਨ ਤਹ ਚੰਡਿ ਕੋ, ਤ' ਮਹਿ ਗਈ ਸਮਾਏ ।
 ਜਿਉਂ ਗੰਗਾ ਕੀ ਧਾਰ ਮੈਂ ਜਮੁਨਾ ਪੈਠਿ ਧਾਇ । ੭੭
 sunat bachan yeh chand kai ta meh gaiee samaie.
 jiou ganga ki dhaar mein jamun; paithi dhaie. (77)

ਸਵੈਯਾ

ਬੈਠ ਤਬੈ ਗਿਰਜਾ ਅਰੁ ਦੇਬਨ, ਬੁੱਧਿ ਇਹ ਮਨ ਮੱਧਿ ਬਿਚਾਰੀ ।
 ਜੁਧ ਕੀਏ ਬਿਨੁ ਫੇਰ ਫਿਰੈ ਨਹਿ, ਭੂਮਿ ਸਭੈ ਅਪਨੀ ਅਵਧਾਰੀ ।
 ਇੰਦ੍ਰ ਕਹਿਓ ਅਬ ਢੀਲ ਬਨੇ ਨਹਿ, ਮਾਤ ਸੁਨੋ ਯਹ ਬਾਤ ਹਮਾਰੀ ।
 ਦੈਤਨ ਕੇ ਬਧ ਕਾਜ ਚਲੀ ਰਣਿ, ਚੰਡ ਪ੍ਰਚੰਡ ਭੁਜੰਗਨਿ ਕਾਰੀ । ੭੮

Swaiyya

baith tabai girja or devan budh eh man madh bichari.
 judh kiai bin pher phirai neh bhoom sabhai apni avdhari.
 Inder kehou ab dheel banai neh maat sunnai yeh baat hamari.
 daintan ke badh kaaj chali runn chand parchand bhujangan kari. (78)

ਕੰਚਨ ਤਨ ਸੋ ਖੰਜਨ ਸੇ ਦ੍ਰਿਗ, ਕੰਜਨ ਕੀ ਸੁਖਮਾ ਸਕੁਚੀ ਹੈ ।
 ਲੈ ਕਰਤਾਰ ਸੁਧਾ ਕਰ ਮੈ, ਮਧ ਮੁਰਤਿ ਸੀ ਅੰਗ ਅੰਗ ਰਚੀ ਹੈ ।
 ਅਨਨ ਕੀ ਸਰ ਕੋ ਸਸਿ ਨਾਹਿਨ, ਅਉਰ ਕਛੂ ਉਪਮਾ ਨ ਬਚੀ ਹੈ ।
 ਸ੍ਰਿੰਗ ਸੁਮੇਰ ਕੇ ਚੰਡਿ ਬਿਰਾਜਤ, ਮਾਨੋ ਸਿੰਘਾਸਨ ਬੈਠੀ ਸਚੀ ਹੈ । ੭੯
 kanchan tanso khanjan se drig kanjan ki sakhma sakuchi hai.
 lai katrar sudha kar mein madh moorat see ang ang rachi hai.
 anan ki sar ko sees nahin aur kachhu upma na bachi hai.
 saring sumer kai chand birajat mano snighasan baithi sachi hai. (79)

The powerful (mighty) Kali (goddess) then roared with a sword in hand and in a wrathful mood like a flash of lightning. With her roar all the great mountains including Sumer (mountain) were shaken thoroughly Even the Earth, resting on the hood of Sheshnag (cobra), was trembling with fear. Hearing the roar (sound) of Kali, Brahma, Kuber and the Sun, had got frightened. Even the breast of god Vishnu was moving up and down (rumbling). Kalika had appeared like the god of death from the mighty, Chandi, with sword in hand sharpened and indivisible in nature. (75)

Couplet :

Then seeing Kalika in that form, Chandika remarked, "O daughter Kalika ! You get completely immersed (absorbed) in me. (76)

Hearing such words of Chandi just like the (river) Jamuna merging with the waters of Ganga. (77)

Swaiyya :

Then Durga and other gods got together and thought over the problem, deciding that without waging a war, it would not be possible to take back all the areas governed by them earlier. Then Indra remarked, O Mother ! Pray listen to me, as it would not pay us to delay it any (longer) further. As a result (of deliberations) the mighty Chandi, like a black cobra, started moving towards the battle-field to annihilate the demons (once again). (78)

The body of the goddess was shining like gold, with beautiful eyes like that of a (sparrow-like) bird, while the lotus-flower was feeling shy of seeing the beauty (of the goddess) (she was looking more beautiful than the lotus-flower even). It appears as if the Lord had created each organ of her by taking the nectar in His hands and then making a doll of her body). Even the moon cannot compare with her face in beauty, and nothing more could be said in her praise. Chandi was seated on the Sumer mountain-peak, as if the spouse of (god) Indra was seated on the throne (of Indra). (79)

ਦੋਹਰਾ

ਐਸੇ ਸਿੰਗ ਸੁਮੇਰ ਕੇ, ਸੋਭਤ ਚੰਡ ਪ੍ਰਚੰਡ ।
ਚੰਦ੍ਰਾਸ ਕਰ ਬਰ ਧਰੇ ਜਨ ਜਮ ਲੀਨੇ ਦੰਡ । ੮੦

Dohra

aisaisaring sumer kai sobhat chand parchand.
chanderhas kar bar dharai jan jam leenai dand. (80)

ਕਿਸੀ ਕਾਜ ਕੋ ਦੈਤ ਇੱਕ ਆਇਓ ਹੈ ਤਿਹ ਠਾਇ ।
ਨਿਰਖ ਰੂਪ ਬਰੁ ਚੰਡ ਕੋ ਗਿਰਿਓ ਮੂਰਛਾ ਖਾਇ । ੮੧
kisi kaaj ko daint ik aieou hai the thaie.
nirakh roop bar chand ko giriou moorchha khaie. (81)

ਉਠਿ ਸੰਭਾਰ ਕਰਿ ਜੋਰ ਕੈ, ਕਹੀ ਚੰਡ ਸੋ ਬਾਤ ।
ਨ੍ਰਿਪਤਿ ਸੁੰਭ ਕੋ ਭ੍ਰਾਤ ਹੈ, ਕਹਿਯੋ ਬਚਨ ਸੁਕਚਾਤ । ੮੨
uth sambhar kar jore kai kahi chand so baat.
nirpat sumbh kai bhrat hai kahiou bachan sukchat. (82)

ਤੀਨ ਲੋਕ ਜਿਨਿ ਬਸਿ ਕੀਏ, ਅਤਿ ਬਲ ਭੁਜਾ ਅਖੰਡ ।
ਐਸੇ ਭੁਪਤਿ ਸੁੰਭ ਹੈ, ਤਾਹਿ ਬਰੇ ਬਰਿ ਚੰਡ । ੮੩
teen lok jini bas kiai at bal bhuja akhand.
aiso bhupat sumbh hai tahai barai bar chand. (83)

ਸੁਨਿ ਰਾਕਸ ਕੀ ਬਾਤਕੋ, ਦੇਵੀ ਉੱਤਰ ਦੀਨ ।
ਜੁੱਧ ਕਰੇ ਬਿਨੁ ਨਹੀ ਬਰੋ, ਸੁਨਹੁ ਦੈਤ ਮਤਹੀਨ । ੮੪
snn rakas ki baat ko devi uttar deen.
judh karai bin neh baro sunoho daint matheen. (84)

ਇਹ ਸੁਨ ਦਾਨਵ ਚਪਲ ਗਤਿ ਗਈਓ ਸੁੰਭ ਕੇ ਪਾਸ ।
ਪਰਿ ਪਾਇਨ ਕਰ ਜੋਰ ਕੈ, ਕਰੀ ਏਕ ਅਰਦਾਸ । ੮੫
eh sunn danav chapal gat geyo sumbh ke paas.
peer paien kar jore kai karo ek ardas. (85)

ਅਉਰ ਰਤਨ ਨ੍ਰਿਪ ਧਾਮ ਤੁਅ, ਤ੍ਰੀਆ ਰਤਨ ਤੇ ਹੀਨ ।
ਬਧੁ ਏਕ ਬਨ ਮੈ ਬਸੈ, ਤਿਹ ਤੁਮ ਬਰੋ ਪ੍ਰਬੀਨ । ੮੬
aour rattan nrip dhaam tua tiria rattan te heen.
badhu ek ban meh bassai the tum barai parbeen. (86)

Couplet :

The mighty and powerful Chandi with a beautiful sword in hand, is seated on the Sumer mountain, as if the god of death is holding out a staff in hand. (80)

At that very time, one demon happened to come there, who fell down unconscious on perceiving the beauty of Chandi. (81)

He composed himself and then stood up and then prayed to (the goddess) Chandi that he was the brother of King Sumbh, and then spoke hesitatingly. (82)

O beautiful goddess ! (That) You should have got wedded to the mighty King Sumbh, who had won over all the three worlds (regions) of the Universe through the power of his strong arms. (83)

On hearing the demon's talk, the goddess replied, O foolish demon ! I would not wed him without first conquering him in the battle-field. (He could marry me only after winning me in the battle). (84)

Hearing this, the demon approached Sumbh with the speed of lightning, and with folded hands he made a request to the King. (85)

O King ! You have got all the valuables of life in your home, but your house is devoid of the gem of a woman (wife). O powerful King ! There is one particular woman in the jungle, whom you should marry. (86)

ਸੋਰਠਾ

ਸੁਨੀ ਮਨੋਹਰਿ ਬਾਤ ਨ੍ਰਿਪ ਬੁਝਿਓ ਪੁਨਿ ਤਾਹ ਕੋ ।
ਮੋਸੋ ਕਹਿਯੋ ਭ੍ਰਾਤ ਬਰਨਨ ਤਾਹਿ ਸਰੀਰ ਕੋ । ੮੭

Sortha

sunni manohar baat nrip bujhio pun tahai ko.
moso kehou bharat barnan tahai sareer ko. (87)

ਸਵੈਯਾ

ਹਰਿ ਕੋ ਮੁਖ ਹੈ ਹਰਿਤੀ ਦੁਖ ਹੈ ਅਲਿਕੈ ਹਰਿ ਹਾਰ ਪ੍ਰਭਾਹਰਿਨੀ ਹੈ ।
ਲੋਚਨ ਹੈ ਹਰਿ ਸੇ ਸਰਸੇ ਹਰਿ ਸੇ ਭਰੁਟੇ ਹਰਿਸੀ ਬਰੁਨੀ ਹੈ ।
ਕੇਹਰਿ ਸੋ ਕਰਿਹਾ ਚਲਬੋ ਹਰਿ ਪੈ ਹਰਿ ਕੀ ਹਰਿਨੀ ਤਰਨੀ ਹੈ ।
ਹੈ ਕਰਿ ਮੈ ਹਰਿ ਪੇ ਹਰਿ ਸੋ, ਹਰਿ ਰੂਪ ਕੀਏ ਹਰਿਕੀ ਧਰਨੀ ਹੈ । ੮੮

Swaiyya

har ko mukh hai harti dukh hai alkai har haar prabha harni hai.
lochan hai har se sarsai har pe harsi baruni hai.
kehar so karha chalbe har pai har ki harni tarni hai.
hai kar mein har pai har so har roop kiai har ki dharni hai. (88)

ਕਬਿਤ

ਮੀਨ ਮੁਰਝਾਨੇ ਕੰਜ ਖੰਜਨ ਖਿਸਾਨੇ ਅਲਿ
ਫਿਰਤ ਦਿਵਾਨੇ ਬਨਿ ਡੋਲੈ ਜਿਤ ਤਿਤ ਹੀ ।
ਕੀਰ ਅਉ ਕਪੋਤ, ਬਿੰਬ ਕੋਕਿਲਾ ਕਲਾਪੀ ਬਨਿ
ਲੂਟੇ ਫੂਟੇ ਫਿਰੈ, ਮਨਿ ਚੈਨ ਹੂੰ ਨ ਕਿਤ ਹੀ ।
ਦਾਰਿਮ ਦਰਕ ਗਈਓ, ਪੇਖਿ ਦਸਨਨਿ ਪਾਤਿ
ਰੂਪ ਹੀ ਕੀ ਕ੍ਰਾਂਤਿ ਜਗਿ ਫੈਲ ਰਹੀ ਸਿਤ ਹੀ ।
ਐਸੀ ਗੁਨ-ਸਾਗਰ, ਉਜਾਗਰ ਸੁ ਨਾਗਿਰ ਹੈ,
ਲੀਨੋ ਮਨ ਮੇਰੋ ਹਰਿ ਨੈਨ ਕੋਰਿ ਚਿਤ ਹੀ । ੮੯

Kabit

meen murjhanai kanj khanjan khisanai al.
phirat diwanai ban dolai jit tit hi.
kar aou kapot bimb kokila kalapi ban.
lootai phootai phirai man chain hun na kithi.
darim darak gaieou paikh dasnan paat .
roop hi ki karant jug phail rehi sithi.
aisi gunn sagar ujar so nagar hai.
leeno man merai har nain kore chithi. (89)

Sortha :

The Raja Sumbh listened to this marvellous talk and asked him. O brother ! Let me hear the complete narration of her beauty of the body ! (87)

Swaiyya :-

(He narrated) The woman's face is as beautiful as the moon, who dispels all suffering, and her long hair tresses are more beautiful than the necklace of the snakes around the neck of Shiva (god). Her eyes are like the bloomed lotus-flower, and the eyebrows are like the bow, and her sight like the arrow. Her waist is delicate like that of the lion, her gait is like that of an elephant. She is more beautiful than the spouse of Kamdev (god of sex), as her beauty is superior to that of Rut. (spouse of Kamdev) She holds a sword in her hand, is riding over a lion, and is radiant like the sun, and is the spouse of Shiva. (88)

Kabit

O King ! Even the fish feels belittled before her by perceiving her be-witching eyes ; even the lotus-flower and the sparrow-like bird feel much inferior to her ; even the black bees are madly in love with her and are moving around. Even the parrots (seeing her nose), the pigeons (seeing her neck), the black monkey (seeing her lips), the nightingale (hearing her voice) and peacock (seeing her jump) are losing their peace of mind and feel completely lost and over-powered by her beauty and are moving in the jungle disgusted. The pomengrade has been split by seeing the beauty of her teeth (the uniform line). (feels disgusted) and the tales (praises) of her beauty are known all over the world, with her brilliance. The beauty queen is revealing an ocean of such good qualities. In fact, she has bewitched (enamoured) my mind with her twinkling eyes. (89)

ਦੋਹਰਾ

ਬਾਤ ਦੈਤ ਕੀ ਸੁੰਭ ਸੁਨੀ ਬੋਲਿਓ ਕਛੁ ਮੁਸਕਾਤ ।
ਚਤੁਰ ਦੂਤ ਕੋਊ ਭੇਜੀਏ , ਲਖਿ ਆਵੈ ਤਿਹ ਘਾਤ । ੯੦

Dohra

baat daint ki sumbh sunn boliou kachh muskay.
chatur doot kouoo bhejiai lakh avai the ghaat. (90)

ਬਹੁਰਿ ਕਹੀ ਉਨ ਦੈਤ, ਅਬ ਕੀਜੈ ਏਕ ਬਿਚਾਰ ।
ਜੋ ਲਾਇਕ ਭਟ ਸੈਨ ਮੈ, ਭੇਜਹੁ ਦੈ ਅਧਿਕਾਰ । ੯੧
ਬਾਹੁਰ ਕੇਹੁਨਿ ਦਾਨਿਤ ਅਦ ਕੇਜਾਮਿ ਕ ਬਚਿਹਾਰ ।
ਜੋ ਲਾਓਕ ਬਹਾਤ ਸਾਨਿ ਮੇਨਿ ਬਹੇਜੋਹ ਦਾਮਿ ਅਦਹਕਿਅਰ । (੯੧)

ਸਵੈਯਾ

ਬੈਠੋ ਹੁਤੋ ਨ੍ਰਿਪ ਨਧਿ ਸਭਾ, ਉਠਿ ਕੈ ਕਰਿ ਜੋਰਿ ਕਹਿਓ ਮਮ ਜਾਊ ।
ਬਾਤਨ ਤੇ ਰਿਝਵਾਇ ਮਿਲਾਇ ਹੋ, ਨਾਤਰਿ ਕੇਸਨ ਤੇ ਗਹਿ ਲਿਆਊ ।
ਕੁੱਧੁ ਕਰੈ ਤਬ ਜੁੱਧ ਕਰ, ਰਣਿ ਸ੍ਰਉਣਤ ਕੀ ਸਰਤਾਨ ਬਹਾਊ ।
ਲੋਚਨ ਧੂਮ ਕਹੈ, ਬਲ ਆਪਨੋ ਸਾਸਨ ਸਾਥ ਪਹਾਰ ਉਡਾਊ । ੯੨

Swaiyya

baitho huto nrip madh sabha uth kai kar jore kehou mum jaouoo.
baatan te rijhvaie milaie hai natar kesan te geh liaouoo.
karodh karai tab judh kar runn surounat ki sartaṇ bahaouoo.
lochan dhoom kahai bal apnai savasan saath pahar udaouoo. (92)

ਦੋਹਰਾ

ਉਠੇ ਬੀਰ ਕੋ ਦੇਖ ਕੈ, ਸੁੰਬ ਕਹੀ ਤੁਮ ਜਹੁ ।
ਰੀਝੈ ਆਵੈ ਆਨੀਓ, ਖੀਝੇ ਜੁੱਧ ਕਰਾਹੁ । ੯੩

Dohra

uthai beer ko dekh kai sumbh kahi tum jaho.
reejhai avai aniou kheejai judh karho. (93)

ਤਹੁ ਧੂਮਰ ਲੋਚਨ ਚਲੇ ਚਤੁਰੰਗਨ ਦਲੁ ਸਾਜਿ ।
ਗਿਰ ਘੇਰਿਓ ਘਨ ਘਟਾ ਜਿਉ ਗਰਜ ਗਰਜ ਗਜ ਰਾਜ । ੯੪
ਤਾਹਾ ਦਹਰੁਮ ਲੋਚਨਾਨ ਚਹਾਅਲਾਮਿ ਚਹਾਤਰਾਨਗਾਨ ਦਾਅਲ ਸਾਅਜ ।
gir gheriou ghan ghata jiou garaj gaj raaj. (94)

The Raja Sumbh said smilingly on hearing the story of that demon that a clever demon should be despatched to trace out some manoeuvre which would enable us to vanquish (control) her. (90)

Couplet :

The demon then said that we should think about and find out some warrior in the ranks who would be suitable for this job and then he should be sent with proper authority. (91)

Swaiyya :

Then Dhrumlochan, who was sitting in the Raja's assembly, got up and stated with folded hands, "I will go." I will lure her in my gossip (talk) and bring her around to meet you, else I will bring her by catching her from the hair. If she tries to be wrathful, then I will fight it out and make a pool of blood in the battle-field. Dhrumlochan (in the assembly of Sumbh) then gave details of his strength, that I could blow off even Sumer mountain with my blowing puff. (breath). (92)

Couplet :

By seeing the warrior , Dhrumlochan, standing like this before Sumbh, he remarked, you may proceed and bring her along with you, if possible, with her own consent (through her pleasure) but if she resists (opposes) then you may fight it out even. (93)

Thus Dhrumlochan made preparations to take with him four types of troops and started (on his expedition). He encircled the Sumer mountain like the 'dark (black) clouds and started roaring like Gajraj. (94)

ਧੂਮ੍ ਨੈਨ ਗਿਰ ਰਾਜ ਤਟਿ, ਉਚੇ ਕਹੀ ਪੁਕਾਰਿ ।
 ਕੈ ਬਰ- ਸੁੰਭ ਨਿਪਾਲ ਕੋ, ਕੈ ਲਰੁ ਚੰਡ ਸੰਭਾਰਿ । ੯੫
 dhrum nain gir raaj tat uchai kehi pukar.
 kai bar sumbh nripal ko kai bar chand sambhar. (95)

ਰਿਪੁ ਕੈ ਬਚਨ ਸੁਨੰਤ ਹੀ ਸਿੰਘ ਭਈ ਅਸਵਾਰੇ ।
 ਗਿਰ ਤੇ ਉਤਰੀ ਬੇਗ ਦੈ ਕਰਿ ਆਯੁਧ ਸਭ ਧਾਰਿ । ੯੬
 rip kai bachan sunant hi singh bhaiee aswar.
 gir te utri beig dai kar ayudh sabh dhar. (96)

ਸਵੈਯਾ

ਕੋਪ ਕੇ ਚੰਡ ਪ੍ਰਚੰਡ ਚੜੀ, ਇਤ ਕੁਧ ਕੈ ਧੂਮ੍ ਚੜੈ, ਉਤਿ ਸੈਨੀ ।
 ਬਾਨ ਕ੍ਰਿਪਾਨਨ ਮਾਰ ਮਚੀ ਤਬ, ਦੇਵੀ ਲਈ ਬਰਛੀ ਕਰਿ ਪੈਨੀ ।
 ਦਉਰ ਦਈ ਅਰਿ ਕੈ ਮੁਖਿ ਮੈ ਕਟਿ ਓਠ ਦਈ ਜਿਮੁ ਲੋਹ ਕੋ ਛੈਨੀ ।
 ਦਾਤ ਗੰਗਾ, ਜਮਨਾ ਤਮ ਸਿਆਮ ਸੋ ਲੋਹੁ ਬਹਿਓ ਤਿਨ ਮਾਹਿ ਤ੍ਰਿਬੈਨੀ । ੯੭

Swaiyya

kope kai chand parchand charri it krudh kai dhrum charrai uti saini.
 baan kirpanan maar machi tab devi laiee barchhi kar paini.
 dour daiee ar kai mukh mein kat aouth daie jim loh kai chhaini.
 daat ganga jamuna tan siam so loho behou tin mahai tribaini. (97)

ਘਾਉ ਲਗੈ ਰਿਸਕੈ ਦ੍ਰਿਗ ਧੂਮ੍ ਸੁ ਕੈ ਬਲਿ ਆਪਨੋ ਖੰਗੁ ਸੰਭਾਰਿਓ ।
 ਬੀਸ ਪਚੀਸਕੁ ਵਾਰ ਕਰੈ ਤਿਨ, ਕੇਹਰਿ ਕੋ ਪਗ ਨੈਕੁ ਨ ਹਾਰਿਓ ।
 ਧਾਇ ਗਦਾ ਗਹਿ ਫੋਰ ਕੈ ਫਉਜ ਕੋ, ਘਾਉ ਸਿਵਾ ਸਿਰਿ ਦੈਤ ਕੋ ਮਾਰਿਓ ।
 ਸ੍ਰਿੰਗ ਧਰਾਧਰ ਉਪਰ ਕੋ, ਜਨੁ ਕੋਪ ਪੁਰੰਦ੍ਰ ਨੈ ਬਜ੍ਜ ਪ੍ਰਹਾਰਿਓ । ੯੮
 ghaou lagai riskai drig dhumar so kai bal aapno khag sambhariou.
 bees pacheesko vaar kari tin kehar ko pug naik na hariou.
 dhaie gada kai phor kai phouj ko ghaou siva sir daint ko mariou.
 sring dhar dhar ooper ko jan kope parandar nai bajar parhariou. (98)

ਲੋਚਨ ਧੂਮ ਉਠੇ ਕਿਲਕਾਰ, ਲਏ ਸੰਗ ਦੈਤਨ ਕੇ ਕੁਰਮਾ ।
 ਗਹਿ ਪਾਨ ਕ੍ਰਿਪਾਨ ਅਚਾਨਕ ਤਾਨਿ ਲਗਾਈ ਹੈ ਕੇਹਰਿ ਕੇ ਉਰ ਮਾ ।
 ਹਰਿ ਚੰਡ ਲਈਓ ਬਰਿ ਕੈ ਕਰ ਤੇ, ਅਰੁ ਮੁੰਡ ਕਟਿਓ ਅਸੁਰ ਪੁਰ ਮਾ ।
 ਮਾਨੋ ਅਧੀ ਬਹੇ ਧਰਨੀ ਪਰ ਛੂਟਿ, ਖਜੂਰ ਤੇ ਟੂਟ ਪਰਿਓ ਖੁਰਮਾ । ੯੯
 lochan dhoom uthai kilkar laie sung daintan ke kurma.
 geh paan kirpan achanak taan lagaiee hai kehar ke ur ma.
 har chand liou bar kai kar te ar mund katiou asurung pur ma.
 mano aadhi behai dharni par chhuti khurma. (99)

Dharmlochan approaching Sumer (mountain) shouted loudly, O goddess ! Either you agree to marry King Sumbh or get ready for a battle against me. (95)

On hearing these words of the enemy, the goddess Chandi, riding on a lion armed with all types of weapons and armour (iron coat) came down the mountain in haste. (like a flash). (96)

Swaiyya :

From this side, the mighty Chandi attacked while from the other side, Dharmlochan getting enraged, attacked to repulse her. There was a heavy clash of swords and arrows, when the goddess took hold of a sharp spear and penetrated it in the body of the enemy like a flash. She cut the lips of the enemy just as the chisel cuts a piece of iron. Now the blood started flowing (oozing) from the body like Saraswati at Tribeni (Confluence of the three rivers), with the white teeth of the demon shining like Ganga, and the black body like Jamuna.

(97)

The wounded Dharmlochan, getting enraged, unsheathed his sword with full strength at his command and attacked Chandi at least twenty times (or twenty-five times) or more, but the lion did not move even a step back (a bit). Then suddenly Chandi took out her mace and cutting across the ranks of the army, struck the demon's head, as if Indra (god) had in a wrathful mood, struck the peak of the mountain, with full strength. (98)

With the striking of the mace, Dharmlochan cried loudly and taking the whole army of demons along with him, with a sword in hand, suddenly struck the lions' men with full force ; Chandi also got hold of her sword in the hand and struck the enemy with force, thus cutting the head of the enemy (from the body) and the demon fell down dead on the ground just as the dates fall down from the date-tree with the blowing of a heavy storm. (99)

ਦੋਹਰਾ

ਧੂਮ੍ ਨੈਨ ਜਬ ਮਾਰਿਓ, ਦੇਵੀ ਇਹ ਪਰਕਾਰ ।
ਅਸੁਰ ਸੈਨ ਬਿਨੁ ਚੈਨ ਹੁਇ, ਕੀਨੋ ਹਾਹਾਕਾਰ । ੧੦੦

Dohra

dhrum nain jab mariou devi eh parkar.
asur sain bin chain hoiai keeno hahakar. (100)

ਇਤਿ ਸ੍ਰੀ ਮਾਰਕੰਡੇ ਪੁਰਾਣੇ, ਚੰਡੀ ਚਰਿਤ੍ਰ ਉਕਤਿ ਬਿਲਾਸ, ਧੂਮ੍ ਨੈਨ ਬਧਹਿ ਨਾਮ
ਤ੍ਰਿਤਿਆ ਧਿਆਇ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੩।

it sri markandai puranai chandi charittar ukat bilas
dhrum nain badehai naam tiritia dhiaie samaptam sat subham sat.(3)

ਸਵੈਯਾ

ਸੋਰੁ ਸੁਨਿਓ ਜਬ ਦੈਤਨ ਕੋ, ਤਬ ਚੰਡੀ ਪ੍ਰਚੰਡ ਤਚੀ ਅਖੀਅ" ।
ਹਰ ਧਿਆਨ ਛੁਟਿਓ ਮੁਨਿ ਕੋ ਸੁਨਿ ਕੈ, ਧੁਨਿ ਟੂਟਿ ਖਗੋਸ ਗਈ ਪੱਖੀਅ" ।
ਦ੍ਰਿਗ ਜੁਆਲ ਬਢੀ ਬੜਵਾਲਨ ਜਿਉ, ਕਵਿ ਨੈ ਓਪਮਾ ਤਿਹ ਕੀ ਲਖੀਅ" ।
ਸਭੁ ਛਾਰ ਭਇਓ ਦਲੁ ਦਾਨਵ ਕੋ, ਜਿਮੁ ਘੂਮਿ ਹਲਾਹਲ ਕੀ ਮੱਖੀਅ" । ੧੦੧

Swaiyya

sore suniou jab daintan ko tab chandi parchand tachi akhian.
har dhian chhutiou mun ko sunn kai dhun toot khages gaiee pakhian.
drig juaal badhi barrvanal jiou kav ne upma the ki lakhian.
sabh chhar bhiou dal danav ko jim ghoom halahal ki makhian. (101)

ਦੋਹਰਾ

ਅਉਰ ਸਕਲ ਸੈਨਾ ਜਰੀ, ਬਚੀਓ ਸੁ ਏਕੈ ਪ੍ਰੇਤੁ ।
ਚੰਡਿ ਬਚਾਇਓ ਜਾਨਿ ਕੈ, ਅਉਰਨ ਮਾਰਨ ਹੇਤੁ । ੧੦੨

Dohra

aour sakal saina jari bachiou so ekai prait.
chand bachaiou jaan kai aouran maran hait. (102)

ਭਾਜਿ ਨਿਸਾਚਰ ਮੰਦ ਮਤਿ, ਕਹੀ ਸੁੰਭ ਪਏ ਜਾਇ ।
ਧੂਮ੍ ਨੈਨ ਸੈਨਾ ਸਹਿਤ, ਡਾਰਿਓ ਚੰਡਿ ਖਪਾਇ । ੧੦੩
bhaj nisachar mand mat kehi sumbh paie jaie.
dhrum nain saina sehat-dariou chand khapaie. (103)

ਸਕਲ ਕਟੇ ਭਟ ਕਟਕ ਕੇ, ਪਾਇਕ ਰਥ ਹੈ ਕੁੰਭ ।
ਯੋ ਸੁਨਿ ਬਚਨ ਅਚਰਜ ਹੈ, ਕੋਪ ਕੀਓ ਨ੍ਰਿਪ ਸੁੰਭ । ੧੦੪
sakal katai bhat katak ke paieik rath hai kumbh.
you sunn bachan achraj havai kope kiou nrip sumbh. (104)

Couplet :

When the goddess killed Dhrumlochan like this, the whole army of demons became restless and there was a huge cry (wave) of lamentation from the troops. (100)

Here the third chapter of Chandi Charitar (portrayal) dealing with the “killing of Dhrum Lochan” in the Markandai Puran is completed. All is well so far. (3)

Swaiyya :

When the goddess heard the noise of the demons, the powerful Chandi frowned with a revengeful mood (wrathful sight). Hearing the sound of this roar, even Shiva was shaken up from his meditation, and the wings of Garud (the King of birds) were split. The flames of that fire of the burning eyes of Chandi had risen (increased) like the fire of the ocean, the beauty of this scene has been described by the poet thus : (experienced as) : The whole army of the demons was burnt and reduced to ashes just as the bees buzzing over a poisonous material (halahal) are destroyed completely. (101)

Couplet :

The whole army was reduced to ashes except one demon, who was kept alive by Chandi purposely to see the whole scene of their destruction. (102)

The foolish demon went rushing to Sumbh and reported the Killing of the whole army alongwith Dhrumlochan. (103)

All the (troops) warriors including infantry men, chariots and the riders of horses and elephants have been killed. Hearing all the narration, Sumbh Raja got infuriated with wrathful amusement. (104)

ਚੰਡ ਮੁੰਡ ਦੈ ਦੈਤ ਤਬ, ਲੀਨੇ ਸੁੰਭਿ ਹਕਾਰਿ ।
 ਚਲਿ ਆਏ ਨ੍ਰਿਪ ਸਭਾ ਮਹਿ, ਕਰਿ ਲੀਨੇ ਅਸਿ ਢਾਰ । ੧੦੫
 chand mund dawai daint tab leenai sumbh hakar.
 chalai aie nrip sabha meh kar leenai us dhaar. (105)

ਅਭ ਬੰਦਨ ਦੋਨੋ ਕੀਓ, ਬੈਠਾਇ ਨ੍ਰਿਪ ਤੀਰਿ ।
 ਪਾਨ ਦਏ ਮੁਖ ਤੇ ਕਹਿਓ, ਤੁਮ ਦੋਨੋ ਮਮ ਬੀਰ । ੧੦੬
 abh bandan dono kiou baithaie nrip teer.
 paan daie mukh te kahiou tum dono mum beer. (106)

ਨਿਜ ਕਟ ਕੋ ਫੈਟਾ ਦਇਓ ਅਰੁ ਜਮਧਰ ਕਰਵਾਰ ।
 ਲਿਆਵਹੁ ਚੰਡੀ ਬੰਧ ਕੈ, ਨਾਤਰ ਡਾਰੋ ਮਾਰ । ੧੦੭
 inj kat ko phainta diou ar jam dhar karwar.
 liouvoh chandi bandh kai natar daro maar. (107)

ਸਵੈਯਾ

ਕੋਪ ਚੜ੍ਹੇ ਰਨਿ ਚੰਡ ਅਉ ਮੁੰਡ ਸੋ, ਲੈ ਚਤੁਰੰਗਨ ਸੈਨ ਭਲੀ ।
 ਤਬ ਸੇਸ ਕੇ ਸੀਸ ਧਰਾ ਲਰਜੀ, ਜਨੁ ਮਧਿ ਤਰੰਗਨਿ ਨਾਵ ਹਲੀ ।
 ਖੁਰ ਬਾਜਨ ਧੂਰ ਉਡੀ ਨਭਿ ਕੋ, ਕਵਿ ਕੇ ਮਨ ਤੇ ਉਪਮਾ ਨ ਟਲੀ ।
 ਭਵ ਪਾਰ ਅਪਾਰ ਨਿਵਾਰਨ ਕੋ, ਥਰਨੀ ਮਨੋ ਬ੍ਰਹਮ ਕੇ ਲੋਕ ਚਲੀ । ੧੦੮

Swaiyya

kope charrai runn chand aouoo mund so lai chaturangan bhali.
 tab ses ke sees dhara largi jan madh tarungan navv hali.
 khur bajan dhoor udi nabh ko kavi kai man te upma na tali.
 bhav paar apar nivaran ko dharni mano braham ke lok chali. (108)

ਦੋਹਰਾ

ਚੰਡ ਮੁੰਡ ਦੈਤਨ ਦੁਹੂ, ਸਬਲ ਪ੍ਰਬਲ ਦਲੁ ਲੀਨ ।
 ਨਿਕਟਿ ਜਾਇ ਗਿਰ ਘੋਰਿ ਕੈ ਨਹ" ਕੁਲਾਹਲ ਕੀਨ । ੧੦੯

Dohra

chand mund daintan dhoun sabal parbal dal leen.
 niket jaie gir gheir kai maha kulahal keen. (109)

Sumbh then sent for the two demons Mund and Chand, who came in the Raja's court (assembly) with their swords and shields. (105)

Both of them paid their obeisance to the king, who made them sit beside him and remarked while offering them betels that they were his bold warriors. (106)

The King then offered (gave) them his dagger, sword and girdle and asked them to bring (the goddess) Chandi alive with them or kill her (if she resists). (107)

Swaiyya :

Chand and Mund were enraged and taking the command of their colourful army they advanced towards the battle-field for waging war against Chandi. Then the whole Earth resting on the hood of Sheshnag trembled as if a boat was wavering in the rivulet. Seeing the dust rising from the hoofs of the horses towards the sky, the poet could not help praising the scene and remarked, It seems as if the Earth, in order to shake off the great burden of the world, was proceeding towards the land of the gods. (Brahma-lok). (108)

Couplet :

Chand and Mund took charge of a huge (strong) army comprising mighty warriors, and surrounded the area near the mountains and created lot of confusion there. (109)

ਸਵੈਯਾ

ਜਬ ਕਾਨ ਸੁਨੀ ਧੁਨੀ ਦੈਤਨ ਕੀ, ਤਬੁ ਕੋਪ ਕੀਓ ਗਿਰਜਾ ਮਨ ਮੈ ।
ਚੜ੍ਹਿ ਸਿੰਘ ਸੁ ਸੰਖ ਬਜਾਇ ਚਲੀ, ਸਭਿ ਆਯੁਧ ਧਾਰ ਤਬੈ ਤਨ ਮੈ ।
ਗਿਰ ਤੇ ਉਤਰੀ ਦਲ ਬੈਰਨ ਕੇ, ਪਰ ਯੋ ਉਪਮਾ ਉਪਜੀ ਮਨ ਮੈ ।
ਨਭ ਤੇ ਬਹਰੀ ਲਖਿ ਛੂਟ ਪਰੀ, ਜਨੁ ਕੂਕ ਕੁਲੰਗਨ ਕੇ ਗਨ ਮੈ । ੧੧੦

Swaiyya

jab kaan sunni dhun daintan ki tab kope kiou girja man mein.
charr singh so sunkh bajaie chali sabh ayudh dhar tabai tan mein.
gir te utri dal bairan kai par yo upma upji man mein.
nabh te behri lakh chhut pari jan kook kulangan kai gun mein. (110)

ਚੰਡ ਕੁਵੰਡ ਤੇ ਬਾਨ ਛੁਟੈ, ਇਕ ਤੇ ਦਸ, ਸਉ ਤੇ ਸਹੰਸ ਤੱਹ ਬਾਢੇ ।
ਲੱਛਕੁ ਹੂਏ ਕਰਿ ਜਾਇ ਲਗੇ, ਤਨ ਦੈਤਨ ਮਾਝ ਰਹੇ ਗਡਿ ਗਾਢੇ ।
ਕੋ ਕਵਿ ਤਾਹਿ ਸਰਾਹ ਕਰੈ, ਅਤਿਸੈ ਉਪਮਾ ਜੋ ਭਈ ਬਿਨੁ ਕਾਢੇ ।
ਫਾਗੁਨਿ ਪਾਉਨ ਕੈ ਗਉਨ ਭਏ ਜਨੁ, ਪਾਤ ਬਿਹੀਨ ਰਹੇ ਤਰੁ ਠਾਢੇ । ੧੧੧
chand kovand te baan chhutai ik te das sou te sahang the badhai.
lachhak hoiai kar jaie lagai tan daitan majh rehai gad gadhai.
ko kavi tahai saraihe karai atise upma jo bhaiee bin kadhai.
phagun paun kai goun bhaie jan paat biheen rehai tar thadhai. (111)

ਮੁੰਡ ਲਈ ਕਰਵਾਰ ਹਕਾਰ ਕੈ, ਕੇਹਰਿ ਕੇ ਅੰਗ ਅੰਗ ਪ੍ਰਚਾਰੇ ।
ਫਿਰ ਦਈ ਤਨ ਦਉਰ ਕੇ ਗਉਰਿ ਕੇ, ਘਾਇਲ ਕੈ ਨਿਕਸੀ ਅੰਗ ਧਾਰੇ ।
ਸਉਨ ਭਰੀ ਬਹਰੈ ਕਰਿ ਦੈਤ ਕੇ, ਕੋ ਉਪਮਾ ਕਵਿ ਅਉਰ ਬਿਚਾਰੇ ।
ਪਾਨ ਗੁਮਾਨ ਸੋ ਖਾਇ ਅਘਾਇ ਮਨੋ ਜਮੁ ਆਪੁਨੀ ਜੀਭ ਨਿਹਾਰੇ । ੧੧੨
mund laiee karvar hakar kai kehar kai ang ang parharai.
phir daie tan dour kai kai gour ko ghaie kai niksi ang dharai.
saroun bhari behrai kar daint kai ko upma kavi aour bicharai.
paan gumaan so khaie aghaie mano jam aapni jeebh niharai. (112)

ਘਾਓ ਕੈ ਦੈਤ ਚਲਿਓ ਜਬ ਹੀ ਤਬ ਦੇਵੀ ਨਿਖੰਗ ਤੇ ਬਾਨੁ ਸੁ ਕਾਢੇ ।
ਕਾਨ ਪ੍ਰਮਾਨ ਮਉ ਖੈਚ ਕਮਾਨ, ਚਲਾਵਤ ਏਕ ਅਨੇਕ ਹੁਇ ਬਾਢੇ ।
ਮੁੰਡ ਲੈ ਦਾਲ ਦਈ ਮੁਖ ਓਟਿ, ਧਸੇ ਤਿਹ ਮੱਧਿ ਰਹੇ ਗਡਿ ਗਾਢੇ ।
ਮਾਨਹੁ ਕੂਰਮ ਪੀਠ ਪੈ ਨੀਠ ਭਏ ਹੈ, ਸਹਸ ਫਨਿ ਕੇ ਫਨ ਠਾਢੇ । ੧੧੩
aghaon hai daint chalion jab hi tab devi nikhang te baan so kadhai.
kaan parman lou khaich kaman chalavat ek anek hoiai badhai.
mund lai dhaal daiee mukh Oat dhasai the madh rehai gad gadhai.
Manoh Kuram peeth pai neeth bhaie sahas phun kai phan thadhai. (113)

Swaiyya :

Durga, on hearing this noise of the demons became furious with rage and decorating herself with all the weapons and armour on the body, she sounded the conch-shell, riding on a lion, and advanced towards the battle field. Descending from the mountain she attacked (swooped) on the army ranks like this for which I am forced to praise the situation, as it came to my mind that as if seeing a batch of crane-like birds the eagle had swooped down from the sky on them. (110)

The arrows being shot from the bow of Chandi were increasing from one to ten, then from hundred to thousand, and then the number increased to 'lakhs' (millions) which were piercing the bodies of demons, and they were buried in the ground. (killed). Which poet could have praised this feat ? without extracting their bodies from the ground, could be praised like this, as if the winds of phagun (autumn) had taken off the leaves from the trees. (and trees were without leaves). (111)

The demon named Mund held his sword and roared loudly, then attacked the lion's limbs one by one and then suddenly pierced the body of Durga with his sword, which resulted in a stream of blood oozing out of her body. The blood-soaked sword was shaking badly in the hands of the demon,. Some other poet may be thinking about its praise, but I am feeling like this, that the god of death, after having food, had a betel leaf and then was watching his tongue in great haughtiness. (112)

When the demon was going back after wounding the goddess, she pulled out an arrow from the quiver, and pulling the bow upto her ears, she shot an arrow, which spread out into many arrows. The demon Mund covered his face with the shield, but the arrow piercing the shield got stuck there, as if the fangs of Sheshnag (cobra) seated on the back of a tortoise, were spreading out. (113)

ਸਿੰਘ ਹੀ ਪ੍ਰੇਰ ਕੈ ਆਗੈ ਭਈ, ਕਰੀ ਮੈ ਅਸ ਲੈ ਬਰ ਚੰਡ ਸੰਭਾਰਿਓ ।
ਮਾਰਿ ਕੈ ਧੂਰਿ ਕੀਏ ਚਕਚੂਰ, ਗਿਰੇ ਅਰਿ ਪੂਰ ਮਹਾ ਰਨ ਪਾਰਿਓ ।
ਫੇਰਿ ਕੈ ਘੇਰ ਲਇਓ ਰਨ ਮਾਹਿ, ਸੁ ਮੁੰਡ ਕੋ ਮੁੰਡ ਜੁਦਾ ਕਰਿ ਮਾਰਿਓ ।
ਐਸੇ ਪਰਿਓ ਧਰਿ ਉਪਰ ਜਾਇ, ਜਿਉ ਬੇਲਹਿ ਤੇ ਕਦੂਆ ਕਟਿ ਡਾਰਿਓ । ੧੧੪
Singh eh parer kai agaie bhaiee har mein us lai bar Chand sambhariou.
maar kai dhoor kiai chakchur girai ar pur maha runn paeiou.
pher kai gheir liou runn mahai mund ko mund juda kar mariou.
aisai pariou dhar ooper jaie jion boleh te kadua kat darion. (114)

ਸਿੰਘ ਚੜ੍ਹੀ ਮੁਖ ਸੰਖ ਬਜਾਵਤ, ਜਿਉ ਘਨ ਮੈ ਤੜਦਾਦੁਤਿ ਮੰਡੀ ।
ਚਕ੍ਰ ਚਲਾਇ ਗਿਰਾਇ ਦਇਓ ਅਰਿ, ਭਾਜਤ ਦੈਤ ਬਡੇ ਬਰਬੰਡੀ ।
ਭੂਤ ਪਿਸਾਚਨਿ ਮਾਸ ਅਹਾਰ, ਕਰੈ ਕਿਲਕਾਰ ਖਿਲਾਰ ਕੈ ਝੰਡੀ ।
ਮੁੰਡ ਕੋ ਮੁੰਡ ਉਤਾਰ ਦਇਓ ਅਬ ਚੰਡ ਕੋ ਹਾਥ ਲਗਾਵਤ ਚੰਡੀ । ੧੧੫
Singh charri mukh sunjh bajavat jiou ghan main tarrita dut mandi.
Ehakar chalaie, griaia dion ar bhagat daint badai barbandi.
bhoot pisachan mass ahar karai kilkar khilar kai jhandi.
mund kai mund uttar daieou ab chand ko haath lagavat chandi. (115)

ਮੁੰਡ ਮਹਾ ਰਨ ਮੱਧਿ ਹਨਿਓ, ਫਿਰ ਕੈ ਬਰ ਚੰਡਿ ਤਬੈ ਇਹ ਕੀਨੋ ।
ਮਾਰਿ ਬਿਦਾਰ ਦਈ ਸਭ ਸੈਣ ਸੁ, ਚੰਡਿਕਾ ਚੰਡਿ ਸੁ ਆਹਵ ਕੀਨੋ ।
ਲੈ ਬਰਛੀ ਕਰ ਮੈ ਅਰਿ ਕੋ ਸਿਰ ਕੈ ਬਰੁ ਮਾਰਿ ਜੁਦਾ ਕਰਿ ਦੀਨੋ ।
ਲੈ ਕੈ ਮਹੇਸ ਤ੍ਰਿਸੂਲ ਗਨੇਸ਼ ਕੋ, ਰੰਡ ਕੀਓ ਜਨੁ ਮੁੰਡ ਬਿਹੀਨੋ । ੧੧੬
mund maha runn madh haniou phir kai bar chand tabai eh keeno.
maar bidar daiee sabh sainn so chandika chand ahav keeno.
lai barchhi mein ar ko sir kai bar maar juda kar deeno.
lai kai mahes trishul ganes ko rund kiou jan mund biheeno. (116)

ਇਤਿ ਸ੍ਰੀ ਬਚਿਤ੍ਰ ਨਾਟਕੇ, ਸ੍ਰੀ ਚੰਡੀ ਚਰਿਤ੍ਰੇ ਚੰਡ ਮੁੰਡ ਬਧਹਿ,
ਚਤੁਰਥ ਧਿਆਇ ਸਮਾਪਤਮਸਤੁ ਸੁਭੰ ਮਸਤੁ ॥ ੪
it Sri Bachittar Natak Sri Chandi charittar chand mund badehai
chatrath dhiaie samaptam sat subham sat. (4)

ਸੋਰਠਾ

ਘਾਇਲ ਘੁਮਤ ਕੋਟਿ, ਜਾਇ ਪੁਕਾਰੇ ਸੁੰਭ ਪੈ ।
ਮਾਰੇ ਦੇਵੀ ਘੋਟਿ, ਸੁਭਟ ਕਟਕ ਕੇ ਬਿਕਟ ਅਤਿ । ੧੧੭
Sortha
ghaiel ghoomat kot jaie pukarai sumbh pai.
marai devi ghot subhat katak ke biket at. (117)

Then Chandi, goading the lion, holding her sword in the hand , advanced further and she crushed the whole lot of enemy troops, and vanquished them in the dust, and had fought a valiant battle. Then turning around she surrounded the demon Mund in the battle-field and cut off his head from the body. The head fell on the ground as if a pumpkin is removed from the creeper and thrown down. (114)

The goddess, riding the lion, and blowing the conch shell with her mouth, appeared like the lightning flashing across the clouds, presenting a welcome sight. Then she moved the revolving wheel and defeated the enemy, while many mighty demons fled away. The ghosts and imp were eating away the flesh and with dishevelled hair they were making merry. Chandi had removed (cut off) the head of the demon Mund and now is going to tackle the demon Chand. (engages in battle.). (115)

After killing Mund in the battle-field the powerful Chandi now waged a war against the demon Chand and destroyed the whole army of Chand in the battle. Then with a spear in hand, she struck it hard at his head and slashed it from the body. It appeared as if Shiva had removed the head of Ganesh with his trishul (triple-edged weapon) from his body. (116)

Here the fourth Chapter of Chandi Charitar (portrayal) of Bachittar Natak dealing with the Killing of Chand Mund is completed. All is well. (4)

Sortha :

Millions of (crores of) wounded demons went upto Raja Sumbh (the demon King) and wailing they complained to the King that the goddess had killed many of their mighty warriors and their frightful troops. (117)

ਦੋਹਰਾ

ਰਾਜ ਗਾਤ ਕੈ ਬਾਤਿ ਇਹ ਕਹੀ ਜੁ ਤਾਹੀ ਠਉਰ ।
ਮਰਿ ਹੋ ਜੀਅਤਿ ਨ ਛਾਡਿ ਹੋ, ਕਹਿਓ ਸਤੀ ਨਹਿ ਅਉਰ । ੧੧੮

Dohra

raaj gaat kai baat eh kahi ju tahi thour.
mar hai jiat na chhad hai kehio sabh neh aour. (118)

ਤੂੰਡ ਸੁੰਭ ਕੇ ਚੰਡਿਕਾ, ਚੰਦਿ ਬੋਲੀ ਇਹ ਭਾਇ ।
ਮਾਨੋ ਆਪਨੀ ਨ੍ਰਿਤ ਕੋ, ਲੀਨੋ ਅਸੁਰ ਬੁਲਾਇ । ੧੧੯
tund sumbh kai chandika chad boli eh bhaie.
mano apni nirat ko leeno asur bulaie. (119)

ਸੁੰਭ ਨਿਸੁੰਭ ਸੁ ਦੁਹੀ ਮਿਲ, ਬੈਠ ਮੰਤ੍ਰ ਤਬ ਕੀਨ ।
ਸੈਨਾ ਸਕਲ ਬੁਲਾਇ ਕੈ ਸੁਭਟ ਬੀਰ ਚੁਨ ਲੀਨ । ੧੨੦
sumbh nisumbh so dohun mil baith mantr tab keen.
saina sakal bulaie kai subhat beer chun leen. (120)

ਰਕਤਬੀਜ ਕੋ ਭੇਜੀਏ, ਮੰਤ੍ਰਨ ਕਹੀ ਬਿਚਾਰ ।
ਪਾਥਰ ਜਿਉਂ ਗਿਰੀ ਡਾਰ ਕੈ, ਚੰਡਹਿ ਹਨੈ ਹਕਾਰਿ । ੧੨੧
Rakatbeej ko bhajiai mantran kahi bichar.
pathar jiou gir daar kai chandeh hanai hakar. (121)

ਸੋਰਠਾ

ਭੇਜੋ ਕੋਊ ਦੂਤ, ਗ੍ਰਹਿ ਤੇ ਲਿਆਵੈ ਤਾਹਿ ਕੋ ।
ਜੀਤਿਓ ਜਿਨਿ ਪੁਰਹੂਤ ਭੁਜਬਲਿ ਜਾ ਕੇ ਅਮਿਤ ਹੈ । ੧੨੨

Sortha

bhejo kouoo doot greh te liavai tahai ko.
jeetio jin parhoot bhujbal ja kai amit hai. (122)

ਦੋਹਰਾ

ਸ੍ਰੋਣਤ ਬਿੰਦ ਹੈ ਦੈਤ ਇੱਕੁ ਗਇਓ ਕਰੀ ਅਰਦਾਸਿ ।
ਰਾਜ ਬੁਲਾਵਤ ਸਭਾ ਮੇ, ਬੋਗ ਚਲੋ ਤਿਹ ਪਾਸ । ੧੨੩

Dohra

saronat bind hai daint ik geiyo kari ardas.
raj bulavat sabha mein beig chalai teh pass. (123)

ਰਤਕ ਬੀਜ ਨ੍ਰਿਪ ਸੁੰਭ ਕੋ ਕੀਨੋ ਆਨਿ ਪ੍ਰਨਾਮ ।
ਅਸੁਰ ਸਭਾ ਮਧਿ ਭਾਉ ਕਰਿ, ਕਹਿਓ ਕਰਹੁ ਮਮ ਕਾਮ । ੧੨੪
Rakat beej nrip sumbh ko keenu aan parnam.
asur sabha madh bhaou kar kehou karoh mum kaam. (124)

Couplet :

There and then the demon king exclaimed from his mouth that he will kill her, and will not rest till she is dead. (will not spare her till she is dead). I am telling truth and nothing else. (not telling lie). (118)

With this fact, Chandi , establishing herself in the mouth of Sumbh, remarked that the demon had invited the god of death himself. (called for his own death). (119)

Then Sumbh and Nisumbh both held discussions with each other, and decided to call for all the (main) powerful warriors from amongst the troops and selected them (for waging war). (120)

The ministers thoughtfully remarked that for this purpose, Rakatbeej would be the right choice, (who should be sent), who would challenge Chandi and forcing her to come down the mountain, finally would kill her just like throwing away a stone rolling down from the mountain. (121)

Sortha :

Then the king Sumbh remarked that a messenger Should be sent to him (Rakatbeej) who would bring him along, as he had won over Indra (powerful king) even, as he possesses great prowess (might) in his arms. (122)

Couplet :

Going upto Rakatbeej, the messenger gave this message to him, that King Sumbh wanted his presence in the king's assembly. So please make haste to proceed and meet the king. (123)

Rakatbeej then came there and paid his respect (made obeisance) to the king (Sumbh). Then the king, seated decoratedly in the assembly of demons, remarked lovingly that he would like him to carry out one of his jobs. (124)

ਸਵੈਯਾ

ਸੁਓਣਤ ਬਿੰਦ ਕੋ ਸੁੰਭ ਨਿਸੁੰਭ, ਬੁਲਾਇ ਬੈਠਾਇ ਕੈ ਆਦਰੁ ਕੀਨੋ ।
ਦੈ ਸਿਰਤਾਜ ਬਡੈ ਗਜਰਾਜ ਸੁ ਬਾਜ ਦਏ ਰਿਝਵਾਇ ਕੈ ਲੀਨੋ ।
ਪਾਨ ਲੈ ਦੈਤ ਕਹੀ ਇਹ ਚੰਡ ਕੋ, ਰੁੰਡ ਕਰੋ ਅਬ ਮੁੰਡ ਬਿਹੀਨੋ ।
ਐਸੇ ਕਹਿਓ ਤਿਨ ਮਧਿ ਸਭਾ ਨ੍ਰਿਪ ਰੀਝ ਕੈ ਮੇਘ ਅਡੰਬਰ ਦੀਨੋ । ੧੨੫

Swaiyya

surounat bind ko sumbh Nisumbh bulaie baithai kai aadar keeno.
dai sirtaj badaï gajraj so baaj deiai rijhvaie kai leeno.
paan lai daint kehi eh chand ke rund karo ab mund biheeno.
aisai kehioṭ tin madh sabha nrip reejh kai megh adumber deeno. (125)

ਸੁਓਣਤ ਬਿੰਦ ਕੋ ਸੁੰਭ ਨਿਸੁੰਭ, ਕਹਿਓ ਤੁਮ ਜਾਹੁ ਮਹ" ਦਲ ਲੈ ਕੈ ।
ਛਾਰ ਕਰੋ ਗਰੂਏ ਗਿਰ ਰਾਜਹਿ, ਚੰਡ ਪਚਾਰਿ ਹਨੋ ਬਲੁ ਕੈ ਕੈ ।
ਕਾਨਨ ਮੈ ਨ੍ਰਿਭ ਕੀ ਸੁਨੀ ਬਾਤ, ਰਿਸਾਤ ਚਲਿਓ ਚੜ੍ਹਿ ਉਪਰ ਗੈ ਕੈ ।
ਮਾਨੋ ਪ੍ਰਤੱਛ ਹੋਇ ਅੰਤਿਕ ਦੀਤ ਕੋ, ਲੈ ਕੈ ਚਲਿਓ ਰਨਿ ਹੋਤ ਜੁ ਛੈ ਕੈ । ੧੨੬
surounat bind kai sumbh nisumbh kehioṭ tum jaho maha dal lai kai.
chhar karo garudai gir rajeh chand hanai bal kai kai.
kanan mein nrip ki sunni baat nissat chaliou charr uper gai kai.
mano partachh hoiai antik dant ko lai kai chaliou runn hait jo chhai kai. (126)

ਬੀਜ ਰਕਤੁ ਸੁ ਬੰਬ ਬਜਾਇ ਕੈ, ਆਗੈ ਕੀਏ ਗਜ ਬਾਜ ਰਥਈਆ ।
ਏਕ ਤੇ ਏਕ ਮਹ" ਬਲਿ ਦਾਨਵ, ਮੇਰ ਕੋ ਪਾਇਨ ਸਾਥ ਮਥਈਆ ।
ਦੇਕਹ ਤਿਨੈ ਸੁਭ ਅੰਗ ਸੁ ਦੀਰਘ, ਕਉਚ ਸਜੇ ਕਟਿ ਬ"ਧਿ ਭਥਈਆ ।
ਲੀਨੇ ਕਮਾਨਨ ਬਾਨ ਕ੍ਰਿਪਾਨ, ਸਮਾਨ ਕੈ ਸਾਥ ਲਟੈ ਜੁ ਸਥਈਆ । ੧੨੭
beej rakatar so bomb bajaie kai agai kiai gaj baaj ratheieea.
ek te ek maha bal danav mer ke païen saath matheieea.
dekh tinai subh ang so deeragh kouch sajai kat baandh badheieea.
leenai kamanan baan kirpan saman kai saath laie jo satheieea. (127)

ਦੋਹਰਾ

ਰਕਤ ਬੀਜ ਦਲ ਸਾਜ ਕੈ, ਉਤਰੇ ਤਟਿ ਗਿਰਿ ਰਾਜ ।
ਸ੍ਰਵਣਿ ਕੁਲਾਹਲ ਸੁਨਿ ਸ਼ਿਵਾ ਕਰਿਓ ਜੁੱਧ ਕੋ ਸਾਜ । ੧੨੮

Dohra

rakat beej dal saaj kai utrai tat gir raj.
sarvann kulahal sunn siva kariou judh ko saaj. (128)

ਸੋਰਠਾ

ਹੁਇ ਸਿੰਘਹਿ ਅਸਵਾਰ, ਗਾਜ ਗਾਜ ਕੈ ਚੰਡਿਕਾ ।
ਚਲੀ ਪ੍ਰਬਲ ਅਸਿ ਧਾਰਿ ਰਕਤ ਬੀਜ ਕੇ ਬਧ ਨਮਿੱਤ । ੧੨੯

Sortha

hoiai singhai aswar gaaj gaaj kai chandika.
chali parbal us dhar rakatbeej ke badh namit. (129)

Swaiyya :

King Sumbh-Nisumbh called for Rakatbeej and made him sit with great honour and gave him a crest (crown for the head) grand elephants, and horses, which the demon received with great joy (and wore the crest on the head). Taking a battle leaf from the king, the demon Rakatbeej remarked that he would soon remove the head of Chandi from her body (kill her). When the King heard such words from him in the assembly, the king was much pleased with him and bestowed his own ostentations decoration on the chest (the necklace adorning his chest). (125)

Sumbh and Nisumbh then asked Rakatbeej to take along with him a huge army and crush Chandi who is established (seated) on the top of a mountain and challenging her with your might kill her finally. Hearing all this with his own ears from the King Sumbh, (demon) Rakatbeej, in great rage, (climbed) seated himself on the elephant back and started on his expedition. It appeared as if the god of death, in the form of an elephant, had advanced towards the battle field for killing the demon Rakatbeej. (126)

Then Rakatbeej, sounding the drum-beat, advanced with his entourage of elephants, horses and chariots. These demons were brave warriors excelling from each other in might, who could even crush the Sumer mountain with their huge feet . One could see their huge and beautiful bodies, covered with iron-coats, alongwith pouches of arrows tied around their waists, who were armed with bows, arrows and swords and other weapons. So (Rakatbeej) is proceeding forward alongwith his mighty warriors. (to the battle-Field) (127)

Rakatbeej then preparing his army fully in all respects , advanced towards Sumer mountain and encamped near it . On the other side, Chandi also made preparations for the battle, on hearing the news of the advancing army of demons. (128)

Sortha :

Chandi, like the flash of lightning, riding on a lion, and wielding a sword advanced towards the enemy, to kill Rakatbeej. (129)

ਸਵੈਯਾ

ਆਵਤ ਦੇਖ ਕੇ ਚੰਡ ਪ੍ਰਚੰਡ ਕੋ ਸ੍ਰੋਣਤ ਬਿੰਦ ਮਹਾ ਹਰਖਿਓ ਹੈ ।
ਆਗੈ ਹੈ ਸਤ੍ਰ ਧਸੇ ਰਨ ਮਧਿ, ਸੁ ਕ੍ਰਧ ਕੈ ਜੁੱਧਹਿ ਕੋ ਸਰਖਿਓ ਹੈ ।
ਲੈ ਉਮਡਿਓ ਦਲੁ ਬਾਦਲੁ ਸੋ, ਕਵਿ ਨੇ ਜਸ ਇਆ ਛਬਿ ਕੋ ਪਰਖਿਓ ਹੈ ।
ਤੀਰ ਚਲੇ ਇਮ ਬੀਰਨ ਕੇ, ਬਹੁ ਮੇਘ ਮਨੋ ਬਲੁ ਕੈ ਬਰਖਿਓ ਹੈ । ੧੩੦

Swaiyya

avat dekh kai chand parchand ko suronat bind maha harkhiou hai.
agai havai satar dhasai runn madh so karudh ke judh eh ko sarkhiou hai.
lai umdiou dal badal so kavi nai jas eai chhab kai parkhiou hai.
teer chalai im beeran kai boh meggh mano bal kai barkhiou hai. (130)

ਬੀਰਨ ਕੇ ਕਰ ਤੇ ਛੁਟਿ ਤੀਰ, ਸਰੀਰਨ ਚੀਰ ਕੈ ਪਾਰਿ ਪਰਾਨੇ ।
ਤੋਰ ਸਰਾਸਨ ਫੋਰ ਕੈ ਕਉਚਨ, ਮੀਨਨ ਕੇ ਰਿਪੁ ਜਿਉ ਥਹਰਾਨੇ ।
ਘਾਉ ਲਗੇ ਤਨ ਚੰਡਿ ਅਨੇਕ ਸੁ, ਸ੍ਰੋਣ ਚਲਿਓ ਬਹਿ ਕੇ ਸਰਤਾਨੇ ।
ਮਾਨਹੁ ਫਾਰਿ ਪਹਾਰ ਹੂੰ ਕੋ ਸੁਤ, ਤਛਕ ਕੇ ਨਿਕਸੇ ਕਰਬਾਨੇ । ੧੩੧
beeran ke kar te chhut teer sareerar cheer kai paar pranai.
tore sarasan phore kai kouchan meenan kai rip jiou thehranai.
ghaou lagaia tan chand anek so sarounchaliou beh kai sartanai.
manoh phaar pahar hun ko sut tachhak kai niksai kar banai. (131)

ਬੀਰਨ ਕੇ ਕਰ ਤੇ ਛੁਟਿ ਤੀਰ ਸੁ, ਚੰਡਿਕਾ ਸਿੰਘਨ ਜਿਉ ਭਭਕਾਰੀ ।
ਲੈ ਕਰ ਬਾਨ ਕਮਾਨ ਕ੍ਰਿਪਾਨ ਗਦਾ ਗਹਿ ਚਕ੍ਰ ਛੁਰੀ ਅਉ ਕਟਾਰੀ ।
ਕਾਟ ਕੈ ਦਾਮਨ ਛੇਦ ਕੈ ਭੇਦ ਕੈ, ਸਿੰਧੁਰ ਕੀ ਕਰੀ ਭਿੰਨ ਅੰਬਾਰੀ ।
ਮਾਨਹੁ ਆਗ ਲਗਾਇ ਹਨੁ ਗੜ ਲੰਕ, ਅਵਾਸ ਕੀ ਡਾਰੀ ਅਟਾਰੀ । ੧੩੨
beeran kai kar te chhut teer so chandika singhan jiou bhabhkari.
lai kar baan kaman kirpan gada geh chakar chhuri aou katari.
kaat kai daman chhed kai bheid kai sindhur ki kari bhin ambari.
manoh aag lagai hanu garh lunk avas ki dari atari. (132)

ਤੋਰ ਕੈ ਮੋਰ ਕੈ ਦੈਤਨ ਕੇ ਮੁਖ ਘੋਰ, ਕੈ ਚੰਡਿ ਮਹਾ ਅਸਿ ਲੀਨੋ ।
ਜੋਰ ਕੈ ਕੋਰ ਕੈ ਠੋਰ ਕੈ ਬੀਰ, ਸੁ ਰਾਛਸ ਕੋ ਹਤਿ ਕੈ ਤਹਿ ਤੀਨੋ ।
ਖੋਰ ਕੈ ਤੋਰ ਕੈ ਬੋਰ ਕੈ ਦਾਨਵ, ਲੈ ਤਿਨ ਕੇ ਕਰੇ ਹਾਡ ਚਬੀਨੋ ।
ਸ੍ਰੋਣ ਕੋ ਪਾਨ ਕਰਿਓ ਜਿਉ ਦਵਾਹਰਿ, ਸਾਗਰ ਕੋ ਜਲ ਜਿਉ ਰਿਖਿ ਪੀਨੋ । ੧੩੩
tour kai mout kai daintan ke mukh gher kai chand maha usleeno.
jour kai kour kai thour kai beer so rachhas ko hat kai the teeno.
khor kai tour kai bore kai danav lai tin kai karai haad chabeeno.
suroun kai paan kariou jiou dava har sagar ko jal jiou rikh peeno. (133)

Swaiyya :

The (demon) Rakatbeej, seeing the mighty Chandi coming towards him, was very much elated and advancing forward; pierced in the ranks (army) of the enemy, and moved further to engage her in a battle. He had a horde (whole lot) of large troops under his command, seeing him advancing the poet felt that the arrows being shot from both sides were like the clouds bursting into a torrent of rain. (130)

The arrows, being shot by the warriors, were piercing the bodies of the enemy. The arrows were cracking the bows, piercing through the armour (iron coating), the enemies of the fish, like the hawkish bird, the arrows were passing over the heads (of the enemy). The arrows, which had pierced and wounded the body of Chandi from which the blood was oozing out like a stream, as if the snakes were (coming out) moving around with a deformed shape. (like the snake's little ones). (131)

When the arrows were being shot by the warriors, then (the goddess) Chandi roared like a lioness, and grasping bows and arrows, sword mace, circular wheel, and a dagger, (advanced) attacked, while cutting across the ropes tightening the noose around the enemy, broke the horse's belt separated the cradle on the elephant back, as if Hanuman having set fire to the fort of Lanka. the huge palace top had been pulled down by him. (132)

Chandi, wielding a sword in her hand, wounded the enemy ranks deforming their faces, and Killed all those demons who were advancing in a formation. First, the goddess frightened the demons and made them feel completely demoralised, and then crushed (minced) the bones of the enemy troops, and they were laid down like a pool of blood (drank their blood) just as Sri Krishna had devoured the jungle fire and Rishi August had devoured the waters of the ocean. (133)

ਚੰਡਿ ਪ੍ਰਚੰਦ ਕੁਵੰਡ ਕਰੰ ਗਹਿ, ਜੁੱਧ ਕਰਿਓ ਨ ਗਨੇ ਭਟ ਆਨੇ ।
 ਮਾਰਿ ਦਈ ਸਭ ਦੈਤ ਚਮ੍ਰੁ, ਤਿਹ ਸ੍ਰਉਣਤ ਜੰਬੁਕ ਗ੍ਰਿਝ ਅਘਾਨੇ ।
 ਭਾਲ ਭਇਆਨਕ ਦੇਖਿ ਭਵਾਨੀ ਕੋ ਦਾਨਵ ਇਉਂ ਰਨ ਛਾਡਿ ਪਰਾਨੇ ।
 ਪਉਨ ਕੇ ਗਉਨ ਕੇ ਤੇਜ ਪ੍ਰਤਾਪ ਤੇ, ਪੀਪਰ ਕੇ ਜਿਉਂ ਪਾਤ ਉਡਾਨੇ । ੧੩੪
 chand parchand kovand karai geh judh kariou na ganai bhat anai.
 maar daiee sabh daint chamun the souranat jambuk grijh aghanai.
 bhaal bhianak dekh bhavani ko danav ean runn chhad pranai.
 poun kai goun kai tej pratap te peepar kai jiou paat udanai. (134)

ਆਹਵ ਮੈ ਖਿਝ ਕੈ ਬਰਚੰਡ, ਕਰੰ ਧਰ ਕੈ ਹਰਿ ਪੈ ਅਰਿ ਮਾਰੇ ।
 ਏਕਨ ਤੀਰਨ ਚਕ੍ਰ ਗਦਾ ਹਤਿ, ਏਕਨ ਕੇ ਤਨ ਕੇਹਰਿ ਫਾਰੇ ।
 ਹੈ ਦਲ ਗੈ ਦਲ ਪੈਦਲ ਘਾਇ ਕੈ, ਮਾਰ ਰਥੀ ਬਿਰਥੀ ਕਰ ਡਾਰੇ ।
 ਸਿੰਧੁਰ ਐਸੇ ਪਰੇ ਤਿਹ ਠਉਰ, ਜਿਉਂ ਭੂਮਿ ਮੈ ਝੂਮਿ ਗਿਰੇ ਗਿਰ ਭਾਰੇ । ੧੩੫
 ahvav mein khij kai bar chand karai dhar kai har pai ar marai.
 ekan teeran chakar gada hat ekan ke tan kehar farai.
 hai dal gai dal pai dal ghaie kai maar rathi birthi kar darai .
 sindhur aisai parai the thour jiou bhoom mein jhoom girai gir bharai. (135)

ਦੋਹਰਾ

ਰਕਤ ਬੀਜ ਕੀ ਚਮ੍ਰੁ ਸਭ ਭਾਗੀ ਕਹਿ ਤਿਹ ਤ੍ਰਾਸ ।
 ਕਹਿਓ ਦੈਤ ਪੁਨਿ ਘੋਰ ਕੈ, ਕਰੋ ਚੰਡਿ ਕੋ ਨਾਸ । ੧੩੬

Dohra

Rakat beej ki chamun sabh bhagi kar the tras.
 kehio daint pun gher kai karo chand ko nass. (136)

ਸਵੈਯਾ

ਕਾਨਨ ਮੈ ਸੁਨ ਕੇ ਇਹ ਬਾਤ, ਸੁ ਬੀਰ ਫਿਰੈ ਕਰਿ ਮੈ ਅਸਿ ਲੈ ਲੈ ।
 ਚੰਡਿ ਪ੍ਰਚੰਡਿ ਸੁ ਜੁੱਧ ਕਰਿਓ, ਬਲਿ ਕੈ ਅਤ ਹੀ ਮਨ ਕੁਧਤ ਹੁਕੈ ।
 ਘਾਉ ਲਗੈ ਤਿਨ ਕੇ ਤਨ ਮੈ ਇਮ, ਸ੍ਰਉਣ ਗਿਰਿਓ ਧਰਨੀ ਪਰੁ ਚੁਐ ਕੈ ।
 ਆਗ ਲਗੈ ਜਿਮੁ ਕਾਨਨ ਮੈ ਤਿਨ ਤਿਉਂ ਰਹੀ ਬਾਨਨ ਕੀ ਪੁਨਿ ਹੈ ਕੈ । ੧੩੭

Swaiyya

kanan mein sunn kai eh baat so beer phirai kar mein as lai lai.
 chand parchand so judh kariou bal kai at hi man karudhata havai kai.
 ghaou lagai tin kai tan mai im suroun giriou dharni par chuai kai.
 aag lagai jim kann mein tin tiou rehi banan ki dhun havai kai. (137)

The powerful Chandi, with a bow in hand, fought against many a warrior, who had come there. The whole army of the demons was killed. The jackals and vultures were fully satisfied with their blood, The demons, seeing the horrible face of Chandi (forehead), fled away from the battle-field just like the strong wind, which takes away the pipal tree leaves. (134)

Chandi, being furious with rage, wielded her sword in the hand and killed many of the army warriors in the battle. Many were killed with her arrows, the mace, or the whirling wheel, and many bodies were torn into pieces by the lioness. The troops (of the enemy) riding on horses or elephants and the army on foot were killed while the charioteers were divested of their chariots. The elephants were lying dead on the field just as huge boulders are hurled down from the mountains with the earth quake. (135)

Couplet :

The whole army of Rakatbeej had fled away out of fear of Chandi. Then the demon again collected together his (remnant) army ranks and goaded them to kill (destroy) Chandi. (136)

Hearing these words with their ears, the warriors (demons) again attacked the mighty Chandi with their swords, getting enraged they fought a heroic battle. The blood from the wounds of the soldiers (enemy) was falling on the ground just as (water falls from the fountains) or one hears the hissing sound during the jungle fire ; in the same manner the sound of striking arrows on the bodies (of warriors) was being heard. (137)

ਆਇਸ ਪਾਇ ਕੈ ਦਾਨਵ ਕੋ ਦਲ, ਚੰਡਿ ਕੇ ਸਾਮੁਹੇ ਆਇ ਅਰਿਓ ਹੈ ।
 ਢਾਰ ਅਉ ਸੰਗ ਕ੍ਰਿਪਾਨਨਿ ਲੈ, ਕਰ ਮੈ ਬਰਿ ਬੀਰਨ ਜੁੱਧ ਕਰਿਓ ਹੈ ।
 ਫੇਰ ਫਿਰੇ ਨਹਿ ਆਹਵ ਤੇ, ਮਨ ਮਹਿ ਤਿਹ ਧੀਰਜ ਗਾਏ ਧਰਿਓ ਹੈ ।
 ਰੋਕ ਲਈ ਚਹੂੰ ਓਰ ਤੇ ਚੰਡਿ, ਸੁ ਭਾਨ ਮਨੋ ਪਰਬੇਖ ਪਰਿਓ ਹੈ । ੧੩੮
 aies paie kai danav ko dal chand ke samuhai aieai ariou hai.
 dhaar aou song kirpanan lai kar mein bar beeran judh kariou hai.
 pher phirai neh ahav te man meh the dhiraj gadhai dhariou hai.
 rok laiee chahun aur te chand so bhan mano parbekh pariou hai. (138)

ਕੋਪੇ ਕੈ ਚੰਡਿ ਪ੍ਰਚੰਡਿ ਕੁਵੰਡ, ਮਹਾ ਬਲ ਕੈ ਬਲਵੰਡ ਸੰਭਾਰਿਓ ।
 ਦਾਮਿਨੀ ਜਿਉਂ ਘਨ ਸੇ ਦਲ ਪੈਠ ਕੈ, ਕੈ ਪੁਰਜੇ ਪੁਰਜੇ ਦਲੁ ਮਾਰਿਓ ।
 ਬਾਨਿਨ ਸਾਥ ਬਿਦਾਰ ਦੇਏ ਅਰਿ, ਤਾਛਾਬਿ ਕੋ ਕਵਿ ਭਾਉ ਬਿਚਾਰਿਓ ।
 ਸੂਰਜ ਕੀ ਕਿਰਨੇ ਸਰਮਾਸਹਿ, ਢੇਨ ਅਨੇਕ ਤਹਾ ਕਰਿ ਡਾਰਿਓ । ੧੩੯
 kope kai chand parchand maha bal kai balwand sambhariou.
 damini jiou ghan se dal paith kai purjai purjai dal mariou.
 banan sath bidar daie ar ta chhabkai kai bhaau bichariou.
 Suraj ki kirnai samaseh rein arek taha kar dariou. (139)

ਚੰਡਿ ਚਮੁੰ ਬਹੁ ਦੈਤਨ ਕੀ ਹਤਿ, ਫੇਰ ਪ੍ਰਚੰਡਿ ਕੁਵੰਡ ਸੰਭਾਰਿਓ ।
 ਬਾਨਨ ਸੋ ਦਲ ਫੇਰ ਦਇਓ, ਬਲ ਕੈ ਬਰ ਸਿੰਘ ਮਹਾ ਭਭਕਾਰਿਓ ।
 ਮਾਰ ਦੇਏ ਰਿਦਾਰ ਬਡੇ ਧਰਿ ਸ੍ਰਉਣ ਬਹਾਇ ਬਡੇ ਰਨ ਪਾਰਿਓ ।
 ਏਕ ਕੇ ਸੀਸ ਦਇਓ ਧਨੁ ਯੋ ਜਨੁ ਕੋਪ ਕੈ ਗਾਜ ਨੇ ਮੰਡਪ ਮਾਰਿਓ । ੧੪੦
 Chand chamun boh daitan ki hadd pher parchand kuvand sambhariou.
 banan so dal pher deion bal hai bar Singh maha bhabhkarion.
 amaar deiai sirdar badai dhar surounn haie badai runn parion.
 eh hai sees dhion dhan yo jai kop kai gaaj nei mandap mariou. (140)

ਦੋਹਰਾ

ਚੰਡਿ ਚਮੁੰ ਸਭ ਦੈਤ ਕੀ, ਐਸੇ ਦਈ ਸਿੰਘਾਰਿ ।
 ਪਉਨ ਪੂਤ ਜਿਉਂ ਲੰਕ ਕੋ ਡਾਰਿਓ ਬਾਗ ਉਖਾਰਿ । ੧੪੧

Dohra

Chandi chamun sabh daint ki aisai deiee sanghar.
 paun poot siun lank ko darion baag ukhaar. (141)

With the permission of Rakatbeej, the army of demons advanced and stood in front of Chandi. The warriors, with shields in hands, alongwith their swords and spears, started fighting in the battle field. The demons, with patience grilled in their minds, would not deter from the battle field even on disswading them from the fighting. They have excircled Chandi from all the four sides. It appeared as if the Sun was encircled by a halo of sunshine. (light). (138)

Enraged by this, the powerful mighty Chandi took up her bows and entered the circle of enemy troops, she crushed the enemy warriors into bits and pieces as if lightning was shining midst a huge collection of clouds ; and with her shooting arrows she destroyed the whole army, The poet, on seeing this whole scene felt in his mind, as if the rays of Sun had removed all traces of water from the frost. (Similarly the arrows shot by Chandi had reduced the bodies of enemy ranks into shambles). (139)

After killing most of the enemy troops, the powerful Chandi took up her mighty bow, and with her arrows reduced the enemy troops into pieces while her lion also roared loudly. The great enemy warriors were killed and with a pool of blood on the ground, she had fought a ferocious battle. Then she struck her bow on the head of a demon just as a huge palace was destroyed by lightning. (140)

Couplet :

Chandi had destroyed the huge army of the demon just like the uprooting of the huge garden of Lanka by Hanuman (the son of wind). (141)

ਸਵੈਯਾ

ਗਾਜ ਕੈ ਚੰਡਿ ਮਹਾ ਬਲਿ ਮੇਘ ਸੀ, ਬੂੰਦਨ ਜਿਉਂ ਅਰਿ ਪੈ ਸਰ ਡਾਰੈ ।
ਦਮਿਨਿ ਸੋ ਖਗ ਲੈ ਕਰਿ ਮੈ, ਬਹੁ ਬੀਰ ਅੰਧ ਧਰ ਕੈ ਧਰਿ ਮਾਰੈ ।
ਘਾਇਲ ਘੂਮ ਪਰੇ ਤਿਹ ਇਉਂ ਉਪਮਾ ਮਨ ਮੈ ਕਵਿਯੋ ਅਨੁਸਾਰੈ ।
ਸ੍ਰਉਨ ਪ੍ਰਵਾਹ ਮਨੋ ਸਰਤਾ, ਤਿਹ ਮਧਿ ਧਸੀ ਕਰਿ ਲੋਥ ਕਰਾਰੈ । ੧੪੨

Swaiyya

gaaj kai Chand mahabal megh see borndan jiun ar pai sar darai.
damin so pug lai kar mein boh beer adhang dharkai dhar marai.
ghial ghoom parai the iou upma man mein kavi ansarai.
Suroun parvah manai sarta the madh dhasi kar loth kararai. (142)

ਐਸੇ ਪਰੇ ਧਰਨੀ ਪਰ ਬੀਰ ਸੁ ਕੈ ਕੈ ਦੁਖੰਡ ਜੁ ਚੰਡਿਹਿ ਡਾਰੈ ।
ਲੋਥਨ ਉਪਰ ਲੋਥ ਹਿਰਿ, ਬਹਿ ਸ੍ਰਉਣ ਚਲਿਓ ਜਨੁ ਕੋਟ ਪਨਾਰੈ ।
ਲੈ ਕਰਿ ਬਿਯਾਲ ਸੋ ਬਿਯਾਲ ਬਜਾਵਤ, ਸੋ ਉਪਮਾ ਕਵਿ ਯੋ ਮਨ ਧਾਰੈ ।
ਮਨੋ ਮਹਾ ਪੁਲਏ ਬਹੁ ਪਉਨ ਸੋ ਆਪਸ ਮੈ ਭਿਰ ਹੈ ਗਿਰਿ ਭਾਰੈ । ੧੪੩
aaisai parai dharni par beer so kai kai dukhand so Chandeh darai.
lothan uper loth giri beh sarown chaliou jan kot panarai.
lai kar biyal so biyal bajavat so upma kavi yo man dharai.
mano maha parlaie bahai paoun so apas mein bhir hai gir bharai. (143)

ਲੈ ਕਰ ਮੈ ਅਸਿ ਦਾਰੁਨ ਕਾਮ ਕਰੇ ਰਨ ਮੈ ਅਰਿ ਸੋ ਅਰਿਣੀ ਹੈ ।
ਸੂਰ ਹਨੇ ਬਲ ਕੈ ਬਲੁਵਾਨ ਸੁ, ਸ੍ਰਉਨ ਚਲਿਓ ਬਹਿ ਬੈਤਰਨੀ ਹੈ ।
ਬਹੁ ਕਟੀ ਅਧਬੀਚ ਤੇ ਸੁੰਡ ਸੀ, ਸੋ ਉਪਮਾ ਕਵਿ ਨੇ ਬਰਨੀ ਹੈ ।
ਆਪਸਿ ਮੈ ਲਰ ਕੈ ਸੁ ਮਨ, ਗਿਰਿ ਤੇ ਗਿਰੀ ਸਰਪ ਕੀ ਦੁਇ ਘਰਨੀ ਹੈ । ੧੪੪
alai kar mein us darun kaam karai runn main ar so arinni hai.
soor hathai bal kai balwan so saroun chalion beh baitarni hai.
bah kati adh beech te sund see so upma kavi nai barni hai.
apai mein lar kai so mano gir te giri Sarap ki doiai gharni hai. (144)

ਦੋਹਰਾ

ਸਕਲ ਪ੍ਰਬਲ ਦਲ ਦੈਤ ਕੋ, ਚੰਡਿ ਦਇਓ ਭਜਾਇ ।
ਪਾਪ ਤਾਪ ਹਰਿ ਜਾਪ ਤੇ, ਜੈਸੇ ਜਾਤ ਪਰਾਇ । ੧੪੫
ਸਾਕਅਲ ਪਾਤਰਬਾਲ ਦਾਲ ਦਾਨਿਤ ਕਾਫਿ ਚਹਾਨਦੀ ਦੁੱ ਬਹਾਜਾਓ ।
ਪਾਅਪ ਤਾਅਪ ਹਾਅਰ ਜਾਅਪ ਤੇ ਜਾਸਿਅੀ ਜਾਅਤ ਪਾਤਰਾਓ । (੧੪੫)

Swaiyya :

The mighty chandi had shot her arrows like the rain drops after bursting like the clouds. With the wielding of her sword like lightning, she had dropped the heads of warriors into two pieces on the ground. Seeing the wounded warriors falling on the ground with a complete shake up into circle (upside down) the poet felt as if the corpses were the banks of a river of blood flowing on the ground. (142)

The bodies of warriors, cut into two pieces by Chandi, were lying on the ground. The corpses were huddled together and the blood was flowing like millions of rivulets. taking the elephants in hands, the demons were striking against another demon. The poet, seeing this scene felt as if the mountains were falling against each other during the dooms day due to blowing winds. (143)

It was a dreadful sight to see the sword of an enemy being taken by another on the battle field. The mighty warriors had been killed with great force, while the blood was flowing like blood-streams. (Vaitarni river). It appeared to the poet as if two mates of the great Sheshnag had quarrelled and fallon apart from the mountain.(144)

Couplet

The whole huge army of the demons had been made to flee by Chandi just as the recitation of True Name (of the Lord) makes the sins and sufferings take to their heels. (145)

ਸਵੈਯਾ

ਭਾਨੁ ਤੇ ਜਿਉ' ਤਮ, ਪਉਨ ਤੇ ਜਿਉ' ਘਨੁ, ਮੋਰ ਤੇ ਜਿਉ' ਫਨਿ ਤਿਉ' ਸੁਕਚਾਨੇ ।
ਸੂਰ ਤੇ ਕਾਤੁਰੁ, ਕੂਰ ਤੇ ਚਾਤੁਰ ਸਿੰਘ ਤੇ ਸਾਤੁਰ ਏਇ ਡਰਾਨੇ ।
ਸੂਮ ਤੇ ਜਿਉ' ਜਸੁ, ਬਿਓਗ ਤੇ ਜਿਉ' ਰਸੁ ਪੂਤ ਕਪੂਤ ਤੇ ਜਿਉ' ਬੰਸੁ ਹਾਨੇ ।
ਧਰਮ ਜਿਉ' ਕੁਧ ਤੇ, ਭਰਮ ਸੁਬੱਧ ਤੇ, ਚੰਡ ਕੇ ਜੁੱਧ ਤੇ ਦੈਤ ਪਰਾਨੇ । ੧੪੬

Swaiyya

bhann te jiun tum paoun te jiun ghan more te jiun phan tiou shukvanai.
Soor te katur koor te chatur Singh te satur eain dranai.
Soom te jiun jass biong te jiun rass poot kapoot te jiun baus hanai.
dharam jiun karodh te bharam subadh te Chand kai judh te daiut paranai. (146)

ਫੇਰ ਫਿਰੇ ਸਭ ਜੁੱਧ ਕੇ ਕਾਰਨ, ਲੈ ਕਰਵਾਨ ਕੁਧ ਹੁਏ ਧਾਏ ।
ਏਕ ਲੈ ਬਾਨ ਕਮਾਨਨ ਤਾਨ ਕੈ, ਤੂਰਨ ਤੇਜ ਤੁਰੰਗ ਤੁਰਾਏ ।
ਪੂਰਿ ਉਡੀ ਖੁਰ ਪੂਰਨ ਤੇ ਪਥ ਉਰਧ ਹੁਇ ਰਵਿ ਮੰਡਲ ਛਾਏ ।
ਮਾਨਹੁ ਫੇਰ ਰਚੇ ਬਿਧਿ ਲੋਕ, ਧਰਾ ਖਟ ਆਠ ਅਕਾਸ਼ ਬਨਾਏ । ੧੪੭
pher phirai sabh judh ke karan lai karbar karodh hoiai dhaie.
ek lai baan kamanan taan kai turan tej turang turaie.
dhoor udi khur puran te path urdh hoiai rav mandal chhaie.
manoh pher karai bidh lok dhara khat aaw akas banaie. (147)

ਚੰਡ ਪ੍ਰਚੰਡ ਕੁਵੰਡ ਲੇ ਬਾਨਿਨ ਦੈਤਨ ਕੇ ਤਨ ਤੂਲਿ ਜਿਉ' ਤੁੰਬੇ ।
ਮਾਰ ਗਇੰਦ ਦਏ ਕਰਵਾਰ ਲੈ, ਦਾਨਵ ਮਾਨ ਗਇਓ ਉਡ ਪੁੰਬੇ ।
ਬੀਰਨ ਕੇ ਸਿਰ ਕੀ ਸਿਤ ਪਾਗ, ਚਲੀ ਬਹਿ ਸੋਨਤ ਉਪਰ ਖੁੰਬੇ ।
ਮਾਨਹੁ ਸਾਰਸੁਤੀ ਤੇ ਪ੍ਰਵਾਹ ਮੈ, ਸੂਰਨ ਕੇ ਜਸ ਕੇ ਉਠੇ ਬੁੰਬੇ । ੧੪੮
Chand Parchand Kuvand lai banan daintan ke tan tool jiun tumbai.
maar gaiend daie karvar lai danav maan gaieou udh punbai.
beeran kai sir ki sit paag chali beh saronat ooper khumbai.
manoh sarsuti kai parvah mein sooran kai jas kai uthai bumbai. (148)

ਦੈਤਨ ਸਾਥ ਗਦਾ ਗਹਿ ਹਾਥਿ, ਸੁ ਕੁਧ ਹੈ ਜੁੱਧ ਨਿਸੰਗ ਕਰਿਓ ਹੈ ।
ਪਾਨਿ ਕ੍ਰਿਪਾਨ ਲਏ ਬਲਵਾਨ, ਸੁ ਮਾਰ ਤਬੈ ਦਲ ਛਾਰ ਕਰਿਓ ਹੈ ।
ਪਾਗ ਸਮੇਤ ਗਿਰਿਓ ਸਿਰ ਏਕ ਕੋ ਭਾਉ ਇਹੋ ਕਬਿ ਤਾ ਕੋ ਧਰਿਓ ਹੈ ।
ਪੂਰਨਿ ਪੁੰਨ ਭਏ ਨਭੇ ਤੇਸੁ ਮਨੁ ਭੁਯ ਟੁਟ ਨਛੱਡੁ ਪਰਿਓ ਹੈ । ੧੪੯
daitan saath gada geh hath so krudh havai judh nisung kariou hai.
pan kirpan laie balwan so maar tabai dal chhar karion hai.
paag Samet giriou sir ek kai bhaou ehai kab ta ko dharoiu hai.
pooran punn bhaie nabh te so man bhu(a) toot nachhatar pariou hai. (149)

Swaiyya :

Just as darkness shuns sunshine, the clouds shun the wind, and the snake (cobra) fears from (is frightened by) the peacock. (are afraid of peacock). The same way, the weak is afraid of a warrior ; the cleverness shuns falsehood, or the deer is afraid of a lion and shuns him. Just as the praise worthy from the miser , union from separation, or the family suffers losses due to an unworthy son, the religion due to wrath, and the unreasonable beliefs shun the perfect intelligence ; similarly the demon would run away from facing Chandi in the battle. (146)

Then again all returned to the battle field and attacked again wielding their swords being enraged, while many others fix their arrows in the bows and make their horses speed away (towards the battle field). The dust rising from the hooves of the speeding horses rises up in the sky, thus concealing the whole atmosphere of the sun, as if Brahma had created this Universe once again, comprising six Earths and eight skies. (147)

The mighty Chandi, taking up her bow, started shooting arrows which struck the bodies of the demons, reducing them into bits and pieces like the carding of cotton. Then Chandi killed many elephants of the army of demons with her sword. It appeared as if the prestige of the demons had been reduced to shambles like the white birds of the ak plant. The white turbans of the warriors heads were floating in the stream of blood like the mushrooms. The sight presented by this scene was such as if in the river Saraswati the bubbles of the prestige of demons (warriors) were rising and dying suddenly. (148)

Then again holding her mace, Chandi started fighting the demons fearlessly in great rage, and with her mighty Sword she destroyed the rank of the enemy, reducing them to dust. The head of one warrior, alongwith his turban on top, was lying on the ground, which is explained by the poet in his poetry like this, as if during the full-moon night a star had been shot from the (sky) firmament which had fallen on the ground by separating from the sky. (149)

ਬਰਿਦ ਬਾਰਿਨ ਜਿਉ' ਨਿਵਾਰਿ, ਮਹ" ਬਲ ਧਾਰਿ ਤਬੇ ਇਹ ਕੀਆ ।
ਪਾਨਿ ਲੈ ਬਾਨ ਕਮਾਨ ਕੋ ਤਾਨਿ, ਸੰਘਾਰ ਸਨੇਹ ਤੇ ਸ੍ਰਉਨਤ ਪੀਆ ।
ਏਕ ਲਏ ਕੁਲਾਇ ਪਰਾਇ ਕੈ, ਏਕਨ ਕੋ ਧਰਕਿਓ ਤਨਿ ਹੀਆ ।
ਚੰਡ ਕੇ ਬਾਨ ਕਿਧੋ ਕਰ ਭਾਨਹਿ, ਦੇਖ ਕੇ ਦੈਤ ਗਈ ਦੁਤਿ ਦੀਆ । ੧੫੦
barid baran jiun nirvar maha bal dhar tabai eh kia.
paan lai baan kaman ko taan sanghar saneh te sarounat pia.
ek gaie kumlaie paraie kai ekan ko dharkiou tan hia.
Chand ke baan kidhai kar bhaneh dekh kai danit gaiee dut dia. (150)

ਲੈ ਕਰ ਮੈ ਅਸਿ ਕੋਪ ਭਈ ਅਤਿ, ਧਾਰ ਮਹ" ਬਲ ਕੋ ਰਨ ਪਾਰਿਓ ।
ਦਉਰ ਕੈ ਠਉਰ ਤਹੇ ਬਹੁ ਦਾਨਵ, ਏਕ ਗਇੰਦ੍ਰ ਬਡੋ ਰਨ ਮਾਰਿਓ ।
ਕਉਤਕਿ ਤ" ਛਬਿ ਕੋ ਰਨ ਪੇਖਿ ਤਬੈ ਕਬਿ ਇਉ ਮਨ ਮਧਿ ਬਿਚਾਰਿਓ ।
ਸਾਗਰ ਬ"ਧਨ ਕੇ ਸਮਏ'ਨਲ ਮਾਨੋ ਪਹਾਰ ਉਖਾਰ ਕੇ ਡਾਰਿਓ । ੧੫੧
lai kar mein us kope bhaiee at dhar maha bal ko runn paroiu.
dour kai thour hatai boh danav ek gaendar badai runn marriou.
Kautak ta chhab ko runn pekh tabai kab eayo man madh bichariou.
sagar bandhan kai samde nal mano pahar ukhar kai dariou. (151)

ਦੋਹਰਾ

ਮਾਰ ਜਬੈ ਸੈਨਾ ਲਈ, ਤਬੈ ਦੈਤ ਇਹ ਕੀਨ ।
ਸਸਤ੍ਰ ਧਾਰ ਕਰਿ ਚੰਡਿ ਕੇ, ਬਧਿਬੇ ਕੋ ਮਨ ਦੀਨ । ੧੫੨

Dohra

maar jabai saina laiee tabai daiut eh keen.
sastar dhar kar chand kai badhbai ko man deen. (152)

ਸਵੈਯਾ

ਬਾਹਨਿ ਸਿੰਘ ਭਇਆਨਕ ਰੂਪ, ਲਖਿਓ ਸਭ ਦੈਤ ਮਹ" ਡਰ ਪਾਇਓ ।
ਸੰਖ ਲੀਏ ਕਰਿ ਚਕ੍ਰ ਅਉ ਬਕ੍ਰ ਸਰਾਸਨ ਪੱਤ੍ਰ ਬਿਚਿਤ੍ਰ ਬਨਾਇਓ ।
ਧਾਇ ਭੁਜਾ ਬਲ ਆਪਨ ਹੈ ਹਮ ਸੋ ਤਿਨ ਅਤਿ ਜੁੱਠ ਮਚਾਇਓ ।
ਕੂਠ ਕੈ ਸ੍ਰਉਣਤ ਬਿੰਦ ਕਹੈ, ਰਨਿ ਇਆ ਹੀ ਤੇ ਚੰਡਿਕਾ ਨਾਮ ਕਹਾਇਓ । ੧੫੩

Swaiyya

bahin Singh bhianak roop lakhiou sabh daint maha dar paieou.
sunkh liaie kar chakar aou bakar sarasan pattar bachitar banaieou.
dhaie bhuja bal aapan hai hum so tin jo at judh machaieou.
Karodh kai sarounat bind kehai runn ehahi te Chandika naam karaiou. (153)

Then Chandi, managing (collecting) all her strength, penetrated the enemy ranks and the clouds of elephants were scattered all over. Then fixing an arrow in the bow, she struck the arrows with full strength and sucked the enemy blood to her full satisfaction, Seeing all this some army warriors fled away, while the others had their heart-beats increased (they were struggling for life). The arrows of Chandi were like the rays of the Sun, seeing which the lamps of the demons lost their light (brilliance) and got dimmed. (150)

Chandi, whole uielding her sword in one hand with great rage, fought a ferocious battle. She advanced from her position and killed many demons and one elephant in the battle-field,. The poet, seeing this drama (sight) of the battle, thought in his mind as if Nal had uprooted the mountain for having a dam in the ocean. (by stopping water flow). (151)

Couplet :

When Chandi had killed all the enemy troops of demons, then Rakatbeej getting himself armed with all weapons, decided in his mind to kill Chandi. (152)

Swaiyya :

All the demons got frightened by perceiving the horrible face of Chandi riding a tiger. The goddess had a conch-shell and a revolving wheel in her hands, and she had armed herself beautifully with a curved bow along with an arrow fixed with feathers, in a fantastic manner. Then (the demon) Rakatbeej came forward and addressed Chandi in great rage, "If You have any strength in your arms, then come along and fight against me in the battle field." Then Chandi replied that she had been named Chandika for this very reason. (153)

ਮਾਰਿ ਲਇਓ ਦਲਿ ਅਉਰ ਭਜਿਓ ਤਬ ਕੋਪ ਕੈ ਆਪਨ ਹੀ ਸੁ ਭਿਰਿਓ ਹੈ ।
 ਚੰਡਿ ਪ੍ਰਚੰਡਿ ਸੋ ਜੁੱਧ ਕਰਿਓ, ਅਸਿ ਹਾਥ ਛੁਟਿਓ ਮਨ ਨਾਹਿ ਗਿਰਿਓ ਹੈ ।
 ਲੈ ਕੈ ਕੁਵੰਡ ਕਰੰ ਬਾਲ ਧਾਰ ਕੈ, ਸ੍ਰੋਨ ਸਮੂਹ ਮੈ ਐਸੇ ਤਰਿਓ ਹੈ ।
 ਦੇਵ ਅਦੇਵ ਸਮੁੰਦ੍ਰ ਨਥਿਓ, ਮਾਨੋ ਮੇਰੁ ਕੋ ਨਧਿ ਧਰਿਓ ਸੁ ਫਿਰਿਓ ਹੈ । ੧੫੪
 maar liou dal aour bhajiou tab kop ke apan hi so bhiriou hai.
 Chand parchand so judh kariou us haath chhution man nahai giriou hai.
 lai kai kuvand karai bal paar kai sarou sanooh mein aisai tariou hai.
 dev adev samundar mathiou mano mer ko madh dhariou so phiriou hai. (154)

ਕ੍ਰਪ ਕੈ ਜੁੱਧ ਕੋ ਦੈਤ ਬਲੀ ਨਦ ਸ੍ਰੋਨ ਕੋ ਤੈਰ ਕੋ ਪਾਰ ਪਧਾਰਿਓ ।
 ਲੈ ਕਰਵਾਰ ਅਉ ਢਾਰ ਸੰਭਾਰ ਕੈ, ਸਿੰਘ ਕੋ ਦਉਰ ਕੈ ਜਾਇ ਹਕਾਰਿਓ ।
 ਆਵਤ ਪੇਖ ਕੈ ਚੰਡਿ ਕੁਵੰਡ ਤੇ, ਬਾਨ ਲਗਿਓ ਤਨ ਮੂਰਛ ਪਾਰਿਓ ।
 ਰਾਮ ਕੋ ਭ੍ਰਾਤਨ ਜਿਉਂ ਹਨੂਮਾਨ ਕੋ ਸੈਲ ਸਮੇਤ ਧਰਾ ਪਰ ਡਾਰਿਓ । ੧੫੫
 Karodh kai judh ke daint bali nad saron kai paar padhariou.
 lai karwar aou dhar sambhar kai Singh ko dour kai jaie hakariou.
 avat-pekh kai chand kuvand te thaana lagiou tan muraohh pagiou.
 Ram ke bharatan jiun hanumam kai said samet dhara par dariou. (155)

ਫੇਰ ਉਠਿਓ ਕਰਿ ਲੈ ਕਰਵਾਰ ਕੋ, ਚੰਡਿ ਪ੍ਰਚੰਡਿ ਸਿਉਂ ਜੁੱਧ ਕਰਿਓ ਹੈ ।
 ਘਾਇਲ ਕੈ ਤਨ ਕੇਹਰ ਤੇ, ਬਹਿ ਸ੍ਰਉਨ ਸਮੂਹ ਧਰਾਨਿ ਪਰਿਓ ਹੈ ।
 ਸੋ ਉਪਮਾ ਕਬਿ ਨੇ ਬਰਨੀ, ਮਨ ਕੀ ਹਰਨੀ ਤਿਹ ਨਉ ਧਰਿਓ ਹੈ ।
 ਗੋਰੂ ਨਰੀ ਪਰ ਮੈ ਬਰਖਾ, ਧਰਨੀ ਪਰਿ ਮਾਨਹੁ ਰੰਗ ਢਰਿਓ ਹੈ । ੧੫੬
 pher uthiou kar lai karwar ko Chand parchand siun judh kariou hai.
 ghaiel kai tan kehr te beh sarown samooh dharan pariou hai.
 so upma kab ne barni man ki harni the naon dharionu hai.
 gore nagang par kai barkha dharni par manoh rung chariou hai. (156)

ਸ੍ਰੋਣਤਬਿੰਦੁ ਸੋ ਚੰਡਿ ਪ੍ਰਚੰਡਿ, ਸੁ ਜੁੱਧ ਕਰਿਓ ਰਨ ਮਧ ਰੁਹੇਲੀ ।
 ਪੈ ਦਲ ਮੈ ਦਲ ਮੀਜ ਦਇਓ, ਤਿਲ ਤੇ ਜਿਮੁ ਤੋਲ ਨਿਕਾਰਤ ਤੇਲੀ ।
 ਸ੍ਰੋਉਣ ਪਰਿਓ ਧਰਨੀ ਪਰ ਚੈ ਰੰਗਰੇਜ ਕੀ ਰੇਨੀ ਜਿਉਂ ਫੂਟ ਕੈ ਫੈਲੀ ।
 ਘਾਉ ਲਸੇ ਤਨ ਦੈਤ ਕੇ ਯੋ, ਜਨੁ ਦੀਪਕ ਮਧਿ ਫਨੂਸ ਕੀ ਬੈਲੀ । ੧੫੭
 Saro nat bindu so chet parchand so judh kariou runn meh rohaeli.
 pai dal mein dal meej diou til te jim ael nikarat taili.
 saroun pariou dharni par chavai rangrej ki raini jiun phoot kai pheli.
 ghaou laai tan daint kai yo jan deepak madh phanus ki thaili. (157)

When the troops of Rakatbeej were killed and the rest had fled away, then in a revenge ful mood he himself engaged Chandi in battle. Thus he fought against the mighty Chandi, when suddenly his sword fell down from his hand, but he did not lose his (heart) courage. He took out his bow and with fill strength (he-fought bravely) and his body was seen floating in a pool of blood. It appeared as if the gods and demons had churned the ocean, and Rakatbeej was churned like Sumer mountain as a churner. (154)

The (great) mighty demon, in great rage, had crossed the river of blood in his battle (against Chandi). He took charge of his sword and shield and challenged the lion while running towards it. Seeing the demon coming (towards her), Chandi shot an arrow by fixing it to the bow, which made the demon unconscious immediately on piercing him, just as Ram's younger brother (Bharat) had struck down Hanuman on the ground alongwith the mountain carrying the Sanjivini herbal plant. (155)

Then again he got up and taking up his sword started fighting against the mighty Chandi. He wounded the lion, which spilled lot of blood from the wound. Describing her bravery with praise, the poet has called her by the name of "enamouring the heart" of others, as if the rain had fallen on the mountain of Geru (Red coloured mountain) which had spilled the red colour on the ground. (156)

Fully engaged at this mighty Chandi fought valiantly against Rakatbeej, and penetrating the enemy troops, she crushed the whole army, just as the oilman takes out oil out of (tils) sensame seeds by crushing them. The blood was oozing on the ground as if the dyer's pot of colours had broken and spilled the colour on the ground. The wounds on the body of Rakatbeej were shining like the lamps burning in a (packet of) chandelier. (157)

ਸ੍ਰਉਣਤ ਬਿੰਦ ਕੋ ਸ੍ਰਉਨ ਪਰਿਓ ਧਰਿ, ਸ੍ਰਉਨਤ ਬਿੰਦ ਅਨੇਕ ਭਏ ਹੈ ।
 ਚੰਡਿ ਪ੍ਰਚੰਡਿ ਕੁਵੰਡਿ ਸੰਭਾਰਿ ਕਠੈ, ਬਾਨਨ ਸਾਥਿ ਸੰਘਾਰ ਦਏ ਹੈ ।
 ਸ੍ਰਉਨ ਸਮੂਹ ਸਮਾਇ ਗਏ ਬਹੁਰੇ ਸੁ ਭਏ ਹਤਿ ਫੇਰਿ ਲਏ ਹੈ ।
 ਬਾਰਿਦ ਧਾਰ ਪਰੇ ਧਰਨੀ ਮਾਨੋ, ਬਿੰਬਰ ਹੈ ਮਿਟ ਕੈ ਜੁ ਗਏ ਹੈ । ੧੫੮

Saronat bind ko sarounpariou dhar sarounat bind anek bhai hai.
 Chand Parchand Kovand sambhar kai banan saath sanghar daie hai.
 saroun Samuh samaie gaeiai bohurai bhaie har pher lai hai.
 barid dhar parai dharni mano bimbar havai mit kai jo gaie hai. (158)

ਜੇਤਕ ਸ੍ਰਉਨ ਕੀ ਬੂੰਦ ਗਿਰੈ ਰਨਿ, ਤੇਤਕ ਸ੍ਰਉਨਤਬਿੰਦ ਹੈ ਆਈ ।
 ਮਾਰ ਹੀ ਮਾਰ ਪੁਕਾਰ ਹਕਾਰ ਕੈ, ਚੰਡਿ ਪ੍ਰਚੰਡਿ ਕੇ ਸਾਮ੍ਹਿ ਧਾਈ ।
 ਪੇਖਿ ਕੇ ਕੌਤਿਕ ਤਾ ਛਿਨ ਮੇ, ਕਵਿ ਨੇ ਮਨ ਮੈ ਉਪਮਾ ਠਹਿਰਾਈ ।
 ਮਾਨਹੁ ਸੀਸ ਮਹੱਲ ਕੇ ਬੀਚ ਸੁ, ਮੂਰਤਿ ਏਕ ਅਨੇਕ ਕੀ ਝਾਈ । ੧੫੯

jetak suroun ki bund girai runn tetak sarounat bind hai aiee.
 maar hi maar pukar hakar kai chand parchand ke samaieh dhaiee.
 pekh kai kaotak ta chhin me, kavi ne man mai upma thehraiee.
 manoh sees mahal kai beech so moorat ek anek ki jhaiee. (159)

ਸ੍ਰਉਨਤਬਿੰਦ ਅਨੇਕ ਉਠੇ ਰਨਿ ਕੁਧ ਕੈ ਜੁੱਧ ਕੋ ਫੇਰ ਜੁਟੇ ਹੈ ।
 ਚੰਡਿ ਪ੍ਰਚੰਡਿ ਕਮਾਨ ਤੇ ਬਾਨ ਸੁ ਭਾਨੁ ਕੀ ਅੰਸ ਸਮਾਨ ਛੁਟੇ ਹੈ ।
 ਮਾਰਿ ਬਿਦਾਰ ਦਏ ਸੁ ਭਏ ਗਿਰਿ ਲੈ ਮੂੰਗਰਾ ਜਿਮੁ ਧਾਨ ਕੁਟੇ ਹੈ ।
 ਚੰਡਿ ਦਏ ਸਿਰ ਖੰਡਿ ਜੁਦਾ ਕਰਿ, ਬਿਲਨ ਤੇ ਜਨ ਬਿਲ ਤੁਟੇ ਹੈ । ੧੬੦

sarounat bind anek uthai runn krodh kai judh ko pher jutai hai.
 chand parchand kaman te baan so bhan ki ans saman chhutai hai.
 maar bidar daie so bhaie gir lai mungra jim dhaan kutai hai.
 chand daie sir khand juda kar bilan te jan bil tutai hai. (160)

ਸ੍ਰਉਨਤਬਿੰਦ ਅਨੇਕ ਭਏ, ਅਸਿ ਲੈ ਕਰਿ ਚੰਡਿ ਸੁ ਐਸੇ ਉਠੇ ਹੈ ।
 ਬੂੰਦਨ ਤੇ ਉਠਿ ਕੈ ਬਹੁ ਦਾਨਵ, ਬਾਨਨ ਬਾਰਿਦ ਜਾਨ ਵੁਠੇ ਹੈ ।
 ਫੇਰਿ ਕੁਵੰਡਿ ਪ੍ਰਚੰਡਿ ਸੰਭਾਰ ਕੈ, ਬਾਨ ਪ੍ਰਹਾਰ ਸੰਘਾਰ ਸੁਟੇ ਹੈ ।
 ਐਸੇ ਉਠੇ ਫਿਰਿ ਸ੍ਰਉਨ ਤੇ ਦੈਤ, ਸੁ ਮਾਨਹੁ ਸੀਤ ਤੇ ਰੋਮ ਉਠੇ ਹੈ । ੧੬੧

sarounat bind anek bhaie as lai kar chand so aisai uthai hai.
 boondan te uth kai boh danav banan barid jaan vuthai hai.
 pher kovand parchand sambhar kai baan parhar sanghar sutai hai.
 aisai uthai phir saroun te daint so manoh seet te rom uthai hai. (161)

As the blood of Rakatbeej gets spilled on the ground, many more (Rakatbeej) demons were created but the mighty Chandi, taking hold of her bow, killed all the demons (Rakatbeej) by shooting arrows at them. Once these demons (Rakatbeej) were destroyed, many more got ready (being created out of blood) but the goddess Chandi killed all of them. It appeared as if the bubbles produced from the falling rain on the Earth, were vanishing at the same time. (158)

The number of Rakatbeejs, being created depended on the blood drops falling (spilling) on the ground. All the demons, being created, were shouting "Kill her" (to kill Chandi) and were coming in front of Chandi. Seeing this scene, the poet is tempted to describe it as if one person appears in different pictures (reflections) through the mirrors of the Mirror Palace. (Sheesh Mahal). (159)

Many demons like Rakatbeej were rising in the battle field and getting enraged were fighting in the battle (against Chandi). The arrows from the bows of powerful Chandi were being shot like the rays of Sun, and after she had killed all of them, many more would be created out of them like the (rice husk) paddy being pounded in a (wooden) pestle. It appeared as if Chandi had separated their heads from their bodies like the marmelos (fruit) being separated from the tree. (of marmelos). (160)

Many demons (like Rakatbeej) being created, would take up Swords in their hands and would attack Chandi, Because these demons were being created out of the blood drops falling (spilling) on the Earth and then they were shooting their arrows at Chandi as if the rain was falling in torrents. Then again taking hold of her bow mighty Chandi killed all of them with her arrows., But from the spilt blood many more demons were created just as the hair get upright due to cold (in winter). (161)

ਸ੍ਰਉਨਤਬੰਦ ਭਏ ਇਕੱਠੇ ਬਰ, ਚੰਡ ਪ੍ਰਚੰਡ ਕੇ ਘੇਰਿ ਲਇਓ ਹੈ ।
 ਚੰਡ ਅਉ ਸਿੰਘ ਦੁਹੂੰ ਮਿਲ ਕੈ ਸਭ ਦੈਤਨ ਕੋ ਦਲ ਮਾਰ ਦਇਓ ਹੈ ।
 ਫੇਰਿ ਉਠੇ ਧੁਨਿ ਕੋ ਕਰਿ ਕੈ ਸੁਨਿ ਕੈ ਮੁਨਿ ਕੋ ਛੁਟਿ ਧਿਆਨੁ ਗਇਓ ਹੈ ।
 ਭੂਲ ਗਏ ਸੁਰ ਕੇ ਅਵਸਾਨ, ਗੁਮਾਨ ਨ ਸ੍ਰਉਨਤਬੰਦ ਗਇਓ ਹੈ । ੧੬੨

sarounat bind bhaie ikathai bar chand parchand ko gher liou hai.
 chand aou singh dohoon mil kai sabh daintan ko dal maar diou hai.
 pher uthai dhun kai kar kai sunn kai munn ko chhut dhian geou hai.
 bhool gaie sur ke avsan guman na sarounat bind geiou hai. (162)

ਦੋਹਰਾ

ਰਕਤਬੀਜ ਸੋ ਚੰਡਿਕਾ, ਇਉ ਕੀਨੋ ਬਰ ਜੁੱਧ ।
 ਅਗਨਤ ਭਏ ਦਾਨਵ ਤਬੈ, ਕਛੂ ਨ ਬਸਾਇਓ ਕੁਧ । ੧੬੩

ਡੋਹਰਾ

ਅਕਾਤਬੇਜ ਸੋ ਚਹਾਨਦਕਿਅੇ ਐ ਕੋਨੋ ਬਾਰ ਜੁਦਹ।
 ਅਗਾਨਤ ਬਹਾਓ ਦਾਨਾਵ ਤਾਬਾਓ ਕਾਚਹਹ ਨਾ ਬਾਸਾਓ ਕਾਰੋਦਹ। (੧੬੩)

ਸਵੈਯਾ

ਪੇਖਿ ਦਸੋ ਦਿਸ ਤੇ ਬਹੁ ਦਾਨਵ, ਚੰਡ ਪ੍ਰਚੰਡ ਤਚੀ ਅੱਖੀਅ" ।
 ਤਬ ਲੈ ਕੇ ਕ੍ਰਿਪਾਨ ਜੁ ਕਾਟ ਦਏ, ਅਰਿ ਫੂਲ ਗੁਲਾਬ ਕੀ ਜਿਉ ਪੱਖੀਅ" ।
 ਸ੍ਰਉਨ ਕੀ ਛੀਟ ਪਰੀ ਤਨ ਚੰਡਿ ਕੇ, ਸੋ ਉਪਮਾ ਕਵਿ ਨੇ ਲਖੀਅ" ।
 ਜਨੁ ਕੰਚਨ ਮੰਦਿਰ ਮੈ ਜਰੀਅ" ਜਰਿ ਲਾਲ ਮਨੀ ਜੁ ਬਨਾ ਰਖੀਅ" । ੧੬੪

Swaiyya

pekh daso dis te boh danav chand parchand tachi akhia.
 tab lai kai kirpan jo kaat daie ar phool gulab ki jiun pankhia.
 saroun ki chheet pari tan chand ke so upma kavi ne lakhia.
 jan kanchan mandir mein jaria jar lal mani jo bana rakhia. (164)

ਕੁਧ ਕੈ ਜੁੱਧ ਕਰਿਓ ਬਹੁ ਚੰਡ ਨ ਏਤੋ ਕਰਿਓ ਮਧੁ ਸੋ ਅਬਿਨਾਸੀ ।
 ਦੈਤਨ ਕੇ ਬਧ ਕਾਰਨ ਕੋ, ਨਿਜ ਭਾਲ ਤੇ ਹੁਆਲ ਕੀ ਲਾਟ ਨਿਕਾਸੀ ।
 ਕਾਲੀ ਪ੍ਰਤੱਛ ਪਈ ਤਿਹ ਤੇ ਰਨਿ ਫੈਲ ਰਹੀ ਭਯ ਭੀਰੁ ਪ੍ਰਭਾ ਸੀ ।
 ਮਾਨਹੁ ਸ੍ਰਿੰਗ ਸੁਮੇਰ ਕੋ ਫੇਰਿ ਕੈ ਧਾਰ ਪਰੀ ਧਰਿ ਪੈ ਜਮੁਨਾ ਸੀ । ੧੬੫
 karodh kai judh kariou boh chand na eito kariou madh so abinasi.
 daintan ke badh karan ko nij bhal te jua ki baat nikasi.
 kal; partachh bhaiee the te runn phael rahi bhei bheer prabha see.
 manoh siring sumer ko phor kai dhaar pari dhar pai jamuna see. (165)

All of the demons (with form of Rakatbeej) gather together and then surrounded the goddess Chandi in strength. Then Chandi alongwith her lion had killed all of them, (army) troops of demons. Rising again in strength, the demons raised a war cry (loud sound) which could have disturbed the ascetics from their meditation even. The gods had lost their senses (with this scene) but the pride of Rakatbeej did not get diminished. (162)

Couplet :

The mighty Chandi fought a great heroic battle against Rakatbeej but then many more demons were being created, as such the enraged Chandi had no answer to this situation. (163)

Swaiyya :

On seeing so many demons coming from all the ten directions, The goddess cut the enemy into pieces like the petals of a flower, when suddenly a blood stain (drop) was seen on the dress of Chandi. The poet has described this sight like this, as if the gold Smith had tucked a red jewel on the gold ornament in a house of gold. (164)

Chandi had fought such a heroic battle in a revengeful manner just as (the deathless) god Vishnu had fought against the demon Madhu. To kill all of these demons, the goddess shot an arc of fire (spark) from her forehead, out of which Kali (goddess) got created, which spread a streak of terror like lightning in the battle-field for the timid ones. It appears that Kali had been (created) manifested like the stream of Jamuna bursting from the peak of Sumer mountain, had fallen on the Earth. (165)

ਮੇਰੁ ਹਲਿਓ ਦਹਲਿਓ ਸੁਰਲੋਕੁ, ਦਸੋ ਦਿਸ ਭੂਧਰ ਭਾਜਤ ਭਾਰੀ ।
 ਚਲਿ ਪਰਿਓ ਤਿਹ ਚਉਦਹਿ ਲੋਕ ਮੈ, ਬ੍ਰਹਮ ਭਇਓ ਮਨ ਮੈ ਭ੍ਰਮ ਭਾਰੀ ।
 ਧਿਆਨ ਰਹਿਓ ਨ ਜਟੀ ਸੁ ਫਟਿ ਧਰਿ, ਯੋ ਬਲ ਕੈ ਰਨ ਮੈ ਕਿਲਕਾਰੀ ।
 ਦੈਤਨ ਕੇ ਬਧਿ ਕਾਰਨ ਕੋ, ਕਰ ਕਾਲ ਸੀ ਕਾਲੀ ਕ੍ਰਿਪਾਨ ਸੰਭਾਰੀ । ੧੬੬
 meir haliou dehliou surlok dasai dis bhoodhar bhajat bhari.
 chaal pariou the chouddeh lok mein braham bhiau man mai bhram bhari.
 dhian rehiou na jati so phati dhar yo bal kai runn mein kilkari.
 daintan ke badh karan ko, kar kaal see kali kirpan sambhari. (166)

ਦੋਹਰਾ

ਚੰਡੀ ਕਾਲੀ ਦੁਹੂੰ ਮਿਲਿ, ਕੀਨੋ ਇਹੈ ਬਿਚਾਰ ।
 ਹਉ ਹਨੀ ਹੋ ਤੂੰ ਸ੍ਰਉਨ ਪੀ, ਅਰਿ ਦਲਿ ਡਾਰਹਿ ਮਾਰਿ । ੧੬੭

Dohra

chandi kali duhun mil keeno ehai bichar.
 houn han ho tu saroun piar dal dareh maar. (167)

ਸਵੈਯਾ

ਕਾਲੀ ਅਉ ਕੇਹਰਿ ਸੰਗ ਲੈ ਚੰਡਿ, ਸੁਘੇਰੇ ਸਭੈ ਬਨ ਜੈਸੇ ਦਵਾ ਪੈ ।
 ਚੰਡਿ ਕੇ ਬਾਨਨ ਤੇਜ ਪ੍ਰਭਾਵ ਤੇ, ਦੈਤ ਜਰੈ ਜੈਸੇ ਈਟ ਅਵਾ ਪੈ ।
 ਕਾਲਿਕਾ ਸ੍ਰਉਨ ਪੀਓ ਤਿਨ ਕੋ, ਕਵਿ ਨੇ ਮਨ ਮੈ ਲੀਯੋ ਭਾਉ ਭਵਾ ਪੈ ।
 ਮਾਨਹੁ ਸਿੰਧੁ ਕੋ ਨੀਰ ਸਬੈ ਮਿਲਿ, ਧਇ ਕੈ, ਜਾਇ ਪਰੋ ਹੈ ਤਵਾ ਪੈ । ੧੬੮

Swaiyya

kali aou kehar sung lai chand so gherai sabhai ban jaisai dava pai.
 chand ke banantej parbhav te daint jarai jaisai eat ava pai.
 kalika saroun piou tin keo kavi ne man mein liou bhaun bhava pai.
 manoh smidh ko neer sabai mil dhaive hai dhaie parai hai tava pai. (168)

ਚੰਡਿ ਹਨੇ ਅਰੁ ਕਾਲਿਕਾ ਕੋਪ ਕੈ, ਸ੍ਰਉਨਤ ਬਿੰਦਨ ਸੋ ਇਹ ਕੀਨੋ ।
 ਖਗ ਸੰਭਾਰ ਹਕਾਰ ਤਬੈ ਕਿਲਕਾਰ ਬਿਦਾਰ ਸਭੈ ਦਲ ਦੀਨੋ ।
 ਅਮਿਖ ਸ੍ਰੋਨ ਅਚਿਓ ਬਹੁ ਕਾਲਿਕਾ, ਤ' ਛਬਿ ਮੈ ਕਵਿ ਇਉਂ ਮਨਿ ਚੀਨੋ ।
 ਮਾਨੋ ਛੁਧਾ ਤਰੁ ਹੁਇ ਕੈ ਮਨੁਛ, ਸੁ ਸਾਲਨ ਲਾਸਹਿ ਸੁ ਬਹੁ ਪੀਨੋ । ੧੬੯
 chand hanai or kalika kop kai sarounat bindan so eh keeno.
 khag sambhar hakar tabai kilkar bidar sabhai dal deeno.
 amihk saron achion boh kalika ta chhab mein kavi eano man cheeno.
 mano chhudhatar hoiai kai mannehh so salan laseh so boh peeno. (169)

At that moment even the Sumer mountain was shaken up, and the whole region of gods was frightened and the great mountains on all the ten directions started rumbling. Throughout the fourteen regions of the Universe there was commotion (uproar) and even Brahma (god) had a doubt in his mind ; even the meditation of Shiva was disturbed and the Earth got erupted, when the mighty Chandi roared (like a lion) and then Kali wielded a sword in her hands like the god of death, to kill all the demons. (166)

Couplet :

Chandi and Kali both decided between themselves that Chandi will kill the enemy while Kali will suck the blood out of them ; and by this means they will destroy the Complete enemy forces. (167)

Swaiyya :

Kali and Chandi alongwith the lion encircled all the Rakatbeejis just as the fire encircles the whole forest at times, with the fury of Chandi's arrows, the demons were burnt (destroyed) in such a manner just as the bricks are burnt in the brick-kiln, Kalka sucked the blood of the whole enemy, which prompted the poet to think about (goddess) Bhewani (as such) just as if the whole of water of the ocean had fallen on the hot iron plate (round). (as the water dries up immediately on the hot plate).(168)

Chandi had killed them (the enemy) and Kalka dealt with the various Rakatbeejis in this manner in a wrathful attitude. Thus taking up the sword and roaring loudly she destroyed the whole army of demons. Kalka ate up much human flesh and sucked their blood. This whole scene was appreciated by the poet thus in his mind that a person afflicted by hunger had taken (drunk) lot of soup and eaten lot of meat.(169)

ਜੁੱਧ ਰਕਤੁ ਬੀਜ ਕਰਿਯੋ, ਧਰਨੀ ਪਰ ਸੌ ਸੁਰ ਦੇਖਤ ਸਾਰੇ ।
ਜੋਤਕ ਸ੍ਰੋਨ ਕੀ ਬੂੰਦ ਗਿਰੈ, ਉਠਿ ਤੇਤਕ ਰੂਪ ਅਨੇਕਹਿ ਧਾਰੇ ।
ਜੁਗਨਿ ਆਨਿ ਫਿਰਿ ਚੰਦ੍ਰੀ ਓਰ ਤੇ, ਸੀਸ ਜਟਾ ਕਰਿ ਖੱਪਰ ਭਾਰੇ ।
ਸ੍ਰੋਨਤ ਬੂੰਦ ਪਰੈ ਅਚਵੈ ਸਭ, ਖਗ ਲੈ ਚਚੰਡ ਪ੍ਰਚੰਡ ਸੰਘਾਰੇ । ੧੭੦
judh rakatar beej kariou dharni par so sur dekhat sarai.
jetak saroun ki boond girai nth tetak roop anekkeh dharai.
jugan aan phiri chahun aur te sees jata kar khapar bhara.
saronat boond parai achvai sabh khag lai chand prachand sambharai. (170)

ਕਾਲੀ ਅਉ ਚੰਡਿ ਕੁਵੰਡ ਸੰਭਾਰ ਕੇ, ਦੈਤ ਸੁ ਜੁਧ ਨਿਸੰਗ ਸਜਿਓ ਹੈ ।
ਮਾਰ ਮਹ" ਰਨ ਮੱਧ ਭਈ, ਪਹਰੇਕ ਲਉ ਸਾਰ ਸੋ ਸਾਰ ਬਜਿਓ ਹੈ ।
ਸ੍ਰੋਨਤ ਬਿੰਦ ਗਿਰਿਓ ਧਰਨੀ ਪਰ, ਇਉਂ ਅਸਿ ਕੋਸੋ ਅਰਿ ਸੀਸ ਭਜਿਓ ਹੈ ।
ਮਾਨੋ ਅਤੀਤ ਕਰਿਯੋ ਚਿਤ ਕੋ, ਧਨਵੰਤ ਸਭੈ ਨਿਜ ਮਾਲ ਤਜਿਓ ਹੈ । ੧੭੧
kali aou chand kuvand sambhar ke daint so judh nisangh sajiou hai.
maar maha runn madh bhaiee pehrok laou saar so saar bajiou hai.
sarounat bind giriou dharni par eou as koso ar sees bhajiou hai.
mano ateet kariou chit ke dhanvant sabhai nij maal tajiou hai. (171)

ਸੋਰਠਾ

ਚੰਡੀ ਦਇਓ ਬਿਦਾਰ, ਸ੍ਰੋਨ ਪਾਨ ਕਾਲੀ ਕਰਿਓ ।
ਛਿਨ ਮੈ ਡਾਰਿਓ ਮਾਰ, ਸ੍ਰੋਨਤ ਬਿੰਦ ਦਾਨਵ ਮਹ" । ੧੭੨

Sortha

chandi deiou bidar saroun paan kali kariou.
chhin mein dariou maar sarounat bind danav maha. (172)

ਇਤਿ ਸ੍ਰੀ ਮਾਰਕੰਡੇ ਪੁਰਾਨੇ ਸ੍ਰੀ ਚੰਡੀ ਚਰਿਤ੍ਰ (ਉਕਤਿ ਬਿਲਾਸ)
ਰਕਤ ਬੀਜ ਬਧਹਿ ਨਾਮ, ਪੰਚਮੇ ਬਿਆਇ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੫
it sri markandai puranai sri chandi chariter
ukat bilas rakat beej badeh naam panchamai dhiae samaptam sabh subham sat. (5)

ਸਵੈਯਾ

ਤੁੱਛ ਬਚੇ ਭੱਜ ਕੈ ਰਨ ਤਿਆਗ ਕੈ, ਸੁੰਭ ਨਿਸੁੰਭ ਪੈ ਜਾਇ ਪੁਕਾਰੇ ।
ਸ੍ਰੋਨਤ ਬੀਜ ਹਨਿਓ ਦੁਹ ਨੇ ਮਿਲਿ, ਅਉਰ ਮਹ" ਭਟ ਬਿਦਾਰੇ ।
ਇਉਂ ਸੁਨਿ ਕੈ ਉਨਿ ਕੇ ਮੁਖ ਤੇ, ਤਬ ਬੋਲਿ ਉਨਿਓ ਕਰਿ ਖੱਗ ਸੰਭਾਰੇ ।
ਇਉਂ ਹਨਿ ਹੋ ਬਰ ਚੰਡਿ ਪ੍ਰਚੰਡਿ, ਅਜਾ ਬਨ ਮੈ ਜਿਮ ਸਿੰਘ ਪਛਾਰੇ । ੧੭੩

Swaiyya

tuchh bachai bhaj kai runn tiag kai sumbh nisumbh pai jaie pukari.
sarounat beej haniou douooh ke mil aour maha bhat bidarai.
eaou sunn kai un kai mukh te tab bol uthiou kar khag sambharai.
eaou han ho bar chand parchand aja baan mai jim singh pachharai. (173)

All the gods were watching the whole (battle) scene, how Rakatbeej had fought this battle. Many more demons would rise from the blood drops falling on the ground. It seemed that ascetic women had pervaded the whole field in all the four directions who were having tufts of matted hair on the head, with huge scalps in their hands, who would suck all the blood drops falling in their scalps while mighty Chandi was killing all the demons with her sword. (170)

Kali and Chandi had held their bows in their hands and fought ferociously by against the demon fearlessly. There was lot of killing in the battle, and the swords (steel) struck against steel (sword) all the time raising loud noises (sounds). Rakatbeej had fallen on the ground and his head (the enemy-demon's) was chopped off with the Sword (it seemed) as if a rich person had become an ascetic in thought and had given up all his wealth. (171)

Sortha :

Chandi had killed the demon Rakatbeej while Kali had sucked (drunk) all the blood, thus both the goddesses had joined hands and killed the great demon Rakatbeej instantaneously. (172)

Here the fifth chapter of Chandi Charitar (portrayal of Chandi) of markandai Puran, dealing with the battle of Rakatbeej is completed. All is well. (5)

Swaiyya :

Some of the remnants of the demons, who escaped crying and wailing to Sumbh and Nisumbh. Then they related the whole story of the killing of Rakatbeej by the two goddesses in a joint venture and many other warriors were also killed by them (who were famous for their bravery). Thus listening to the whole episode from the person of these demons, Raja Sumbh, holding his sword in the hand, exclaimed that he would kill this mighty Chandi with such a powerful blow just as the lion kills a goat in the jungle. (173)

ਦੋਹਰਾ

ਸਕਲ ਕਟਕ ਕੇ ਭਟਨ ਕੋ ਦਇਓ ਜੁਧ ਕੋ ਸਾਜ ।
ਸਸਤ੍ਰ ਪਹਰ ਕੇ ਇਉਂ ਕਹਿਓ ਹਨਿਓ ਚੰਡਗਿਹ ਆਜ । ੧੭੪

Dohra

sakal katak ke bhatak deiou judh ko saaj.
sastar pehar kai eiou kahiou haniou chandgeh aaj. (174)

ਸਵੈਯਾ

ਕੋਪ ਕੈ ਸੁੰਭ ਨਿਸੁੰਭ ਚਢੇ, ਧੁਨਿ ਦੁੰਸਭਿ ਕੀ ਦਸਹੂੰ ਦਿਸ ਧਾਈ ।
ਪਾਇਕ ਅਗੂ ਭਏ ਮਧਿ ਬਾਜ, ਰਥੀ ਰਥ ਸਾਜ ਕੈ ਪਾਤਿ ਬਨਾਈ ।
ਮਾਤੇ ਨਤੰਗ ਕੇ ਪੁੰਜਨ ਉਪਰਿ, ਸੁੰਦਰ ਤੁੰਗ ਧੁਜਾ ਫਹਰਾਈ ।
ਸਕ੍ਰ ਕਸੋ ਜੁੱਧ ਕੇ ਹੇਤ ਮਨੋ, ਧਾਰਿ ਛਾਡਿ ਸਪੱਛ ਉਡੇ ਗਿਰਰਾਈ । ੧੭੫

Swaiyya

kop kai sumbh nisumbh chadai dhunn dasumbh ki dashun dis dhaiee.
paiek agar bhaie madh baaj rathi rath saaj kai paat banaiee.
matai natang kai punjan ooper sunder tung dhuja phehraiee.
sakar so judh ke hait mano dhar chhad sapachh udai girraiee. (175)

ਦੋਹਰਾ

ਸੁੰਭ ਨਿਸੁੰਭ ਬਨਾਏ ਦਲੁ, ਘੇਰ ਲਇਓ ਗਿਰਰਾਜ ।
ਕਵਚ ਅੰਗ ਕਸਿ ਕੋਪ ਕਰਿ, ਉਠੇ ਸਿੰਘ ਜਿਉਂ ਗਾਜ । ੧੭੬

Dohra

sumbh nisumbh banaie dal gher liou girraj.
kavach ang kas kope kar uthai singh jiou gaaj. (176)

ਸਵੈਯਾ

ਸੁੰਭ ਨਿਸੁੰਭ ਸੁ ਬੀਰ ਬਲੀ, ਮਾਨ ਕੋਪ ਭਰੇ ਰਨ ਭੂਮਹਿ ਆਏ ।
ਦੇਖਨ ਮੈ ਸੁਭ ਅੰਗ ਉਤੰਗ, ਤੁਰਾ ਕਰਿ ਤੇਜ ਧਰਾ ਪਰ ਧਾਏ ।
ਧੂਰ ਉਡੀ ਤਬ ਤੁੰ ਛਿਨ ਮੈ, ਤਿਹ ਕੇ ਕਨ ਤੁੰ ਪਗ ਸੋ ਲਪਟਾਏ ।
ਠਉਰ ਅਡੀਠ ਕੇ ਜੇ ਕਰਬੇ ਕਹਿ, ਤੇਜ ਮਨੋ ਮਨ ਸੀਖਨ ਆਏ । ੧੭੭

Swaiyya

sumbh nisumbh so beer bali maan kope bharai runn bhoomeh aieai.
dekhan mein subh ang utang tura kar tej dhara par dhaie.
dhoor udi tab ta chhin mei the kai kanka pug so laptai.
thour adeeth ke jai karbai keh tej mano man seekhan aieai. (177)

Couplet :

All the ranks of the army were armed with various weapons (armour and iron-Coats) and while arranging his own' armour (weapons) Sumbh declared that he would kill Chandi himself that very day only. (174)

Swaiyya :

Getting enraged, both the brothers, Sumbh and Nisumbh, advanced (with their huge army) to the battle field while the noise of drum beats was heard all around in the ten directions. In the front was the infantry, in the middle were horse men and in the back were lined up all the chariots in a good formation. There were drunken elephants also in hordes, decorated with large banners fluttering around. It appeared as if King Indra (king of gods) was moving forward to wage a war against the enemy, which gave the appearance of huge mountains fitted with feathers, were flying in the air having left their base on the Earth. (175)

Couplet :

Sumbh and Nisumbh organised the whole army in such a manner as if the Sumer's mountain had been surrounded and they got enraged having armed themselves with all sorts of weapons and then roared like lions loudly. (176)

Swaiyya :

The great mighty warriors like Sumbh and Nisumbh advanced towards the battle field in great indignation. Those persons, apparently in good health, riding on huge horses, were hastening towards, as if the dust specks had got stuck (adhered) to the hooves of the horses. It appeared as if they were advancing forward to win an unknown region (like heaven), and the human mind had come in getting trained in the form of dust specks, in the art of speedily accomplishing a function. (177)

ਦੋਹਰਾ

ਚੰਡਿ ਕਾਲਿਕਾ ਸ੍ਵਨ ਮੈ ਤਨਿਕ ਭਨਕ ਸੁਨਿ ਲੀਨ ।
ਉਤਰਿ ਸ੍ਰਿੰਗ ਗਿਰ-ਰਾਜ ਤੇ ਮਹਾ ਕੁਲਾਹਲਿ ਕੀਨ । ੧੭੮

Dohra

chand kalika sarvan mein tanik bhanak sunn leen.
uttar sring gir raaj te maha kulahal keen. (178)

ਸਵੈਯਾ

ਆਵਤ ਦੇਖ ਕੇ ਚੰਡਿ ਪ੍ਰਚੰਡਿ ਕੋ ਕੋਪ ਕਰਿਓ ਮਨ ਮੈ ਅਤਿ ਦਾਨੋ ।
ਨਾਸ ਕਰੋ ਇਹ ਕੋ ਛਿਨ ਮੈ ਕਰਿ ਬਾਨ ਸੰਭਾਰ ਬਡੋ ਧਨੁ ਤਾਨੋ ।
ਕਾਲੀ ਕੇ ਬਕ ਬਿਲੋਕਨ ਤੇ, ਸੁ ਉਠਿਓ ਮਨ ਮੈ ਭ੍ਰਮ ਜਿਉ ਜਮ ਜਾਨੋ ।
ਬਾਨ ਸਮੂਹ ਚਲਾਇ ਦੇ ਕਲਕਾਰ ਉਠਿਓ ਜੁ ਪੁਲੈ ਘਨ ਮਾਨੋ । ੧੭੯

Swaiyya

avat dekh ke chand parchand ko kope kariou man mein at dano.
nas karo eh ko chhin mein kar baan sambhar bado dhan tano.
kaali ke bakar biloken te so uthiou man mein bharam jiu jam jano.
baan samooh chalai daieai kilkaar uthiou ju parlai ghan mano. (179)

ਬੈਰਨ ਕੇ ਘਨ ਸੇ ਦਲ ਪੈਠਿ, ਲਈਓ ਕਰਿ ਮੈ ਧਨੁ ਸਾਇਕੁ ਐਸੇ ।
ਸਿਆਮ ਪਹਾਰ ਸੇ ਦੈਤ ਹਨੇ, ਤਮ ਜੈਸੇ ਹਰੇ ਰਵਿ ਕੀ ਕਿਰਨੈਸੇ ।
ਭਾਜ ਗਈ ਧੁਜਨੀ ਡਰਿ ਕੈ, ਕਬ ਕੋਊ ਕਹੈ ਤਿਹ ਕੀ ਛਬਿ ਕੈਸੇ ।
ਭੀਮ ਕੋ ਸ੍ਰਿਉਨ ਭਰਿਓ ਮੁਖ ਦੇਖਿ ਕੈ, ਛਾਡਿ ਚਲੇ ਰਨ ਕਉਰਉ ਜੈਸੇ । ੧੮੦

bairan ke ghan se dal paith liou kar mein dhan saiek aisai.

Sian pahar se daint hanai ta m jaisa harai rav ki kirmnai sai.

bhaaj gaiee dhujnidar kai kab kouoo kehai the ki chhab kaisai.

bhim ko saroun bharion mukh dekh kai Chhaad chalai runn kourou jaisai. (180)

ਕਬਿਤੁ

ਆਗਿਆ ਪਾਈ ਸੁੰਭ ਕੀ, ਸੁ ਮਹਾ ਬੀਰ ਧੀਰ ਜੋਧੇ, ਆਏ ਚੰਡਿ ਓਪਿਰ ਸੁ ਕੋਧ ਕੈ ਬਨੀ ਠਨੀ ।
ਚੰਡਿਕਾ ਲੈ ਬਾਨ ਅਉ ਕਮਾਨ, ਕਾਲੀ ਕਿਰਪਾਨ, ਛਿਨ ਮਧਿ ਕੈ ਕੈ ਬਲ ਸੁੰਭ ਕੀ ਹਨੀ ਅਨੀ ।
ਡਰਤ ਜਿ ਖੇਤ ਮਹਾ ਪ੍ਰੇਤ ਕੀਨੇ ਬਾਨਨ ਸੋ, ਬਿਚਲ ਬਿਥਰ ਐਸੇ ਭਾਜਗੀ ਅਨੀਕੀਨੀ ।
ਜੈਸੇ ਬਾਰੂਥਲ ਮੈ ਸਬੂਹ ਬਹੋ ਪਉ ਹੂੰ ਕੇ, ਧੂਰਿ ਉਡਿ ਚਲੇ ਹੁਇ ਕੈ ਕੋਟਿਕ ਕਨੀ ਕਨੀ । ੧੮੧

Kabit

agya paie sumbh ki su maha beer dheer jodhai,
aieai chand uper so karodh kai bani thani.
chandika lai baan aou kaman kali kirpan,
chhin madh kai kai bal sumbh ki han; anni.
darat je khet maha pret keeno banan so,
bichal bithar aisai bhajgi anni kanni.
jaisai baruthal mein sabhai paunhun kai,
dhoor udh chalai hoiai kai kotak kani kani. (181)

Couplet :

(On the other side) Chandi and Kali also had heard an inkling of this news, as such both of them came down the hill top of Sumer mountain and created an uproar there. (178)

Swaiyya :

On Seeing the mighty Chandi coming towards him, the demon Sumbh also got furious and thought in his mind that he would destroy the goddess in a moment. Having this thought in mind, he took up his bow. On seeing the face of Kali he had a doubt in his mind that she looked like the god of death. He thus shot all the arrows he had and cried out like the clouds on a dooms day. (179)

Chandi, piercing the army of the enemy, which looked like a cloud, took up her bow in her hands. She killed all the demons , looking like dark black mountains, like the darkness disappearing with the penetration of the rays of sun. Due to the fright of Chandi the troops of the demons fled away. How could any poet describe the beauty of such a scene (in her praise) as it looked like the blood-thirsty face of Bhim, seeing whom the whole Kaurav army is fleeing from the battle-field. (180)

Kabit :

On taking permission of (Raja) Sumbh, the brave and patient warriors attacked Chandi with great fury and with all their decoration of valour intact. Taking up her bow and arrows Chandi alongwith Kali, armed with the sword destroyed the whole army of Sumbh in no time due to their bravery. Some warriors fled away from the battle-field out of fear, who were converted into ghosts by the striking arrows and the middle vanguard of enemy ranks were scattered (as such) like the million of specks of dust flying around (moving around) due to blowing of strong winds in a desert. (181)

ਸਵੈਯਾ

ਖੱਗ ਲੈ ਕਾਲੀ ਅਉ ਚੰਡੀ ਕੁਵੰਡਿ, ਬਿਲੋਕ ਕੈ ਦਾਨਵ ਇਉ ਦਬਟੇ ਹੈ ।
 ਕੇਤਕ ਚਾਬ ਗਈ ਮੁਖਿ ਕਾਲਿਕਾ, ਕੇਤਿਨ ਕੇ ਸਿਰ ਚੰਡਿ ਕਟੇ ਹੈ ।
 ਸ੍ਰਉਨਤ ਸਿੰਧੁ ਭਇਓ ਧਰ ਮੈ, ਰਨ ਛਾਡ ਗਏ ਇਕ ਦੈ'ਤ ਫਟੇ ਹੈ ।
 ਸੁੰਭ ਪੈ ਜਾਇ ਕਹੀ ਤਿਨ ਇਉ ਬਹੁ ਬੀਰ ਮਹ" ਤਿਹ ਠਉਰ ਲਟੈ । ੧੮੨

Swaiyya

khag lai kali aou chand kovand bilok kai danav eiou dabtai hai.
 ketak chab gaiee mukh kalika ketan kai sir chand katai hai.
 sarounat sindh bhiou dhar mein runn chhad gaie ik daint phatai hai.
 sumbh pai jaie kehi tin eaou boh beer maha tih thour latai hai. (182)

ਦੋਹਰਾ

ਦੇਖਿ ਭਇਆਨਕ ਜੁੱਧ ਕੋ, ਕੀਨੋ ਬਿਸਨੁ ਬਿਚਾਰ ।
 ਸ਼ਕਤਿ ਸਹਾਇਤ ਕੇ ਨਮਿੱਤ, ਭੇਜਿ ਰਨਹਿ ਮੰਝਾਰ । ੧੮੩

Dohra

dekh bhianak judh ko keeno bisan bichar.
 sakat sahaiet ke namit bheji runeh manjhar. (183)

ਸਵੈਯਾ

ਆਇਸ ਪਾਇ ਸਭੈ ਸ਼ਕਤੀ, ਚਲਿ ਕੈ ਤਹ" ਚੰਡਿ ਪ੍ਰਚੰਡਿ ਪੈ ਆਈ ।
 ਦੇਵੀ ਕਹਿਓ ਤਿਨ ਕੋ ਕਰਿ ਆਦਰੁ, ਆਈ ਭਲੇ ਜਨੁ ਬੋਲਿ ਪਠਾਈ ।
 ਤ" ਛਬਿ ਕੀ ਉਪਮਾ ਅਤਿ ਹੀ, ਕਵਿ ਨੇ ਅਪਨੇ ਮਨ ਮੈ ਲਖਿ ਪਾਈ ।
 ਮਾਨਹੁ ਸਾਵਨ ਮਾਸ ਨਦੀ ਚਲ ਕੈ, ਜਲ ਰਾਸਿ ਮੈ ਆਨਿ ਸਮਾਈ । ੧੮੪

Swaiyya

aies paie sabhai sakti chal kai taha chand parchand pai aiee.
 devi kahiou tin ko kar adar aiee bhalai jan bol pathaiee.
 ta chhab ki upma at hi kav ne apnai man mein lakh paiee.
 manoh savan maas nadi chal kai jal raas mein aan samaiee. (184)

ਦੇਖਿ ਮਹ"ਦਲ ਦੇਵਨ ਕੋ, ਬਰ ਬੀਰ ਸੁ ਸਾਮੁਹੇ ਜੁੱਧ ਕੋ ਧਾਏ ।
 ਬਾਨਿਨ ਸਾਥਿ ਹਨੇ ਬਲ ਕੈ, ਰਨ ਮੈ ਬਹੁ ਆਵਤ ਬੀਰ ਗਿਰਾਏ ।
 ਦਾੜ੍ਹਨ ਸਾਥਿ ਚਬਾਇ ਗਈ ਕਲਿ, ਅਉਰ ਗਹੇ ਚਹੂੰ ਓਰਿ ਬਗਾਏ ।
 ਰਾਵਨ ਕੋ ਰਿਸ ਕੈ ਰਨ ਮੈ, ਪਤਿ ਭਾਲਕ ਜਿਉ' ਗਿਰਰਾਜ ਚਲਾਏ । ੧੮੫
 dekh maha dal devan ko bar beer su samuhai judh ko dhaie.
 banin saath hanai bal kai runn mein boh avat beer giraie.
 darran saath chabaie gaiee kal aour gahai chahun aour bagaie.
 Ravan ko ris kai runn mein pat bhalak jiou girraaj chalaie. (185)

Kali with Sword in hand and Chandi with her bows in hand, on seeing the demon, created such as uproar. Many of the enemy troops were devoured by the goddess while heads of many troops were cut by (the goddess) chandi. There was a pool of blood flowing on the Earth. Many demons ran away from the battle field while many were lying in the battle field having been wounded badly. Those warriors, who had fled from the battle-field, approached Sumbh and spoke like this, saying that many chivalorous warriors were lying dead on the battle-field. (182)

Couplet :

On seeing the horrible and dreadful war, being fought by the goddess, Vishnu thought and decided to despatch all the godly powers and strength to the battle-field for supporting Chandi in the battle. (183)

Swaiyya :

The total power of gods, after getting the approval of Vishnu, got transferred to mighty Chandi. The goddess, as a matter of respect, welcomed them as if she had herself asked for them to be with her. The poet has appreciated this praise worthy position in his mind, and it appeared to him as if the rivulet in the month of Savan (monsoon season) had progressed itself to merge with the ocean. (184)

On seeing the great army of the gods, the brave warriors of the demons also came forward to wage war against them. On seeing these warriors of demons advancing towards her, Chandi killed them with her powerful arrows in the battle-field. Some of them were devoured by Kali and crushed under her molar teeth, while some others were picked up by her to be thrown asunder in all the four directions, just as Jamwant (Bhalak-pat), being annoyed with ravana, had thrown huge mountain boulders in the battle field. (185)

ਫੇਰ ਲੈ ਪਾਨਿ ਕ੍ਰਿਪਾਨ ਸੰਭਾਰ ਕੈ, ਦੈਤਨ ਸੋ ਬਹੁ ਜੁੱਧੁ ਕਰਿਓ ਹੈ ।
 ਮਾਰ ਬਿਦਾਰ ਸੰਘਾਰ ਦਏ ਬਹੁ, ਭੂਮਿ ਪਰੇ ਭਟ ਸ੍ਰਉਨ ਝਰਿਓ ਹੈ ।
 ਗੁਦ ਬਹਿਓ ਅਰਿ ਸੀਸਨ ਤੇ, ਕਵਿ ਨੇ ਤਿਹ ਕੋ ਇਹ ਭਾਉ ਧਰਿਓ ਹੈ ।
 ਮਾਨੋ ਪਹਾਰ ਕੇ ਸ੍ਰਿੰਗਹੁ ਤੇ, ਧਰਨੀ ਪਰ ਆਨਿ ਤੁਸਾਰ ਪਰਿਓ ਹੈ । ੧੮੬
 pher lai paan kirpan sambhar kai daitan so boh judh kariou hai.
 maar bidar sanghar deiai boh bhoom parai bhat saroun jhariou hai.
 gud behou ar sesan te kavi ne the ko eh bhaou dhariou hai.
 mano pahar ke sringoh te dharni par aan tusar pariou hai. (186)

ਦੋਹਰਾ

ਭਾਜ ਗਈ ਧੁਜਨੀ ਸਭੈ, ਰਹਿਓ ਨ ਕਛੁ ਉਪਾਉ ।
 ਸੁੰਭ ਨਿਸੁੰਬਹਿ ਸੋ ਕਹਿਓ ਦਲ ਲੈ ਤੁਮ ਹੂੰ ਜਾਹੁ । ੧੮੭
 bhag gaiee dhujni sabhai rehiou na kachhu upaon.
 Sumbh Nisumbh so kahou dal lai tum hun jaou. (187)

ਸਵੈਯਾ

ਮਾਨ ਕੈ ਸੁੰਭ ਕੋ ਬੋਲ ਨਿਸੁੰਭ, ਚਲਿਓ ਦਲ ਸਾਜਿ ਮਹ" ਬਲਿ ਐਸੇ ।
 ਭਾਰਥ ਜਿਉ' ਰਨ ਮੈ' ਰਿਸਿ ਪਾਰਥਿ, ਕੁਧ ਕੈ ਜੁੱਧੁ ਕਰਿਓ ਕਰਨੈ ਸੇ ।
 ਚੰਡਿ ਕੇ ਬਾਨ ਲਗੇ ਬਹੁ ਦੈ'ਤ ਕਉ, ਫੇਰਿ ਕੇ ਪਾਰ ਭਏ ਤਨ ਕੈਸੇ ।
 ਸਾਵਨ ਮਾਸ ਕ੍ਰਿਸਾਨ ਕੋ ਖੇਤਿ ਉਗੇ ਮਨੋ ਧਾਰ ਕੇ ਅੰਕੁਰ ਜੈਸੇ । ੧੮੮
 maan kai Sumbh ko bol Nisumbh chaliou dal saaj maha bal aisai.
 abharath jiou runn mein ris parath karudh kai judh kariou karnai sai.
 Chand ke baan lagai boh daint kou pher kai paar bhaie tan kaisai.
 Savan mass kisan ke khet ugai mano dhaar ko ankur jaisai. (188)

ਬਾਨਨ ਸਾਥ ਗਿਰਾਇ ਦਏ, ਬਹੁਰੋ ਅਸਿ ਲੈ ਕਰਿ ਇਉ' ਰਨ ਕੀਨੋ ।
 ਮਾਰਿ ਬਿਦਾਰਿ ਦਈ ਧੁਜਨੀ ਸਭ, ਦਾਨਵ ਕੋ ਬਨ ਹੁਏ ਗਇਓ ਛੀਨੋ ।
 ਸ੍ਰਉਨ ਸਹੂਜਿ ਪਰਿਓ ਤਿਹ ਠਉਰ ਤਹ", ਕਵਿ ਨੇ ਜਸ ਇਉ' ਮਨ ਚੀਨੋ ।
 ਸਾਤ ਹੂੰ ਸਾਗਰ ਕੋ ਰਚਿ ਕੈ ਬਿਧਿ ਆਠਵੇ' ਸਿੰਧੁ ਕਰਿਓ ਹੈ ਨਵੀਨੋ । ੧੮੯
 banan Saath giraie deiai bohro uslai kar eau runn keenai.
 maar bidar deiee dhujni sabh danav ko bal hoiai geyou cheeno.
 Saroun samooh pariou the thour taha Kavi ne jas ean man cheeno.
 Saat hun Sagar ko rach kai bidh athvo aindh kariou hai navino. (189)

ਲੈ ਕਰਿ ਮੈ ਅਸਿ ਚੰਡਿ ਪ੍ਰਚੰਡ, ਸੁ ਕੁਧ ਭਈ ਰਨ ਮੱਧ ਲਰੀ ਹੈ ।
 ਫੇਰ ਦਈ ਚਤੁਰੰਗ ਚਮੁ ਬਲਿ ਕੈ ਬਹੁ ਕਾਲਿਕਾ ਮਾਰਿ ਧਰੀ ਹੈ ।
 ਰੂਪ ਦਿਖਾਇ ਭਇਆਨਕ ਇਉ' ਅਸੁਰਪਾਤਿ ਭਾਤਿ ਕੀ ਕ੍ਰ"ਤਿ ਹਰੀ ਹੈ ।
 ਸ੍ਰਉਨ ਸੋ ਲਾਲ ਭਈ ਧਰਨੀ, ਸੁ ਮਨੋ ਅੰਗ ਸੂਹੀ ਕੀ ਸਾਰੀ ਕਰੀ ਹੈ । ੧੯੦
 lai lar mein us Chand Parchand so karudh bhaiee runn madh lari hai.
 phor deiee chaturung chamun bal kai boh Klika maar dhari hai.
 roop dikhaie bhianak eauo asuranpat bhrat ki karant hari hain.
 saroun so lal bhaiee dharni so mano ang suhi ki sari kari hai. (190)

Then Kali, taking up her sword in the hand, fought against the demons ferociously. She had cut into pieces many of the warrioras, with her sword and thrown around, while blood was oozing out of the wounds of the warriors lying on the ground. On seeing the marrow flowing out of the bodies of enemy ranks, the poet has viewed it as if the snow flakes had fallen on the ground from the mountain tops. (186)

Couplet :

When there was no other alternative left with the demons, their whole army fled away from the battle-field. At that moment Sumbh told Nisumbh that he should himself proceed to the battle-field for waging war. (187)

Swaiyya :

On taking (accepting) the orders of Sumbh, the great warrior Nisumbh alongwith his huge army. proceeded and marched forward just as Arjun (Parith) had fought revenge-fully in the battle of Mahabharata against karuna. Many of the arrows, shot by Chandi, had pierced the body of the demon and these arrows pierced through his body so furiously as if the seedings of rice had sprouted in the farmer's field in the month of Savan. (monsoon period) (188)

irst of all, the warriors were struck down with the arrows and then with the sword in hand, she fought so bravely that the whole army of demons was destroyed, as a result of which the strength of the enemy got faded. There was a huge pool of blood at that place. The whole scene has been viewed by the poet just as, (the god) Brahma, after creating the seven seas, has created the new eighteth sea of blood. (189)

The powerful Chandi, holding a Sword in hand, and getting greatly enraged, was fighting in the battle-field and had destroyed the colourful army of the enemy with full force. Kali also had destroyed most of the enemy troops. Thus showing her terrible strength, she had completely destroyed the shining valour of Nisumbh (the demon king). The whole ground was turned red with blood shed as if the Earth was covered, with a red coloured cloth. (ladies wear). (190)

ਦੈ'ਤ ਸੰਭਾਰ ਸਭੇ ਆਪਨੋ ਬਲਿ, ਚੰਡਿ ਸੋ ਜੁੱਧ ਕੋ ਫੇਰਿ ਅਰੇ ਹੈ ।
 ਆਯੁਧ ਧਾਰ ਲਰੇ ਰਨ ਇਉਂ, ਜਨੁ ਦੀਪਕ ਮੱਧਿ ਪਤੰਗ ਪਰੇ ਹੈ ।
 ਚੰਡ ਪ੍ਰਚੰਡ ਕੁਵੰਡ ਸੰਭਾਰਿ, ਸਭੇ ਰਨ ਮੱਧਿ ਦੁਟੁਕ ਕਰੇ ਹੈ ।
 ਮਾਨੋ ਬਹਾ ਬਨ ਮੈ ਬਰ ਬਿਛਨ ਕਾਟਿ ਕੈ ਬਾਢੀ ਜੁਦੈ ਕੈ ਧਰੇ ਹੈ । ੧੯੧
 daint Sambhar sabhai apnai bal chand so judh ko pher arai hai.
 aeyudh dhaar larai runn eaou jan deepak madh patang parai hai.
 Chand parchand kuvand sambhar sabhai runn madh do tuk karai hai.
 mano maha ban mein bar birchhan kaat kai badhi judai kai dharai hai. (191)

ਮਾਰ ਲਇਓ ਸਲੁ ਅਉਰ ਭਜਿਓ, ਮਨ ਮੈ ਤਬ ਕੋਪ ਨਿਸੰਭ ਕਰਿਓ ਹੈ ।
 ਚੰਡਿ ਕੇ ਸਾਮੁਹੇ ਆਨਿ ਅਰਿਓ, ਅਤਿ ਜੁੱਧ ਕਰਿਓ ਪਗੁ ਨਾਹਿ ਟਰਿਓ ਹੈ ।
 ਚੰਡਿ ਕੇ ਬਾਨ ਲਗਿਓ ਮੁਖ ਦੈਤ ਕੇ, ਸ੍ਰਉਨ ਸਮੂਹ ਧਰਾਨਿ ਪਰਿਓ ਹੈ ।
 ਮਾਨਹੁ ਰਾਹੁ ਗ੍ਰਸਿਓ ਨਭਿ ਭਾਨੁ, ਸੁ ਸ੍ਰਉਨਤ ਕੋ ਅਤਿ ਬਉਨ ਕਰਿਓ ਹੈ । ੧੯੨
 maar liou dal aour bhajiou man mein tab kop nisombh kariou hai.
 Chand kai samohai aan ariou at judh pug nahai tariou hai.
 Chand ke baan lagiou mukh daint ke saroun samooh dhran parai hai.
 manoh raho grasiou nabh bhaan so sarounat ko at baoun kariou hai. (192)

ਸਾ'ਗ ਸੰਭਾਰਿ ਕਰੰ ਬਲੁ ਧਾਰ ਕੈ, ਚੰਡਿ ਦਈ ਰਿਪੁ ਭਾਲ ਮੈ ਐਸੇ ।
 ਜੋਰ ਕੈ ਫੇਰ ਗਈ ਸਿਰ ਤ੍ਰਾਨ ਕੋ, ਪਾਰ ਭਈ ਪਟ ਫਾਰਿ ਅਨੈਸੇ ।
 ਸ੍ਰਉਨ ਕੀ ਧਾਰ ਚਲੀ ਪਥ, ਉਰਧ ਕੋ ਉਪਮਾ ਸੋ ਭਈ ਕਹੁ ਕੈਸੇ ।
 ਮਾਨੋ ਮਹੇਸ ਕੇ ਤੀਸਰੇ ਨੈਨ ਕੀ ਜੋਤ ਉਦੋਤ ਭਈ ਖੁਲਿ ਤੈਸੇ । ੧੯੩
 Song sambhar karai bal dhar kai Chand deiee rip bhal mein aisai.
 jore kai phor gaiee sir tran ko paar bhaiee pat phaar anaisai.
 saroun ki dhar chali path uradh so upma so bhaiee koh kaisai.
 mano mahes ke teesarai nain ki joat udert bhaiee khul taisai. (193)

ਦੈ'ਤ ਨਿਕਾਸ ਕੈ ਸਾ'ਗ ਵਹੈ, ਬਲਿ ਕੇ ਤਬ ਚੰਡਿ ਪ੍ਰਚੰਡਿ ਕੇ ਦੀਨੀ ।
 ਜਾਇ ਲਗੀ ਤਿਹ ਕੇ ਮੁਖ ਮੈ, ਬਹਿ ਸ੍ਰਉਨ ਪਰਿਓ ਅਤਿ ਹੀ ਛਬਿ ਕੀਨੀ ।
 ਇਉਂ ਉਪਮਾ ਉਪਜੀ ਮਨ ਮੈ, ਕਬਿ ਨੇ ਇਹ ਭਾ'ਤਿ ਸੋਈ ਕਹਿ ਦੀਨੀ ।
 ਮਾਨਹੁ ਸਿੰਘਲ ਦੀਪ ਕੀ ਨਾਰਿ ਗਰੇ ਮੈ, ਤੰਬੋਰ ਕੀ ਪੀਕ ਨਵੀਨੀ । ੧੯੪
 daint nikas kai song vahai bal kai tab Chand parchandkai deeni.
 jaie lagi teh ke mukh mein beh saroun pariou at hi chhab kini.
 eau upma upji man mein kab ne eh bhant soiae keh deeni.
 manoh singhal deep ki naar garai mein tambor ki peek navini. (194)

Then all the demons, maintaining their strength and collecting up courage, were again ready to fight against Chandi. The demons, armed with their weapons, were fighting with the battle-field so (carelessly) fearlessly just as the months were falling prey to the lamp light. The mighty Chandi had, holding up her bow, had cut all the enemy warriors into pieces as if a carpenter cut all the (huge) tress in the great forest, and kept them apart. (191)

When some of the enemy troops were killed and the others had fled away, Nisumbh got infuriated and suddenly appeared before Chandi and fought bravely without withdrawing his steps even a bit. When the arrows of Chandi pierced the face of the demon, lot of blood was shed on the ground. It appeared as if the demon Rahu had covered the face of Sun and the sun had vomited blood. (192)

Then the goddess, holding her great spear in hand, and mustering all her courage, pierced it so forcefully into his face that his head gear of iron was torn apart and the sharp end of the spear had pierced through his skull. thus a jet of blood oozing out of the forehead of the demon flew upwards just as the third eye of Shiva had opened up and the light of the Lord had appeared from therein. (This is how the praise of the scene was described by the poet). (193)

Pulling out the spear from his body, the demon threw it with great force at the face of the mighty Chandi, which struck the face of Durga, as a result of which lot of blood flowed out, which had enhanced the vaour of the goddess. It appeared to the mind of the poet in praise of the scene as if the fresh sputum of a betel nut taken by Padmini was shining in her throat. (Rani of Singladeep). (194)

ਜੁੱਧ ਨਿਸੁੰਭ ਕਰਿਓ ਅਤਿ ਹੀ, ਜਸੁ ਇਆ ਛਬਿ ਕੋ ਕਭਿ ਕੋ ਬਰਨੈ ।
 ਨਹਿ ਭੀਖਮ ਦੋਣਿ ਕ੍ਰਿਪਾ ਅਰੀ ਦੋਣਜ ਭੀਮ ਨ ਅਰਜਨ ਅਉ ਕਰਨੈ ।
 ਬਹੁ ਦਾਨਵ ਕੇ ਤਨ ਸ੍ਰਉਨ ਕੀ ਧਾਰ, ਛੁਟੀ ਲਗੈ ਸਰ ਕੇ ਫਰਨੈ ।
 ਜਨੁ ਰਾਤਿ ਕੈ ਦੂਰਿ ਬਿਭਾਸ ਦਸੋ ਦਿਸ, ਫੈਲਿ ਚਲੀ ਰਵਿ ਕੀ ਕਿਰਨੈ । ੧੯੫
 Judh Nisumbh kariou at hi jas iea chhab ko kab ko barnai.
 neh bhikham drone kirpa ar daronj bheem na Arjan aou karnai.
 lai kar khag adag maha sir daitan kai boh bhu par jharai.
 jan raat kai dur bibhas desai dis phail chali rav ki kirnai. (195)

ਚੰਡਿ ਲੈ ਚਕ੍ਰ ਧਸੀ ਰਨ ਮੈ ਰਿਸਿ ਕ੍ਰਧ ਕੀਓ ਬਹੁ ਦਾਨਵ ਮਾਰੇ ।
 ਫੇਰਿ ਗਦਾ ਗਹਿ ਕੈ ਲਹਿ ਕੈ, ਚਹਿ ਕੋ ਰਿਪੁ ਸੈਨ ਹਤੀ ਲਲਕਾਰੇ ।
 ਲੈ ਕਰਿ ਖੱਗ ਅਦੱਹ ਮਹ", ਸਿਰ ਦੈਤਨ ਕੇ ਬਹੁ ਭੂ ਪਰ ਝਾਰੇ ।
 ਰਾਮ ਕੇ ਜੁੱਧ ਸਮੈ ਹਨੁਮਾਨਿ ਜੁਆਨ ਮਨੋ ਗਰੂਏ ਗਿਰ ਡਾਰੇ । ੧੯੬
 Chand lai Chakar dhasi runn mein ris karudh kiou boh danav maarai.
 pher gada geh kai beh kai cheh kai rip sain hati lalkarai.
 lai kar khag adag maha sir daitan kai boh bhu par jharai.
 Ram ke judh samai Hanuman jaan mano garuai gir darai. (196)

ਦਾਨਵ ਏਕ ਬਡੋ ਬਲਵਾਨ ਕ੍ਰਿਪਾਨ ਲੈ ਪਾਨਿ ਹਕਾਰ ਕੈ ਧਾਇਓ ।
 ਕਾਦੁ ਕੈ ਕੱਗ ਸੁ ਚੰਡਿਕਾ ਨਿਆਨ ਤੇ, ਤਾ ਤਨ ਬੀਚ ਭਲੇ ਬਰਿ ਲਾਇਓ ।
 ਟੂਟ ਪਰਿਓ ਸਿਰਵਾ ਧਰਿ ਤੇ ਜਸੁ ਇਆ ਛਬਿ ਕੋ ਕਵਿ ਕੇ ਮਨਿ ਆਇਓ ।
 ਉਚ ਧਰਾਧਰ ਉਪਰਿ ਤੇ ਗਿਰਿਓ ਕਾਕ ਕਰਾਲ ਭੁਜੰਗਮ ਖਾਇਓ । ੧੯੭
 danav ek bado balwan kirpan lai paan hakar kai dhaieou.
 kadh kai khag so Chandika mian te ta tan beech bhalai bar laieou.
 tut pariou sir va dhar te jas eia chhab ko kavi kai man aieyo.
 uch dharadhar uper te giriou kaak karal bhujangam khaieou. (197)

ਬੀਰ ਨਿਸੁੰਭ ਕੋ ਦੈਤ ਬਲੀ ਇਕ, ਪ੍ਰੀਤ ਤੁਰੰਗ ਗਇਓ ਰਨਿ ਸਾਮੁਹਿ ।
 ਦੇਖਤ ਧੀਰਜ ਨਾਹਿ ਰਹੈ, ਅਬ ਕੋ ਸਮਰਥ ਹੈ ਬਿਕ੍ਰਮ ਜਾ ਮਹਿ ।
 ਚੰਡਿ ਲੈ ਪਾਨਿ ਕ੍ਰਿਪਾਨ ਹਨੇ ਅਰਿ ਫੇਰਿ ਦਈ ਸਿਰ ਦਾਨਵ ਤਾ ਮਹਿ ।
 ਮੁੰਹਿ ਤੁੰਡਹਿ ਰੁੰਡਹਿ ਚੀਰਿ, ਪਲਾਨ ਕਿਕਾਨ ਧਸੀ ਬਸੁਧਾ ਮਹਿ । ੧੯੮
 beer Nisumbh ke daint bali ik prair turang gaeou runn samooh.
 dekhat dheeraj nahai rehai ab ko samrath hai bikram ja meh.
 Chand lai paan kirpan hanai ar pher daiee sir danav ta meh.
 mundeh tundeh rundeh cheer plaan kikan dhasi basudha meh. (198)

Nisumbh had fought for long. Which poet could describe the praises of his battle scene ? Even Bhisham, Daronacharya or Kirpacharya had never fought such a war, Neither Bhim, Arjun or Karuna had fought such a war, and these were the greatest warriors of Mahabharat. Most of the demons were still bleeding as the blades of the arrows were still piercing their bodies. It appeared as if the sun's rays from all the ten directions were falling (penetrating) in the wee hours of the morning to drive away the night (darkness). (195)

Chandi, after having a round, again went deep into the battle-field and being furious, killed many demons. Then She took out her mace, she surveyed all around and then challenging the enemy, she killed many more warriors. Then she took up a heavy shining double edged sword and struck the heads of the demons, which threw many of them (dead) on to the ground. It appeared as if during the war of Ram Chander (against Ravana) Hanuman had thrown heavy boulders of mountains on to the enemy ranks. (196)

Then suddenly a brave demon came forward raising a war cry (challenge), when Chandi took out a sword from the scabbard and struck him with full force, which resulted in felling his head on to the ground. This scene was depicted by the poet as if a crow, half eaten by a great horrible Snake, was thrown on the ground from the top of a mountain. (197)

Then a brave warrior of Nisumbh, came racing his horse and stood in front of the goddess. By seeing the warrior, no one could ever maintain his calm ; and who is there so strong and powerful to take up his challenge and fight against him? Chandi had killed many demons with a sword in her hand and then wielded her sword and threw it on to the head of this demon, This sword, cutting across the head of the demon, his face, his body, the horses saddle and piercing the horse (Kikan) itself, pierced into the ground finally. (198)

ਇਉਂ ਜਬ ਦੈ'ਤ ਹਤਿਓ ਬਰ ਚੰਡਿ ਸੁ ਅਉਰ ਚਲਿਓ ਰਨ ਮੱਧਿ ਪਚਾਰੇ ।
 ਕੇਹਰਿ ਕੇ ਸਮੁਹਾਇ ਰਿਸਾਇ ਕੈ ਧਾਇਕੈ ਘਾਇ ਦੁ ਤੀਨਕ ਝਾਰੇ ।
 ਚੰਡਿ ਲਈ ਕਰਵਾਰ ਸੰਭਾਰ, ਹਕਾਰ ਕੈ ਸੀਸ ਦਈ ਬਲੁ ਧਾਰੇ ।
 ਜਾਇ ਪਰਿਓ ਸਿਰ ਦੂਰ ਪਰਾਇ, ਜਿਉਂ ਤੂਤਤ ਅੰਬੁ ਬਯਾਰ ਕੇ ਮਾਰੇ । ੧੯੯
 eau jab daiut hariou bar Chand so aour chaliou runn madh pararai.
 aKehar ke samohaie risaie kai dhaie kai ghaie do teenak jharai.
 chand lai Karwar Sambhar hakar kai sees deiee bal dharai.
 jaie pariou sir dur praie jiun tutat amb bayar ke maarai. (199)

ਜਾਨਿ ਨਿਦਾਨ ਕੋ ਜੁਧ ਬਨਿਓ। ਰਨਿ ਦੈਤ ਸੰਬੁਹ ਸਬੈ ਉਠਿ ਧਾਏ ।
 ਸਾਰ ਸੁ ਸਾਰ ਕੀ ਮਾਰ ਮਚੀ, ਤਬ ਕਾਇਰ ਛਾਡ ਕੈ ਖੇਤ ਪਰਾਏ ।
 ਚੰਡਿ ਕੇ ਖੰਗ ਗਦਾ ਲਗਿ ਦਾਨਵ, ਰੰਚਕ ਰੰਚਕ ਜੁਇ ਤਨ ਆਏ ।
 ਮੂੰਗਰ ਲਾਇ ਹਿਲਾਏ ਮਨੋ ਤਰੁ, ਕਾਛੀ ਨੇ ਪੇਡ ਤੇ ਤੂਤ ਗਿਰਾਏ । ੨੦੦
 jaan nidan ko judh baniou runn daint sabooch sabai uth dhaie.
 saar so saar ki maar machi tab kaier chhad hai khet praie.
 chand kai khag gada lag danav ranchak ranchak hoiai tan aieai.
 moongar laie halaie mano tar kachhi ne peid te toot griaie. (200)

ਪੇਖਿ ਚਮ੍ਹੂ ਬਹੁ ਦੈ'ਤਨ ਕੀ ਪੁਨਿ ਚੰਡਿਕਾ ਆਪਨੇ ਸਸਤ੍ਰ ਸੰਭਾਰੇ ।
 ਬੀਰਨ ਕੇ ਤਨ ਚੀਰ ਪਟੀਰ ਸੇ, ਦੈਤ ਹਕਾਰ ਪਛਾਰਿ ਸੰਘਾਰੇ ।
 ਘਾਉ ਲਗੇ ਤਿਨ ਕੋ ਰਨ ਭੂਮਿ ਮੈ, ਟੂਟ ਪਰੇ ਧਰ ਤੇ ਸਿਰ ਨਿਅਾਰੇ ।
 ਜੁੱਧ ਸਮੈ ਸੁਤਭਾਨ ਮਨੋ ਸਸਿ ਕੇ ਸਭ ਟੂਕ ਜੁਦੇ ਕਰਿ ਡਾਰੇ । ੨੦੧
 pekh chamon boh daitan ki pun Chandika aapnai sastat sambharai.
 beeran ke tan cheer pateer se daint hakar pachhar sangharai
 ghaou lagai tin ko runn bhoom mein toot parai dhar te sir niaro.
 judh samai sut bhaan mano sees ko sabh tuk judai kar darai. (201)

ਚੰਡਿ ਪ੍ਰਚੰਡਿ ਤਬੈ ਬਲਿ ਧਾਰਿ ਸੰਭਾਰ ਲਈ ਕਰਵਾਰ ਕਰੀ ਕਰਿ ।
 ਕੋਪ ਦਈ ਨਿਸੰਭ ਕੇ ਸੀਸਿ, ਬਹੀ ਇਹ ਭਾਤਿ ਰਹੀ ਤਰਵਾ ਤਰਿ ।
 ਕਉਨ ਅਸਰਾਹਿ ਕਰੈ ਕਹਿ ਤਾ ਛਿਨ ਸੇ ਬਿਬ ਹੋਇ ਪਰੇ ਧਰਨੀ ਪਰ ।
 ਮਾਨਹੁ ਸਾਰ ਕੀ ਤਾਰ ਲੈ ਹਾਥਿ, ਚਲਾਈ ਹੈ ਸਾਬੁਨ ਕੋ ਸਬੁਨੀਗਰ । ੨੦੨
 Chand Parchand tabai bal dhaar sambhav laiee karvar kari kar.
 Kop daieeai Nisumbh ke sees behi eh bhaat rehi tarva tar.
 kaun sarai he karai keh ta chhin mo bith hoiai parai dharni par.
 manoh Saar ki taar lai haath chaaliee hai sabun ko sabnigar (202)

ਇਤਿ ਸ੍ਰੀ ਮਾਤਕੰਡੇ ਪੁਰਾਨੇ, ਚੰਡੀ ਚਰਿਤ੍ਰ ਉਕਤਿ ਬਿਲਾਸ,
 ਨਿਸੰਭ ਬਧਹਿ ਖਸਟਮੇ ਧਿਆਇ । ੬ ।
 It sri Mankandai Puranai Chandi Charitar
 ukat bilas Nisumbh badheh khastamai dhiaie Samapatam. (6)

Thus when mighty Chandi had killed this demon, then another demon challenging her came rushing to the battle-field. Going before the lion, he inflicted some wounds on the body of lion in a wrathful mood. Chandi took hold of her sword and wielded it with full force and wielded it with full force and shouting loudly she struck his head with the sword. His head was cut off and fell on the ground at a distance, just as a mango gets cut off from the tree with the gust of wind. (199)

Considering this battle as the final decisive one, the whole army of demons rushed towards the battle-field. The steel (sword) strikes against steel and the cowards flee from the battle-field. With the wielding of sword and mace by Chandi, many heads of the demons are chopped off and fall on the ground in bits and pieces. It appears as if the gardener has struck the tree of mulberry with a strong cudgel, thus the fruit (is removed) falls down by the shaking of the tree. (200)

Perceiving the huge army of the demons, Chandi again arranged her weapons in the hands and challenging the demons, she cut off their heads, piercing their bodies like the large thick pieces of sandal wood. The demons were inflicted (with) many wounds on the body, while their heads fell on the ground, being chopped off from the body in the battle-field. It appeared as if (the son of the Sun) the (planet) Saturn had cut the moon into pieces and thrown all these pieces around. (201)

At that moment the mighty Chandi, with full strength and confidence, took up her Sword and struck it at the head of Nishumbh in great rage, which pierced even to the toes of the demons feet. who could ever describe this scene with praise, when the body of the demon was shorn apart into two pieces and finally fell on the ground. It appeared as if a soap maker had an iron wire in hand which was moved into the soap, thus cutting it into two pieces. (202)

Here the Sixth Chapter of the Markandai Puran of Chandi-portrayal (charitar) dealing with the battle of Nisumbh is completed. (6)

ਦੋਹਰਾ

ਜਬ ਨਿਸੰਭ ਰਨ ਮਾਰਿਓ, ਦੇਵੀ ਇਹ ਪਰਕਾਰ ।
ਭਾਜਿ ਦੈਤ ਇਕ ਸੰਭ ਪੈ, ਗਈਓ ਤੁਰੰਗਮ ਡਾਰਿ । ੨੦੩
ਆਨਿ ਸੰਭ ਪੈ ਤਿਨ ਕਹੀ ਸਕਲ ਜੁਧ ਕੀ ਬਾਤ ।
ਤਬ ਭਾਜੇ ਦਾਨਵ ਸਭੈ। ਮਾਰਿ ਲਈਓ ਤੁਅ ਭ੍ਰਾਤ । ੨੦੪

Dohra

Jab Nisumbh runn mariou devi eh parkar.
bhaj daint ik Sumbh pai gaieon turangam daar.(203)
aan sumbhpai tin kehi sahal judh ki baat.
tab bhajai danav sabhai maar lieou tua bhrat. (204)

ਸਵੈਯਾ

ਸੰਭ ਨਿਸੰਭ ਹਨਿਓ ਸੁਨ ਕੈ, ਬਰ ਬੀਰਨ ਕੇ ਚਿਤਿ ਛੋਡ ਸਮਾਇਓ ।
ਸਾਜਿ ਚੜ੍ਹਿਓ ਗਜ ਬਾਜ ਸਮਾਜ ਕੈ, ਦਾਨਵ ਪੁੰਜ ਲੀਏ ਰਨ ਆਇਓ ।
ਭੂਮਿ ਭਇਆਨਕ ਲੋਥ ਪਰੀ ਲਖਿ, ਸ੍ਰਊਨ ਸਮੂਹ ਮਹ" ਬਿਸਮਾਇਓ ।
ਮਾਨਹੁ ਸਾਰਸੁਤੀ ਉਮਡੀ ਜਲੁ, ਸਾਗਰ ਕੇ ਮਿਲਿਬੇ ਕਹੁ ਧਾਇਓ । ੨੦੫

Swaiyya

sumbh nisumbh haniou sunn kai bar beeran kai chit chhobh samaiyou.
saaj charriou gaj baaj samasj kai danav punj liaie runn aieyo.
bhoom bhianak loth pari lakh saroun samoooh maha bismaiyo.
manhoh sarsuti umdi jal sagar ke milbai koh dhiaou. (205)

ਚੰਡਿ ਪ੍ਰਚੰਡਿ ਸੁ ਕੇਹਰਿ ਕਾਲਿਕਾ ਅਉ ਸਕਤੀ ਮਿਲਿ ਜੁੱਧ ਕਰਿਓ ਹੈ ।
ਦਾਨਵ ਸੈਤ ਹਤੀ ਇਨਹੂੰ, ਸਭ ਇਉ ਕਹਿ ਕੈ ਮਨਿ ਕੋਪ ਭਰਿਓ ਹੈ ।
ਬੰਧੁ ਕਬੰਧ ਪਰਿਓ ਅਵਲੋਕ ਕੈ, ਸੋਕ ਕੈ ਪਾਇਨ ਆਗੈ ਧਰਿਓ ਹੈ ।
ਧਾਇ ਸਕਿਓ ਨ ਭਇਓ ਭਇ ਭੀਤਹ ਚੀਤਹ ਮਾਨਹੁ ਲੰਗੁ ਪਰਿਓ ਹੈ । ੨੦੬
chand parchand so kehar kalika aou sakti mil judh kariou hai.
danav sait hati enhun sabh eaoou keh kai man kope bhariou hai.
band kubandh pariou avlok kai soke kai paie na agai dhariou hai.
dhaie sakiou na bhiou bhaie bheetah cheeteh manoh lung lung pariou hai. (206)

ਫੇਰਿ ਕਹਿਓ ਦਲ ਕੋ ਸਬ ਸੰਭ, ਸੁ ਮਾਨਿ ਚਲੇ ਤਬ ਦੈਤ ਘਨੇ ।
ਗਜਰਾਜ ਸੁ ਬਾਜਨ ਕੇ ਅਸਵਾਰ, ਰਥੀ ਰਥੁ ਪਾਇਕ ਕਉਨ ਗਨੇ ।
ਤਹ" ਘੋਰ ਲਈ ਚਹੂੰ ਓਰ ਤੇ ਚੰਡਿ, ਮਹ" ਤਿਨ ਕਰ ਤਨ ਦੀਹ ਬਨੇ ।
ਮਨੋ ਭਾਨੁ ਕੋ ਛਾਇ ਲਇਓ ਉਮਡੇ ਘਨ, ਘੋਰ ਘਮੰਡ ਘਟਾ ਨਿਸ ਨੇ । ੨੦੭
pher kahiou dal ko sabh sumbh so maan chalai tab daint ghanai.
gajraj so bajan ke aswar rathi rath paiek kaun ganai.
taha gher laiee chahun aur te chand maha tin kar tan deeh banai.
mano bhaan ko chhaie liou umdai ghan ghor ghamund ghatan sanai. (207)

Couplet :

Thus when the goddess had killed the dermon Nisumbh, a demon riding his horse, rushed to inform Sumbh. (203)

He narrated the whole story of the battle to Sumbh, saying that after his brother Nisumbh was killed by the goddess, then all other demons had fled away from the battle-field.

(204)

Swaiyya :

When Sumbh heard the news of the death of Nisumbh, then the mind of the warrior was filled with anguish. So he arranged to organise the whole lot of elephants and horses in formation and moved forward. He took the army of demons under his command and came to the battle-field. On seeing the corpses of warriors and the pool of blood in that frightful battle-field, the king Sumbh was surprised and amazed in his heart. It appeared as if the Saraswati river, full of blood, was moving forward to join the waters of the ocean. (205)

The mighty Chandi, lion, Kali and the godly powers had all joined together in this battle, and they have killed the whole army of the demons. On uttering these words, the mind of Sumbh was furious with rage. On seeing the headless body of his brother Nisumbh he could not move a step in his anguish. He was so much frightened that he could not move further. It appeared as if the leopard had become lame. (206)

When Sumbh ordered his army, then most of the demons, obeying his orders, proceeded to the battle field. Many brave warriors were on elephants and horses, with chariots including cavalry and infantry but who could know their total strength (numbers) ? Then many demons of huge built encircled the powerful Chandi from all the four directions. It appeared as if the vast collection of dark clouds, bursting with loud noises, had covered the sun completely. (207)

ਦੋਹਰਾ

ਚਹੂੰ ਓਰ ਘੇਰੋ ਪਰਿਓ, ਤਬੈ ਚੀਡਿ ਇਹ ਕੀਨ ।
ਕਾਲੀ ਸੈਂ ਹਸਿ ਤਿਨ ਕਹੀ, ਨੈਨ-ਸੈਨ ਕਰਿ ਦੀਨ । ੨੦੮

Dohra

chahun aour ghero pariou tabai chand eh keen.
kali so hass tin kehi nain sain kar deen. (208)

ਕਬਿੱਤ

ਕੇਤੇ ਮਾਰਿ ਡਾਰੇ, ਅਉ ਕੇਤਕ ਚਬਾਇ ਡਾਰੇ, ਕੇਤਕ ਬਗਾਇ ਡਾਰੇ, ਕਾਲੀ ਕੋਪ ਤਬ ਹੀ ।
ਬਾਜ ਗਜ ਭਾਰੇ ਤੇ ਤੇ ਨਖਨ ਸੋ ਫਾਰਿ ਡਾਰੇ, ਐਸੇ ਰਨ ਭੈ ਕਰ, ਨ ਭਇਓ ਆਗੇ ਕਬ ਹੀ ।
ਭਾਗੇ ਬਹੁ ਬੀਰ ਕਾਹੂੰ ਸੁਥ ਨ ਰਹੀ ਸਰੀਰ, ਹਾਲ ਚਾਲ ਪਰੀ ਮਰੇ ਆਪਸ ਮੇ ਦਬ ਹੀ ।
ਪੇਖਿ ਸੁਰ ਰਾਇ ਮਨਿ ਹਰਖ ਬਢਾਇ, ਸੁਰ ਪੁੰਜਨ ਬੁਲਾਇ ਕਰੈ ਜੈ ਜੈ ਕਾਰ ਸਬ ਹੀ । ੨੦੯

Kabit

kaitai maar darai aou ketak chabaie darai, ketak bagaie darai kali kope tab hi.
baaj gaj bharai tai to nakhan so phaar darai, aisai runn bhai kar na bhiou agai kab hi.
bhagai bahu beer kahun sudh na rehi sareer, haal chaal pari marai apas mein dab hi.
pekh sur rai man harakh badhaie, sur punjan bulaie karai jai jai kaar sabh hi. (209)

ਕ੍ਰੋਧਮਾਨ ਭਇਓ ਕਹਿਓ ਰਾਜਾ ਸਭ ਦੈਤਨ ਕੇ, ਐਸੇ ਜੁਧ ਕੀਨੋ ਕਾਲੀ ਡਾਰਯੋ ਬੀਰ ਮਾਰ ਕੈ ।
ਬਲ ਕੋ ਸੰਭਾਰਿ ਕਰਿ ਲੀਨੀ ਕਰਵਾਰ ਢਾਰ, ਪੈਨੋ ਰਨ ਮਧਿ ਮਾਰਿ ਮਾਰੁ ਇਉਂ ਉਚਾਰ ਕੈ ।
ਸਾਥ ਭਏ ਸੁੰਭ ਕੇ, ਸੁ ਮਹਾ ਬੀਰ ਧੀਰ ਜੋਧੇ, ਲੀਨੇ ਹਥਿਆਰ ਆਪ ਆਪਨੋ ਸੰਭਾਰ ਕੈ ।
ਐਸੇ ਚਲੇ ਦਾਨੋ ਰਵਿ ਮੰਡਲ ਛਪਾਨੋ, ਮਾਨੋ ਸਲਭ ਉਡਾਨੋ ਪੁੰਜ ਪੰਖਨ ਸੁਧਾਰ ਕੈ । ੨੧੦

karodhmaan bhiou kahiou raja sabh daintan ko,
aiso judh keeno kali dariou beer mar kai.
bal ko sambhar kar leeni karvar dhar,
paitho runn madh maar maar eaou uchar hai.
saath bhaie sumbh kai so maha deer dheer jodhai,
leenai hathiar aap aapnai sambhar kai.
aisai chalai dano rav mandal chapanae,
mano salabh udano punj pankhan sudhar kai. (210)

ਸਵੈਯਾ

ਦਾਨਵ ਸੈਨ ਲਖੈ ਬਲਵਾਨ ਸੁ ਬਾਹਨਿ ਚੀਡਿ ਪ੍ਰਚੀਡਿ ਭ੍ਰਮਾਨੋ ।
ਚਕ੍ਰ ਅਲਾਤ ਕੀ ਬਾਤ ਬਘੁਰਨ, ਛਤ੍ਰ ਨਹੀ ਸਮ ਅਉ ਖਰਸਾਨੋ ।
ਤਾਰਿ ਮਾਹਿ ਸੁ ਐਸੇ ਫਿਰਿਓ ਜਨ ਭਉਰ ਨਹੀ ਸਰ ਤਾਹਿ ਬਖਾਨੋ ।
ਅਉਰ ਨਹੀ ਉਮਪਾ ਉਪਜੈ, ਸੁ ਦੁਹੀ ਰੁਖ ਕੇਹਰਿ ਕੇ ਮੁਖ ਮਾਨੋ । ੨੧੧

Swaiyya

danav sain lakhai balvan so bahin chand parchand bharmanai.
chakar alaah ki baat baghuran chhatar nahi sum aou kharsano.
taaran mahai so aiso phirio jan bhour nahi sartahai bakhano.
aour nahi upma upjai so dohun rukh kehar kai mukh mano. (211)

Couplet :

When they were surrounded from all sides, then what Chandi did was to warn Kali with a smile and with the sign of her eyes she gave her the idea of the pending attack, and be prepared for it. (208)

Kabit :

(With the signs and hints from Chandi) Kali, getting enraged, killed many demons, and many were crushed under her teeth, and many more were thrown aside. Many huge elephants and horses had been ripped open (torn) with the nails. Such a frightful battle had never been fought before. Many warriors were on the run, as no one had bothered about their bodies even. There was so much of commotion there that many warriors were killed by being crushed under the rushing of other warriors. (being buried under one another). The King of gods, Indra was very much amused in his mind on seeing the demons being killed, and started hailing them by calling various groups of gods and saluting them. (209)

Raja Sumbh got very furious with rage and told the demons that Kali had fought very bravely and killed many of their warriors. Sumbh then picking up courage, took out his sword and shield and entered, the battle field shouting, "kill them," kill them. Many of the mighty warriors, brave and composed demons, arranging their weapons, accompanied Sumbh to the battle-field. So the demons started marching as if a huge locust Swarm was flying to cover up (to hide) the whole solar set-up with their wings spread out. (210)

Swaiyya :

Seeing the powerful army of the demon Sumbh, the mighty Chandi turned around her vehicle (the lion) in such a manner as neither the turning wheel of fire-works, the wind of a sand-storm, nor the canopy of kingship or the turning wheel of a sharpener of weapons could turn around. The lion moved around the battle-field so swiftly that even the whirlpool in a river could not be compared with it. There is no other praise worthy scene than this, that the lion's face (mien) was to be seen on both sides of his main body. (It appeared to us like this.) (211)

ਜੁੱਧ ਮਹਾ" ਅਸੁਰੀ ਗਨਿ ਸਾਥਿ, ਭਇਓ ਤਬ ਚੰਡਿ ਪ੍ਰਚੰਡਿ ਭਾਰੀ ।
ਸੈਨ ਅਪਾਰ ਹਕਾਰਿ ਸੁਧਾਰਿ, ਬਿਦਾਰ ਸੰਘਾਰਿ ਦਈ ਰਨਿ ਕਾਰੀ ।
ਖੇਤ ਭਇਓ ਤਹ" ਚਾਰ ਸਉ ਕੋਸ ਲਉ ਸੋਮ ਉਪਮਾ ਕਵਿ ਦੇਖਿ ਬਿਚਾਰੀ ।
ਪੂਰਨ ਏਕ ਘਰਿ ਨ ਪਰੀ, ਜੇ ਗਿਰੇ ਧਰਿ ਪੈ ਧਰ ਜਿਉ' ਪਤਝਾਰੀ । ੨੧੨
judh maha asurungen saath bhiau tab chand parchand bhari.
sain apar hakar sudhar bidar sanghar daiee runn kari.
khet bhiau taha chaar sou kos lou so upma kav dekh bichari.
puran ek ghari na pari je girai dhar pai dhar jiou patjhari. (212)

ਮਾਰਿ ਚਮ੍ਰੁ ਚਤੁਰੰਗ ਲਈ ਤਬ, ਲੀਨੋ ਹੈ ਸੁੰਭ ਚਮ੍ਰਿਡਿ ਕੋ ਆਗਾ ।
ਚਾਲ ਪਰਿਓ ਅਵਨੀ ਸਿਗਰੀ, ਹਰਿ ਜੂ ਹਰਿ ਆਸਨ ਤੇ ਉਠਿ ਭਾਗਾ ।
ਸੂਖ ਗਇਓ ਤ੍ਰਸ ਕੈ ਹਰਿ ਹਾਰਿ ਸੁ ਸੰਕਤਿ ਅੰਕ ਮਹਾ" ਭਇਓ ਜਾਗਾ ।
ਲਾਗ ਰਹਿਓ ਲਪਟਾਇ ਗਰੇ ਮਧਿ, ਮਾਨਹੁ ਮੁੰਡ ਕੀ ਮਾਲ ਕੋ ਤਾਗਾ । ੨੧੩
maar chamun chatrung laiee tab leeno hai sumbh chamund ko aga.
chaal pariou avni sigri har ju har asan te uth bhaga.
sookh gaoeou tras kai har haar so sankat ank maha bhiau jaga.
laag reheou laptai garai madh manoh mund ki maal ko taaga. (213)

ਚੰਡਿ ਕੇ ਸਾਮੁਹਿ ਆਇਕੈ ਸੁੰਭ, ਕਹਿਓ ਮੁਖ ਸੋ ਇਹ ਮੈ ਸਭ ਜਾਨੀ ।
ਕਾਲੀ ਸਮੇਤ ਸਭੈ ਸ਼ਕਤੀ ਮਿਲਿ, ਦੀਨੋ ਖਪਾਇ ਸਭੈ ਦਲ ਬਾਨੀ ।
ਚੰਡਿ ਕਹਿਓ ਮੁਖ ਤੇ ਉਨ ਕੋ, ਤੇਉ ਤਾ ਛਿਨ ਗਊਰ ਕੇ ਨਾਧਿ ਸਮਾਨੀ ।
ਜਿਉ' ਸਰਤਾ ਕੇ ਪ੍ਰਵਾਹ ਕੇ ਬੀਚ, ਮਿਲੇ ਬਰਖਾ ਬਹੁ ਬੂੰਦਨ ਪਾਨੀ । ੨੧੪
chand kai samoh aieaikai sumbh kehiau mukh se eh mein sabh jani.
kali samet sabhai sakti mili deeno khapaie sabhai dal bani.
chand kehou mukh te un kou taiouoo ta chhin ghour kai nadh samai.
jiou sarta kai parvah ke beech milai barkha boh boondan pani. (214)

ਕੈ ਬਲਿ ਚੰਡਿ ਮਹਾ" ਰਨ ਨਧਿ, ਸੁ ਲੈ ਜਮਦਾਤ ਕੀ ਤ" ਪਰ ਲਾਈ ।
ਬੈਠ ਗਈ ਅਰਿ ਕੇ ਉਰ ਮੈ, ਤਿਹ ਸ੍ਰਉਨਤ ਜੁਗਨਿ ਪੂਰਿ ਅਘਾਈ ।
ਦੀਰਘ ਜੁਧ ਬਿਲੋਕ ਕੈ ਬੁੱਧਿ ਕਵੀਸ਼ਰ ਕੇ ਮਨ ਮੇ ਇਹ ਆਈ ।
ਲੋਥ ਪੈ ਲੋਥ ਗਈ ਪਰ ਇਉ', ਸੁ ਮਨੋ ਸੁਰ ਲੋਗ ਕੀ ਸੀਢੀ ਬਨਾਈ । ੨੧੫
kai bal chand maha runn madh so lai jamdarr ki ta par laiee.
baith gaiee ar ke ur mein the sarounat jugan pur aghaiee.
deeragh judh bilok kai budh kaveesar kai man mein eh aiee.
la pai lath gaiee par eau so mano sur log ki seedhi banaiee. (215)

At that time, the mighty Chandi had fought a grand battle against the group of demons. Then Kali, challenging the huge unlimited collection of (demons) forces, giving them a warning destroyed the whole lot of them in the battle. The battle-field there extended upto about four hundred miles area. Seeing all this sight, the poet has described its beauty (praise) just as in the season of autumn, the tree leaves fall on the ground en mass even though hardly an hour had only gone by, similarly the demons were falling dead on the ground in great numbers. (212)

When the huge seven-coloured army (colourful army) had been killed, Sumbh came and stood face to face with the mighty Chandi. There was such a (disorder) commotion all around that even Shiva got up from his seat of the lions skin and ran from there. Due to fright, the necklace of Siva's neck (the formal snake) got dried up and due to the frightful scene, it got completely frightened, it got shrunk. It got clamped to the neck just like the thread of a necklase of beads. (213)

Coming in front of chandi, the demon Sumbh said that he had understood the whole thing (affair). O Chandi ! Alongwith Kali, you have mustered all the powers you have destroyed the leading warriors of all the troops. Hearing this, Chandi asked all the supernatural powers to merge within her, and they all got absorbed within her, just as the various drops of rain water get merged with the main stream. (214)

Then the mighty Chandi took out her double edged sword with full force in the battle field and wielded it, which pierced through his body. The hobgoblins were fully satiated with the blood, which flowed from his body, On seeing the horrible battle the poet felt within his heart that the corpses were piled up on one another as if a (Staircase) ladder had been constructed to reach upto the heavens. (215)

ਸੁੰਭ ਚਮ੍ਹੁ ਸੰਗ ਚੰਡਿਕਾ ਕੁਧ ਕੈ ਜੁਧ ਅਨੇਕਨਿ ਵਾਰਿ ਮਚਿਓ ਹੈ ।
ਜੰਬੁਕ ਜੁਗਨਿ ਗਿੱਝ ਮਜੂਰ, ਰਕਤ ਕੀ ਕੀਚ ਮੈ ਈਸ ਨਚਿਓ ਹੈ ।
ਲੁੱਥ ਪੈ ਲੁੱਥ ਭੀਤੈ ਭਈ, ਸਿਤ ਗੁਦ ਅਉ ਮੇਦ ਲੈ ਤਾਹਿ ਗਚਿਓ ਹੈ ।
ਭਉਨ ਰੰਗੀਨ ਬਨਾਏ ਮਨੋ ਕਰਿਮਾ ਵਿਸੁ ਚਿੱਤ੍ਰ ਬਚਿਤਰ ਰਚਿਓ ਹੈ । ੨੧੬
sumbh chamoon sung chandika karudh kai judh anekan vaar machiou hai.
jambuk jugan grijh majoor rakatar ki keech mein eass nachiou hai.
luth pai luth so bheetai bhaiee sit good aou meid lai tahai gachiou hai.
bhoun rungeen banaie manai karimavis chitar bachitar rachiou hai. (216)

ਦੁੰਦ ਸੁ ਜੁਧ ਭਇਓ ਰਨ ਮੈ ਉਤ ਸੁੰਭ ਇਤੈ ਬਰ ਚੰਡਿ ਸੰਭਾਰੀ ।
ਘਾਇ ਅਨੇਕ ਭਏ ਦੁਹੂੰ ਕੇ ਤਨਿ, ਪਉਰਖ ਗਯੋ ਸਭ ਦੈਤ ਕੇ ਹਾਰੀ ।
ਹੀਨ ਭਈ ਬਲ ਤੇ ਭੂਜ ਕਾਪਤ, ਸੋ ਉਪਮਾ ਕਵਿ ਐਸੀ ਬਿਚਾਰੀ ।
ਮਾਨਹੁ ਗਾਰਡੁ ਕੇ ਬਲ ਤੇ ਲਈ, ਪੰਚ ਮੁਖੀ ਜੁਗ ਸਾਪਨਿ ਕਾਰੀ । ੨੧੭
dund so judh bhiou runn mein ut sumbh etai bar chand sambhari.
ghaie anek bhaie dohun kai tan paurakh geou sabh daint ko hari.
heen bhaiee bal te bhuj kanpat so upma kavi ais bichari.
manoh garru ke bal te laiee panch mukhi jug sapan kari. (217)

ਕੋਪ ਭਈ ਬਰ ਚੰਡਿ ਮਹਾ, ਬਹੁ ਜੁਧ ਕਰਿਓ ਰਨ ਮੈ ਬਲ ਧਾਰੀ ।
ਲੈ ਕੈ ਕ੍ਰਿਪਾਨ ਮਹਾ ਬਲਵਾਨ, ਪਚਾਰ ਕੈ ਸੁੰਭ ਕੈ ਉਪਰਿ ਝਾਰੀ ।
ਸਾਰ ਸੋ ਸਾਰ ਕੀ ਧਾਰ ਬਜੀ, ਝਨਕਾਰ ਉਠੀ ਤਿਹ ਤੇ ਚਿਨਗਾਰੀ ।
ਮਾਨਹੁ ਭਾਦਵ ਮਾਸ ਕੀ ਰੈਨਿ, ਲਸੈ ਪਟਬੀਜਨ ਕੀ ਚਮਕਾਰੀ । ੨੧੮
kop bhaiee bar chand maha boh judh kariou runn mein bal dhari.
lai kai kirpan maha balwan pachar kai sumbh kai ooper jhari.
saar so saar ki dhaar baji jhankar uthi the tai chingari.
manoh bhadav mass ki raien lasai patbeejan ki chamkari. (218)

ਘਾਇਨ ਤੇ ਬਹੁ ਸ੍ਰਉਨ ਪਰਿਓ, ਬਲ ਛੀਨ ਭਇਓ ਨ੍ਰਿਪ ਸੁੰਭ ਕੋ ਕੈਸੇ ।
ਜੋਤਿ ਘਟੀ ਮੁਖ ਕੀ ਤਨ ਕੀ, ਮਨੁ ਪੂਰ ਤੇ ਪਰਿਵਾ ਸਸਿ ਜੈਸੇ ।
ਚੰਡਿ ਲਇਓ ਕਰ ਸੁੰਭ ਉਠਾਇ, ਕਹਿਓ ਕਵਿ ਨੇ ਮੁਖ ਤੇ ਜਸੁ ਐਸੇ ।
ਰੱਛਕ ਗੋਧਨ ਕੇ ਹਿਤ ਕਾਨ, ਉਠਾਇ ਲਇਓ ਗਿਰਿ ਗੋਧਨੁ ਜੈਸੇ । ੨੧੯
ghaien te boh saroun pariou bal chheen bhiou nrip sumbh ko kaisai.
joat ghati mukh ki tan ki mano puran te pariva sas jaisai.
chand liou kar sumbh uthaie kehou kais ne mukh te jas aisai.
rachhak godhan kai hit kahn uthaie liougir godhan jaisai. (219)

Chandi, getting enraged, had fought many a time, against the troops of Sumbh. According to one description (of the scene) the jackals, hobgoblins and vultures were like the labourers while in the mud of blood, Shiva was dancing and the muddy paste was ready for use. The corpses piled on one another, were like a wall while marrow and white fat was used for whitewash. It appeared as if it were not a battle scene but Vishwakarma had constructed a colourful building which was decorated with coloured paintings on it. (216)

In the battle field, both sides are engaged in the battle in such a manner that on one side Chandi (night) and on the other Sumbh are both positioned facing each other. Both their bodies were inflicted with many wounds, but the whole might of the demon had given way, and the arms of the demon were trembling, being thoroughly decapitated. The poet has described this beautiful scene as if two black female (cobras) with five hoods were locked up in each other under the magic spell. (217)

The powerful and mighty Chandi had fought in the battle-field heroically. The mighty Chandi, taking out her sword and challenging Sumbh threw it on him. When the steel of this sword struck the sharp edge of the Steel of the other's sword, it gave a jingle and lightning was produced. It appeared as if in the month of Bhadon (August/Sept) a light was emitted during the night by the glowworms. (218)

Lot of blood was oozing out of the wounds of Sumbh, resulting in his strength giving way. How is it possible? The radiance of his face and his body strength had gone so feeble, as if after the full moon, the light of new moon appears very dim and feeble. Then Chandi lifted Sumbh with her hand. The poet has praised this sight just as Krishna had lifted the mountain Govardhan in order to protect the life of the Cows. (219)

ਦੋਹਰਾ

ਕਰ ਤੇ ਗਿਰਿ ਧਰਨੀ ਪਰਿਓ ਧਰ ਤੇ ਗਇਓ ਅਕਾਸਿ ।
ਸੁੰਭ ਸੰਘਾਰਨ ਕੇ ਨਮਿਤ, ਗਈ ਚੰਡਿ ਤਿਹ ਪਾਸ । ੨੨੦

Dohra

kar te giri dharni pariou dhar te geyo akas.
sumbh sangharan ke namit gaiee chand teh paas. (220)

ਸਵੈਯਾ

ਬੀਚ ਤਬੈ ਨਭ ਮੰਡਲ ਚੰਡਿਕਾ, ਜੁੱਧ ਕਰਿਓ ਜਿਮ ਆਗੇ ਨ ਹੋਊ ।
ਸੂਰਜ ਚੰਦੁ ਨਿਛੱਤ੍ਰੁ ਸਚੀ ਪਤਿ, ਅਉਰ ਸਭੈ ਸੁਰ ਪੇਖਤ ਸੋਊ ।
ਖੈਚ ਕੈ ਮੁੰਡ ਦਈ ਕਰਵਾਰ ਕੀ, ਏਕ ਕੋ ਮਾਰ ਕੀਏ ਤਬ ਦੋਊ ।
ਸੁੰਭ ਦੁਟੂਕ ਹੈ ਭੂਮਿ ਪਰਿਓ, ਤਨ ਜਿਉਂ ਕਲਵਤ੍ਰੁ ਸੋ ਚੀਰਤ ਕੋਊ । ੨੨੧

Swaiyya

beech tabai nabh mandal chandika judh kariou jim agai na houoo.
suraj chand nichhatar sachipat aour sabhai sur pekhat souoo.
kaaich kai mund daiee kaekar ki ek ko maar kiai tab douoo.
sumbh do tookhavai. bhoom pariou tan jiou kalvatar se chirat kouoo. (221)

ਦੋਹਰਾ

ਸੁੰਭ ਮਾਰ ਕੈ ਚੰਡਿਕਾ, ਉਠੀ ਸੁ ਸੰਖ ਬਜਾਇ ।
ਤਬ ਧੁਨਿ ਘੰਟਾ ਕੀ ਕਰੀ ਮਹਾ ਮੋਦ ਮਨਿ ਪਾਇ । ੨੨੨

Dohra

sumbh maar kai chandika uthi so sankh bajaie.
tab dhuni ghanta ki kari maha meid man paie. (222)

ਦੈਤ ਰਾਜ ਛਿਨ ਮੈ ਹਨਿਓ, ਦੇਵੀ ਇਹ ਪਰਕਾਰ ।
ਅਸਟ ਕਰਨ ਮਹਿ ਸਸਤ੍ਰੁ ਗਹਿ ਸੈਨਾ ਦਈ ਸੰਘਾਰ । ੨੨੩
daint raj chhin mein haniou devi eh parkar.
ast karan meh satar geh saina deiee sanghar. (223)

ਸਵੈਯਾ

ਚੰਡਿ ਕੇ ਕੋਪ ਨ ਓਪ ਰਹੀ, ਰਨ ਮੈ ਅਸਿ ਧਾਰ ਭਈ ਸਮੁਹਾਈ ।
ਮਾਰਿ ਬਿਦਾਰਿ ਸੰਘਾਰਿ ਦੇਏ, ਤਬ ਭੂਪ ਬਿਨਾ ਕਰੈ ਕਊਨ ਲਰਾਈ ।
ਕਾਪ ਉਠੇ ਅਰਿ ਤ੍ਰਾਸ ਹੀਏ ਧਰਿ, ਛਾਡਿ ਦਈ ਸਭ ਪਉਰਖਤਾਈ ।
ਦੈਤ ਚਲੇ ਤਜਿ ਖੇਤ ਇਉਂ, ਜੈਸੇ ਬਡੈ ਗੁਨ ਲੋਭ ਤੇ ਜਾਤ ਪਰਾਈ । ੨੨੪

Swaiyya

chand kai kope na oap rehi runn mein as dhaar bhaiee samahaiee.
maar bidar sanghar deiai tab bhoop bina karai kaun larraiee.
kamp uthai ar tras kiai dhar chhaddeiee sabh paurakhtaiee.
daint chalai taj khet eaou jaisai badai gunn lobh te jaat paraiee. (224)

Couplet :

Sumbh fell down from the hands of Chandi on the ground and proceeded to heavens from the Earth. So Chandi went to Sumbh to kill him. (220)

Swaiyya :

Then Chandi had fought a battle in the midst of the firmament as it had never been fought before. All the gods including the Sun, the moon, stars, Indra and all other gods were all watching the scene of battle. Chandi than pulled out her sword and struck it on the head of Sumbh with great force, and cut him into two pieces (from one body). The body of Sumbh, cut in two pieces, fell on the ground just as a person is sawed in two pieces with saw. (221)

Couplet :

After killing Sumbh Chandi got up and blew her conch shell, and with great pleasure in mind, She sang for hours together. (222)

The goddess had thus killed the demon King in a moment, and then taking up her weapons in her eight hands she destroyed the whole army of demons completely. (223)

Swaiyya :

When Chandi, wielding her sword, came in the battle field, there was none to beat the wrath of the goddess. After she had killed and destroyed the whole army of demons, then apart from the king, who else could have the courage to fight against her ? The enemy was frightened to death, being cowed down and all their bravery had deserted them. Then the demons were fleeing from the battle-field just as all the greater qualities than greed even leave a person. (224)

ਇਤਿ ਸ੍ਰੀ ਮਾਰਕੰਡੇ ਪੁਰਾਣੇ, ਚੰਡੀ ਚਰਿਤ੍ਰੇ ਸੁੰਭ ਬਧਹਿ
ਨਾਮ ਸਪਤਮੇ ਧਿਆਇ, ਸੰਪੂਰਨ । ੭
it sri Markandai Puranai chandi charitar sunbh badeh
naam saptamo dhiaie sampuran. (7)

ਸਵੈਯਾ

ਭਾਜਿ ਗਈਓ ਮਘਵਾ ਜਿਨ ਕੇ ਡਰ ਬ੍ਰਹਮ ਤੇ ਆਦਿ ਸਭੈ ਭੈ ਭਤਿ ।
ਤੇਈ ਵੈ ਦੈਤ ਪਰਾਇ ਗਏ, ਰਨਿ ਹਾਰਿ ਨਿਹਾਰ ਭਏ ਬਲੁ ਰੀਤੇ ।
ਜੰਬੁਕ ਗ੍ਰਿਭ ਨਿਰਾਸ ਭਏ, ਬਨਵਾਸ ਗਏ ਜੁਹ ਜਾਮਨਿ ਬੀਤੇ ।
ਸੰਤ ਸਹਾਇ ਸਦਾ ਜਗ ਨਾਇ ਸੁ ਸੁੰਭ ਨਿਸੁੰਭ ਬਡੇ ਅਰਿ ਜੀਤੇ । ੨੨ ।

Swaiyya

bhaaj geyo maghwa jin ke dar braham te aad sabhai bhai bheetai.
taitee vai daint praie gaie runn haar nihar bhaie bal reetai.
jambuk grijh niras bhaie ban baas gaie jug jaman beetan.
saut sahaio sada jug maiv so sumbh nisumbh badaai ar jeetai. (225)

ਦੇਵ ਸਭੇ ਮਿਲਿਕੈ ਇਕ ਠਉਰ, ਸੁ ਅੱਛਤ ਕੁੰਕਮ ਚੰਦਨ ਲੀਨੋ ।
ਤੱਛਨ ਲੱਛਨ ਦੈ ਕੈ ਪ੍ਰਦੱਛਨ, ਟਾਕਾ ਸੁ ਚੰਡਿ ਕੇ ਭਾਲ ਮੈ ਦੀਨੋ ।
ਤਾ ਛਬਿ ਕੋ ਉਪਜਯੋ ਤਹ ਭਾਵ ਇਹ ਕਵਿ ਨੇ ਮਨ ਮੈ ਲਖਿ ਲੀਨੋ ।
ਮਾਨਹੁ ਚੰਦ ਕੇ ਮੰਡਲ ਮੈ ਸੁਭ ਮੰਗਲ ਆਨਿ ਪ੍ਰਵੇਸਹਿ ਕੀਨੋ । ੨੨੬
dev sabhai mil kai ik thour so achhat kukam chandan leeno.
tachhan lachhan dai kai pardachhan taaka so chand ke bhaal mein deeno.
ta chhab ko upjiou the bhav ehai kavi nai man mein lakh leeno.
manoh chand kai mandal mein subh mangal aan parvesh keeno. (226)

ਕਬਿੱਤ

ਮਿਲਿ ਕੈ ਸੁ ਦੇਵਨ ਬਡਾਈ ਕਰੀ ਕਾਲਿਕਾ ਕੀ, ਏਹੋ ਜਗ ਮਾਤ ਤੈ ਤੋ ਕਟਿਓ ਬਡੋ ਪਾਪੁ ਹੈ ।
ਦੈਤਨ ਕੋ ਮਾਰ ਰਾਜ ਦੀਨੋ ਤੈ ਸੁਰੇਸ ਹੂੰ ਕੋ, ਬਡੋ ਜਸ ਲੀਨੋ ਜਗਿ ਤੇਰੇ ਈ ਪ੍ਰਤਾਪੁ ਹੈ ।
ਦੈਤ ਹੈ ਅਸੀਸ ਦਿਜ ਰਾਜ ਰਿਖਿ ਬਾਰਿ ਬਾਰਿ, ਤਹਾ ਹੀ ਪ੍ਰਤਿਓ ਹੈ ਬ੍ਰਹਮ ਕਉਚਿ ਹੂੰ ਜੋ ਜਾਪੁ ਹੈ ।
ਐਸੇ ਜਸੁ ਪੂਰ ਰਹਿਓ ਚੰਡਿਕਾ ਕੋ ਤੀਨ ਲੋਕਿ, ਜੈਸੇ ਧਾਰ ਸਾਗਰ ਮੈ ਗੰਗਾ ਜੀ ਕੋ ਆਪੁ ਹੈ । ੨੨੭

Kabit

mil kai so devan badaiee kari kalika kei,
eiho jag maat tai to katiou badaai paap hai.
daintat ko maar raj deeno tai sures hun ko,
badaai jas leeno jug tere ei partap hai.
dait hai asees dij raj rikh baar baar,
taha hi parriou hai braham kouch hun jo jaap hai.
aiso jas pur rehon-chandika ko teen lok,
jaisai dhar sagar mein ganga ji ko aap hai. (227)

Here the seventh Chapter of Chandi Charitar forming part of Markandai Puran, dealing with the killing of Sumbh, is completed. (7)

Swaiyya :

The demons, from whose fear Indra (god) had fled away and even Brahma alongwith other gods, were frightened (to death), finally realising their defeat in the battle field, have run away (from the battle-field), being totally demoralised. The jackals and vultures, being disappointed, also left for the jungles, to stay there. Hardly few hours had elapsed after this whole episode had taken place, the grand worldly goddess, Chandi protector of the devotees (saints), had gained a victory over Sumbh and Nisumbh, her greatest enemies. (225)

All the gods gathered at one place, and taking some rice, saffron, and sandal wood, most of them (almost in millions), and having a circumambulation of the goddess Chandi, put a vermillion mark (of authority) on the forehead of Chandi. Seeing the beauty of such a scene, the poet had such an inkling in his mind as if the mars had entered (in) the region of the moon. (meaning a better situation prevailed now). (226)

Kabit :

All the gods then praised the goddess (Kalika) in one voice, saying, O Worldly mother ! You have cast away our greatest sin ; and You have bestowed the kingdom of heaven on Raja Indra by killing the demons. By doing so, you have earned the praise of all, as such your might is prevailing throughout the world. Braham Rishi and Raj-Rishi are showing their blessings time and again. It was here only that the godly-armour (the praises of Durga offered by Brahma) in praise was showered on the goddess. The praises of Chandi were being sung in the three worlds (regions) just as the Ganga waters were merging with the waves of the ocean in full swing. (227)

ਸਵੈਯਾ

ਦੇਹਿ ਅਸੀਸ ਸਭੈ ਸੁਰ ਨਾਰਿ, ਸੁਧਾਰਿ ਕੈ ਆਰਤੀ ਦੀਪ ਜਗਾਇਓ ।
ਫੂਲ ਸੁਗੰਧ ਸੁਅੱਛਨ ਦੱਛਨ, ਜੱਛਨ ਜੀਤ ਕੋ ਗੀਤ ਸੁ ਗਾਇਓ ।
ਧੂਪ ਜਗਾਇ ਕੈ ਸੰਖ ਬਜਾਇ ਕੈ, ਸੀਸ ਨਿਬਾਇ ਕੈ ਬੈਨ ਸੁਨਾਇਓ ।
ਹੇ ਜਗ ਮਾਇ ਸਦਾ ਸੁਖ ਦਾਇ, ਤੈ ਸੁੰਭ ਕੋ ਘਾਇ, ਬਡੋ ਜਸ ਪਾਇਓ । ੨੨੮

Swaiyya

deh asees sabhai sur naar so dhaar kai aarti deep jagaieou.
phool sugandh so achhan dachhan jachhan jeet ko geet su gaieou.
dhoop jagaie kai sunkh bajaie kai sees nivaie kai bain sunaieou.
hai jug maie sada sukh daie tai sumbh ko ghaie bado jas paieou. (228)

ਸੱਕ੍ਹਹਿ ਸਾਜਿ ਸਮਾਜ ਦੈ ਚੰਡ ਸੁ ਮੋਦ ਮਹਾ ਮਨ ਮਾਹਿ ਰਈ ਹੈ ।
ਸੂਰ ਸਸੀ ਨਭ ਥਾਪ ਕੈ ਤੇਜੁ ਦੈ, ਆਪ ਤਹ ਤੇ ਸੁ ਲੋਪ ਭਈ ਹੈ ।
ਬੀਚ ਅਕਾਸ ਪ੍ਰਕਾਸ ਬਦਿਓ, ਤਿਹ ਕੀ ਉਪਮਾ ਮਨ ਤੇ ਨ ਗਈ ਹੈ ।
ਪੂਰਿ ਕੈ ਪੂਰਿ ਮਲੀਨ ਹੁਤੋ ਰਵਿ, ਮਾਨਹੁ ਚੰਡਿਕਾ ਓਪ ਦਈ ਹੈ । ੨੨੯
sakreh saaj samaj dai chand so mode maha man mahaie reiee hai.
soor sasi nabh thaap kai tej dai aap taha te so lope bhaiee hai.
beech akas parkas badhiou the ki upma man te na gaiee hai.
dhoor kai poor maleen huto ravi manoh chandika oap daiee hai. (229)

ਕਬਿੱਤ

ਪ੍ਰਥਮ ਮਧੁ ਕੈਟ ਮਦ ਮਥਨ, ਮਹਿਖਾਸੁਰੇ ਮਾਨ ਮਰਦਨ ਕਰਨ, ਤਰੁਨਿ ਬਰ ਬਡਕਾ ।
ਧੂਮ੍ ਦ੍ਰਿਗ ਧਰਨ ਧਰਿ ਪੂਰਿ ਧਾਨੀ ਕਰਨ, ਚੰਡ ਅਰੁ ਮੁੰਡ ਕੈ ਮੁੰਡ ਖੰਡ ਖੰਡ ਕਾ ।
ਰਕਤ ਬੀਜ ਹਰਨ, ਰਕਤ ਭਛਨ ਕਰਨ, ਦਰਨ ਅਨਸੁੰਭ ਰਨਿ ਰਾਰ ਰਿਸ ਮੰਡਕਾ ।
ਸੰਭ ਬਲ ਧਾਰ ਸੰਘਾਰ ਕਰਵਾਰ ਕਰਿ, ਸਕਲ ਖਲੁ ਅਸੁਰ ਦਲੁ ਜੈਤ ਜੈ ਚੰਡਿਕਾ । ੨੩੦

Kabit

pratham madh lait mad mathan,
Mehkhasurai maan mardan karan tarun bar bandka.
dhoomer drig dharam dhar dhoor dhani karan karan,
chand or mund ke mund khand khand ka.
rakat beej haran rakat bhachhan karan,
daran an sumbh runn raar ris mandka.
sumbh bal dhar sanghar karwar kar,
sakal khal asur dal jait jai chandika. (230)

Swaiyya :

All the godly women were showering their blessings on Chandi and have lighted the lamps for singing hymns of praise (arti). They are offering the fragrance of flowers, and rice while the demi goddesses were singing songs of victory. They are burning the incense, sounding the conch-shells, with bent heads they are praying to the worldly mother saying, "You ae always bestowing all the comforts (pleasures) on us" and you have earned all the praise by killing (the demon) Sumbh. (228)

After handing over the kingship to (god) Indra, Chandi feels greatly elated in her heart. After positioning firmly the sun and moon in the sky (after the situation was fully under control) and giving them back their brilliance, Chandi dissappeared herself from the scene. The brilliance of the sun and moon in the sky increased immensely. The praise worthiness of this scene could not be ignored by the poet. The dust raised by the battle had made the sun hazy (dirty) through its spread out on the sky as if Chandi had made it brighter by bestowing her own splendour to it. (229)

Kabit :

Hail to Chandi, who had destroyed the pride of the demons Madh and Kaitabh at first, then crushing the glory of Mehkhasur, and never hesitating in bestowing her blessings, then throwing on to the ground a hero like Dhrumlochan and cutting into bits and pieces the heads of Chand and Mund, then killer of Rakatbeej and then (drinking) consuming his blood, crushing the enemies, fighting against Nisumbh being furious with rage and then killing Sumbh with her might and finally winning the forces of the demons, Salutations to her. (230)

ਸਵੈਯਾ

ਦੇਹ ਸਿਵਾ ਬਰ ਮੋਹਿ ਇਹੈ ਸੁਭ ਕਰਮਨ ਤੇ ਕਬਹੂੰ ਨ ਟਰੇ ।
ਨ ਡਰੇ ਅਰਿ ਸੋ ਜਬ ਜਾਇ ਲਰੇ, ਨਿਸਚੈ ਕਰਿ ਅਪੁਨੀ ਜੀਤ ਕਰੇ ।
ਅਰੁ ਸਿਖਹੋ ਆਪਨੇ ਹੀ ਮਨ ਕੋ, ਇਹ ਲਾਲਚ ਹਉ ਗੁਨ ਤਉ ਉਚਰੇ ।
ਜਬ ਆਵ ਕੀ ਅਉਧ ਨਿਦਾਨ ਬਨੈ, ਅਤਿ ਹੀ ਰਨਿ ਮੈ ਤਬ ਜੂਝ ਮਰੇ । ੨੩੧

Swaiyya

deh siva bar mohai ehai subh karman te kabhun na taron.
na daron or so jab jaie laro nischai kar apni jeet karon.
or sikh hoan apnai hi man ko eh lalch hoan gunn tou uchron.
jab aav hi aoudh nidan banai at hi runn mein tab jujh maron. (231)

ਚੰਡ ਚਰਿਤ੍ਰ ਕਵਿੱਤਨ ਮੈ, ਬਰਨਿਓ, ਸਭ ਹੀ ਰਸਰੁਦ੍ਰ ਮਈ ਹੈ ।
ਏਕ ਤੇ ਏਕ ਰਸਾਲ ਭਇਓ, ਨਖ ਤੇ ਸਿਖ ਲਉ ਉਪਮਾ ਸੁ ਨਈ ਹੈ ।
ਕਉਤਕ ਹੇਤੁ ਕਰੀ ਕਵਿ ਨੇ, ਸਤਿਸਯ ਕੀ ਕਥਾ ਇਹ ਪੂਰੀ ਭਈ ਹੈ ।
ਜਹਿ ਨਮਿੱਤ ਪੜ੍ਹ ਸੁਨਿ ਹੈ ਨਰ, ਸੋ ਨਿਸਚੈ ਕਰਿ ਤਾਹਿ ਦਈ ਹੈ । ੨੩੨

Dohra

chand charitar kavitan mein barniou sabh hi ras rudarmaiee hai.
ek te ek rasal bhieu nakh te sikh lou upma so naiee hai.
kautak heit kari kavi nai satseu ki katha eh poori bhaiee hai.
jahai namit parrai sunn hai nar so nischai kar tahai daiee hai. (232)

ਦੋਹਰਾ

ਗ੍ਰੰਥ ਸਤਿਸਇਆ ਕੋ ਕਰਿਓ, ਜਾ ਸਮ ਅਵਰੁ ਨ ਕੋਇ ।
ਜਿਹ ਨਮਿੱਤ ਕਵਿ ਨੇ ਕਹਿਓ, ਸੁ ਦੇਹ ਚੰਡਿਕਾ ਸੋਇ । ੨੩੩

Dohra

Granth sat seya ko kariou ja sum avar na koiai.
jeh namit kavi nai kehieu so deh chandika soiai. (233)

ਇਤਿ ਸ੍ਰੀ ਮਾਰਕੰਡੇ ਪੁਰਾਣੇ, ਸ੍ਰੀ ਚੰਡੀ ਚਰਿਤਰੇ ਉਕਤਿ ਬਿਲਾਸ ਸੁੰਭ ਬਧਹਿ
ਨਾਮੁ ਅਸਟਮੋ ਧਿਆਇ ਸਮਾਪਤਮ ਸਤੁ ਸੁੰਬ ਸਤੁ । ੮ ।
It sri markandai Puran sri chandi charitar ukat bilas sumbh bedeh
naam astmo dhiaie samaptam sat sumbh sat. (8)

Swaiyya :

O Lord ! May I be blessed with Your Grace, so that I may never shirk from performing virtuous deeds ! When ever I proceed to the battle field for fighting (against the enemy) I would not falter with fear, and gain victory with full confidence (for sure) in myself. May I pursue (remind) my mind with the sermon (inculcation) to have this ambition in mind that I would continue singing Your praises for ever (always), and when my end approaches near (end of life) I may die fighting in the battle against oppression! (231)

The portrayal of Chandi (Chandi Charitar) has been described in the poetry of heroic epics type ; every bit of scenery is full of sentiments and enemy description from beginning to end (from the toes nails to the top of head) has a new (praise worthy) simile (to depict it). The poet has brought out the emotions for mental (satisfaction) pleasure in each case. The whole episode of the wonderous goddess is full of description, with whatever objective in mind, one reads this episode or listens to it, will get his ambitions fulfilled. (232)

Couplet :

I have prepared the Granth of the wonderos goddess Durga (seven Coloured) which has no other parallel. The aim of the poet in producing this epic, will be fulfilled by the goddess Chandika. (233)

The eighteth Chapter of Chandi charitar (Portrayal of Chandi), forming part of Markandai Puran, dealing with the "Salutations to the king of gods," is completed. All is well so far. (8)

ੴ ਸਤਿਗੁਰ ਪ੍ਰਸਾਦਿ
ਸ੍ਰੀ ਭਗਉਤੀ ਜੀ ਸਹਾਇ
ਅਬ ਚੰਡੀ ਚਰਿਤ੍ਰ ਲਿਖਯਤੇ ॥

ਨਰਾਜ ਛੰਦ

ਮਹਿਖ ਦਈਤ ਸੂਰਯੀ । ਬਦਿਯੋ ਸੋ, ਲੋਹ ਪੂਰਯੀ ।
ਸੁ ਦੇਵ ਰਾਜ ਜੀਤਯੀ । ਤ੍ਰਿਲੋਕ ਰਾਜ ਕੀਤਯੀ । ੧

Chandi Charitar-2

Sri bhagouti ji sahaie.

Ab chandi charitar likheyatai.

Naraj Chhand

mehakh daieet sureyung. badhyo so loh pooreyung.
so dev raj jeeteung. trilok raj keeteung. (1)

ਭਜੇ ਸੁ ਦੇਵਤਾ ਤਬੈ । ਇਕੱਤ੍ਰ ਹੋਇ ਕੈ ਸਬੈ ।

ਮਹੇਸੁਰਾਚਲੀ ਬਸੇ । ਬਿਸੇਖ ਚਿੱਤ ਮੋ ਤ੍ਰਸੇ । ੨

bhajai so devta tabai. ekatar hoiai kai sabhai.

mehesurachalung basai. bisekh chit mein trasai. (2)

ਜੁਗੋਸ ਭੇਸ ਧਾਰਕੈ । ਭਜੇ ਹਥਿਯਾਰ ਡਾਰਕੈ ।

ਪੁਕਾਰ ਆਰਤੀ ਚਲੇ । ਬਿਸੂਰ ਸੂਰਮਾ ਭਲੇ । ੩

juges bhes dhaar kai. bhajai hathiyar daar kai.

pukar aartung chalai. bisur soorma bhalai. (3)

ਬਰਖ ਕਿਤੇ ਤਹਾ ਰਹੇ । ਸੁ ਦੁਖ ਦੇਹ ਮੋ ਸਹੇ ।

ਜਗਤ੍ਰ ਮਾਤਿ ਧਿਆਇਯੀ । ਸੁ ਜੈਤ ਪੱਤ੍ਰ ਪਾਇਯੀ । ੪

barakh kitai taha rehai. so dukh deh mo sehai.

jagatar maat dhiaieung. so jait patar paieung. (4)

ਪ੍ਰਸੰਨ ਦੇਵਤਾ ਭਏ । ਚਰਨੀ ਪੂਜਬੇ ਧਏ ।

ਸਨੰਮੁਖਾਨ ਠੱਢੀਯੀ । ਪ੍ਰਣਾਮ ਪਾਨ ਪੱਢੀਯੀ । ੫

parsan devta bhaie. charun poojbai dhaie.

sanumkhan thadheung. parnam paan padheung. (5)

ਰਸਾਵਲ ਛੰਦ

ਤਬੈ ਦੇਵ ਧਾਏ । ਸਭੋ ਸੀਸ ਨਿਆਏ ।

ਸੁਮਨ ਧਾਰ ਬਰਖੇ । ਸਬੈ ਸਾਧ ਹਰਖੇ । ੬

Rasaval Chhand

tabai dev dhaie. sabho sees niaie.

suman dhar barkhai. sabhai saadh harkhai. (6)

Chandi Charitar-2
may the Lord-Supreme be our Protector !
Now I start writing Chandi Charitar.
(Portrayal of Chandi).

Naraj Chhand :

The demon called Mehkhasur had increased his might (power). He was completely covered with an iron coating. (Coat of mail). He had succeeded in gaining victory over Indre (god) and had established his superamacy (kingdom) over the three worlds. (regions) (1)

Then all the gods fled away and getting together they all went to Shiva's mountain resort (Kailash) and established themselves there, and they were frightened to the core of heart. (2)

Leaving behind all the armour, and dressing up as ascetics (mendicants) they ran away from there. In great anguish and painful state they were crying and wailing and many warriors of repute, they were moving away in great disgust. (3)

(Enduring) Bearing lot of physical afflictions, they stayed there for many years, and were praying concentrating on the goddess (worldly mother) for gaining her approval (sanction) for their victory. (4)

When the goddess manifested herself, the gods were greatly elated and went forward to pay their obeisance at her feet. They came forward and stood before the goddess and paying their respects (salutation). they started reciting the (teachings) religious version in praise of the goddess. (5)

Rasawal Chhand

Then the gods advanced further, and all of them made their obeisance to the goddess (by bending before her). There was a showering of flowers and all the saintly persons were greatly pleased. (6)

ਕਰੀ ਦੇਬਿ ਅਰਚਾ । ਬ੍ਰਹਮ ਬੇਦ ਚਰਚਾ ।
ਜਬੈ ਪਾਇ ਲਾਗੈ । ਤਬੈ ਸੋਗ ਭਾਗੈ । ੭
kari dev archa. braham deid charcha.
jabai paie lagai. tabai sog bhagai. (7)

ਬਿਨੰਤੀ ਸੁਨਾਈ । ਭਵਾਨੀ ਰਿਝਾਈ ।
ਸਬੈ ਸਸਤ੍ਰ ਧਾਰੀ । ਕਰੀ ਸਿੰਘ ਸੁਆਰੀ । ੮
binanti sunaiee. bhavani rihjaiee.
sabhai sastar dhari. kari singh suari. (8)

ਕਰੇ ਘੰਟ ਨਾਦੰ । ਧੁੰਨ ਨਿਰ ਬਿਖਾਦੰ ।
ਸੁਨੋ ਦਈਤ ਰਾਜੰ । ਸਜਯੋ ਜੁੱਧ ਸਾਜੰ । ੯
karai ghant nadung. dhunang nirbikhadung.
sunnai daieeat rajung. sajiou judh sajung. (9)

ਚੜਿਯੋ ਰਾਛਸੇਸੰ । ਰਚੇ ਚਾਰ ਅਨੇਸੰ ।
ਬਲੀ ਚਾਮਰੇਵੰ । ਹਠੀ ਚਿੱਛੁਰੇਵੰ । ੧੦
charriou rachh sesung. rachai chaar anesung.
bali chamrevung.hathi chichhravung. (10)

ਬਿੜਾਲੱਛ ਬੀਰੰ । ਚੜੇ ਬੀਰ ਧੀਰੰ ।
ਬੜੇ ਇੱਖ ਧਾਰੀ । ਘਟਾ ਜਾਨ ਕਾਰੀ । ੧੧
birralachh beerung. charrai beer dheerung.
barrai ikh dhari. ghata jaan kari. (11)

ਦੋਹਰਾ

ਬਾਣਿ ਜਿਤੇ ਰਾਛਸਨਿ ਮਿਲਿ, ਛਾਡਤ ਭਏ ਅਪਾਰ ।
ਫੂਲਮਾਲ ਹੂਏ ਮਾਤ ਉਰਿ, ਸੋਭੇ ਸਭੇ ਸੁਧਾਰ । ੧੨

Dohra

baan jitai rachhsan mil chhadat bhaie apar.
phoolmaal huai maat-ur sobhai sabhai sudhar. (12)

ਭੁਜੰਗ ਪ੍ਰਯਾਤ ਛੰਦ

ਜਿਤੇ ਦਾਨਵੋ, ਬਾਨ ਪਾਨੀ ਚਲਾਏ । ਤਿ ਤੇ ਦੇਵਤਾ, ਆਪਿ ਕਾਟੇ ਬਚਾਏ ।
ਕਿਤੇ ਦਾਲ ਦਾਹੇ, ਕਿਤੇ ਪਾਸ ਪੇਲੇ । ਭਰੇ ਬਸਤ੍ਰ ਲੋਹੂ ਜਨੋ ਫਾਗ ਖੇਲੇ । ੧੩

Bhujang Prayat Chhand

jitai danvai baan pani chalaie. titai devta aap katai bachaie.
kitai dhaal dhahai kitai paas pailai. bhaie bastar lohu janai phaag khelai. (13)

All of them worshipped the goddess, and (the god) Brahma recited the Vedic hymns. As they got the touch of the goddess (feet), as they got the touch of the goddess (feet), all of them got relieved of their affliction and sufferings. (7)

Then the gods related their story (happenings) and the goddess was pleased with them. Then the goddess was pleased with them. Then the goddess armed herself with all the weapons and rode on a lion. (8)

The bells were tinkling, which produced a continuous note, and hearing this musical note, the king of demons (Mehkhasur) got ready for waging a war (against the gods). (9)

The king of demons (Mehkhasur) then advanced for waging war and proclaimed four army commanders for his troops. Amongst them, one was warrior Chamar, and the second one was stubborn Chichhur. (10)

The third warrior was (Biralachh). All these warriors, with full confidence, made an attack. They were great marksmen in archery and their army was advancing as if dark black clouds had gathered all around. (11)

Couplet :

The demons had together struck many arrows, which were innumerable, but all of them were seen gracing the neck of the goddess like a necklace. (12)

Bhujang Prayat Chhand :

Any number of arrows struck by the demons were cut into pieces by the goddess, thus saving herself from their onslaught. She had thrown many demons down with her shield. while many were caught in her noose. Their clothes were soaked in blood, as if they were playing with coloured waters (playing holi). (13)

ਦੁਗਾ ਹੂੰ ਕੀਯੋ ਖਰਤ ਧੀਕੇ ਨਗਾਰੇ । ਕਰੰ ਪਟਿ ਸੰਪਰਿਘ ਪਾਸੀ ਸੰਭਾਰੇ ।
 ਤਹਾ ਗੋਫਨੈ ਗੁਰਜ ਗੋਲੇ ਸੰਭਾਰੇ । ਹਠੀ ਮਾਰ ਹੀ ਮਾਰ, ਕੈ ਕੈ ਪੁਕਾਰੇ । ੧੪
 Durga hun keeung khet dhunkai nagarai. karung patisung parigh paasi sambharai.
 taha gophanai guraj golai sambharai. hathi maar hi maar kai kai pukarai. (14)

ਤਬੈ ਅਸਟ ਹਾਥੀ, ਹਥਿਯਾਰੰ ਸੰਭਾਰੇ । ਸਿਰੰ ਦਾਨਵੇ ਦਾਨ ਕੇ, ਤਾਕਿ ਝਾਰੇ ।
 ਬਬਕਿਯੋ ਬਲੀ ਸਿੰਘ, ਜੁੱਧੀ ਮਝਾਰੰ । ਕਰੇ ਖੰਡ ਖੰਡੀ, ਸੁ ਜੋਧਾ ਅਪਾਰੰ । ੧੫
 tabai ast hathfung hathiarung sambharai. sirung danvaindran ke taak jharai.
 babkiou bali singh judhai majharung. karai khand khandung so jodha aparung. (15)

ਤੋਟਕ ਛੰਦ

ਤਬ ਦਾਨਵ ਰੋਸ ਭਰੇ ਸਭ ਹੀ । ਜਗ ਮਾਤ ਕੈ ਬਾਣ ਲਗੇ ਜਬ ਹੀ ।
 ਬਿਬਿਧਾ ਯੁਧੁ ਲੈ ਸੁ ਬਲੀ ਹਰਖੇ । ਘਨ ਬੂੰਦਨ ਜਿਯੋ ਬਿਸਖੰ ਬਰਖੇ । ੧੬
 Totak Chhand
 tab danav ross bharai sab hi. jagmat kai baan lagai jab hi.
 bibidha yudh lai so bali harkhai. ghan boondan jiyo biskhang barkhai. (16)

ਜਨੁ ਘੋਰ ਕੈ ਸ਼ਿਆਮ ਘਟਾ ਘੁਮਡੀ । ਅਸੁਰੇਸ ਅਨੁਕਨਿ ਤਯੋ ਉਮਿਡੀ ।
 ਜਗ ਮਾਤ ਬਿਰੂਥਨਿ ਮੋ ਧਸਿ ਕੈ । ਧਨੁ ਸਾਇਕ ਹਾਥ ਗਹਿਯੋ ਹਸਿ ਕੈ । ੧੭
 jan ghor kai siam ghata ghumdi. asures aneeekan triyo umidi.
 jagmaat biruthan mein dhas kai. dhan saiek haath gehon hass kai. (17)

ਰਣ ਕੁੰਜਰ ਪੁੰਜ ਗਿਰਾਇ ਦੀਏ । ਇਕ ਖੰਡ ਅਖੰਡ ਦੁਖੰਡ ਕਇੰ ।
 ਸਿਰ ਏਕਨ ਚੋਟ ਨਿਚੋਟ ਬਹੀ । ਤਰਵਾ ਤਰ ਹੁਐ ਤਰਵਾਰ ਰਹੀ । ੧੮
 runn kunjar punj giraie deesai. ik khand akhand dukhand keesai.
 sir eikan choat nichot behi. tarva the huai tarvar rehi. (18)

ਤਨ ਝੱਝਰ ਹੁਐ ਰਣ ਭੂਮਿ ਗਿਰੇ । ਇਕ ਭਾਜ ਚਲੇ ਫਿਰਕੈ ਨ ਫਿਰੇ ।
 ਇਕਿ ਹਾਥ ਹਥਿਆਰ ਲੈ ਆਨਿ ਬਹੇ । ਲਰਿ ਕੈ ਮਰਿ ਕੈ ਗਿਰਿ ਖੇਡ ਰਹੇ । ੧੯
 tan jhajhar huai runn bhoom girai. ik bhaj chalai phir ke na phirai.
 ik haath hathiar lai aan bahai. lar kai mar kai gir khet rehai. (19)

ਨਰਾਜ ਛੰਦ

ਤਹਾ ਸੁ ਦੈਤ ਰਾਜਯੀ । ਸਜੇ ਸੋ ਸਰਬ ਸਾਜਯੀ ।
 ਤੁਰੰਗ ਆਪ ਬਾਹੀਯੀ । ਬਧੀ ਸੁ ਮਾਤ ਚਾਹੀਯੀ । ੨੦
 Naraj Chhand
 taha so daint rajeung. sajai so sarab sajeung.
 turang aap bahieung. badhung so maat chahiung. (20)

Durga had won the battle, and the drum beats were sounded. She had the big belt in hand, alongwith an axe, and noose, while the stubborn demons were carrying a rope-ladder (of iron) mace, and shells and were shouting ; "kill them, kill them." (14)

Then the goddess, with all her eight hands, took up various weapons, and pointing at the heads of various demon leaders struck them with all these arms. Then the lion started roaring loudly in the battle-field and cut many warriors into bits and pieces. (with the paws). (15)

Totak Chhand :

When the arrows of Durga struck the demons, they were furious with rage. The warring demons, taking up various weapons, were greatly amused and started pointing their arrows and striking them like the cloud burst. (rain drops). (16)

The army formations of the demons then marched forward like the thundering dark clouds. The goddess then pushed deep into the enemy lines and took up her bow and arrows with a smile. (17)

The goddess then killed and threw down many herds of elephants and cut into two pieces, the indivisible elephants. The sword fell on the heads of some of them with such a force, that it was soaked in blood. (18)

Many warriors had their bodies pierced with wounds like a sieve and fell on the ground ; while many warriors fled away from the battle-field, and would not come back even when ordered to fall back. Many others, taking up arms in their hands, entered the battle-field while fighting in the battle. (19)

Naraj Chhand :

Then the demon King armed himself with all the weapons of war, and then moving (racing) his horse forward, came in front of the goddess, and tried to kill her. (20)

ਤਬੈ ਦੁਗਾ ਬਕਾਰਿ ਕੈ । ਕਮਾਣ ਬਾਣ ਧਾਰਿ ਕੈ ।
 ਸੁ ਘਾਵ ਚਾਮਰੀ ਕੀਯੋ । ਉਤਾਰ ਹਸਤਿ ਤੇ ਦੀਯੋ । ੨੧
 tabai Durga bakar kai. kaman baan dhar kai.
 so ghav chamrung keeou. utar hast te deeyo. (21)

ਭੁਜੰਗ ਪ੍ਰਯਾਤ ਛੰਦ

ਤਬੈ ਬੀਰ ਕੋਪਿ ਬਿਡਾਲਾਛ ਨਾਮੀ । ਸਜੇ ਸਸਤ੍ਰ ਦੇਹੀ ਚਲੇ ਜੁੱਧ ਧਾਮੀ ।
 ਸਿਰੀ ਸਿੰਘ ਕੇ ਆਨਿ ਘਾਯੀ ਪ੍ਰਹਾਰੀ । ਬਲੀ ਸਿੰਘ ਸੇ ਹਾਥ ਸੇ ਮਾਰਿ ਡਾਰੀ । ੨੨

Bhujang Prayat Chhand

tabai beer kopung birralachh namung. sajai satar dehung chalai judh dhamung.
 sirung singh ke aan ghaeiung parharung. bali singh se haath se maar darung. (22)

ਬਿਡਾਲਾਛ ਮਾਰੇ ਸੁ ਪਿੰਗਾਛ ਧਾਏ । ਦੁਗਾ ਸਾਮੁਹੇ ਬੋਲ ਬਾਕੇ ਸੁਨਾਏ ।
 ਕਰੀ ਅੰਭ੍ਰ ਜਯੋ ਗਰਜ ਕੈ ਬਾਣ ਬਰਖੀ । ਮਹਾ ਸੂਰ ਬੀਰੀ ਭਰੇ ਜੁੱਧ ਹਰਖੀ । ੨੩
 birralachh maarai so pingachh dhaie. Durga samohai bol bankai sunnaie.
 kari abher jeyo garj kai baan burkhung. maha soor beerung bharai judh harkhang. (23)

ਤਬੈ ਦੇਵੀਅੰ ਪਾਣਿ ਬਾਣੀ ਸੰਭਾਰੀ । ਹਨਿਯੋ ਦੁਸਟ ਕੈ ਘਾਇ ਸੀਸੀ ਮਝਾਰੀ ।
 ਗਿਰਿਯੋ ਝੂਮਿ ਭੂਮੀ ਗਏ ਪ੍ਰਾਣ ਛੁੱਟੇ । ਮਨੋ ਮੇਰ ਕੋ ਸਾਤਵੋ ਸ੍ਰਿੰਗ ਟੁੱਟੇ । ੨੪
 tabai daviang paan baanung sambharung. haneyo dusat kai ghaie seesung majharung.
 giriou jhoom bhoomung gaie pran chhutang. mano meir kai satvain sirung tutang. (24)

ਗਿਰੇ ਬੀਰ ਪਿੰਗਾਛ ਦੇਬੀ ਸੰਘਾਰੇ । ਚਲੇ ਅਉਰ ਬੀਰੀ ਹਥਿਆਰੀ ਉਘਾਰੇ ।
 ਤਬੈ ਰੋਸਿ ਦੇਬਿਯੀ ਸਰੋਘੀ ਚਲਾਏ । ਬਿਨਾ ਪ੍ਰਾਨ ਕੈ ਜੁੱਧ ਮਧੀ ਗਿਰਾਏ । ੨੫
 girai beer pingachh debi sangharai.
 chalai aour beerung hathiarung ugharai.
 tabai ross debiung saroghang chalaie.
 bina pran ke judh madhung giraie. (25)

ਚੌਪਈ

ਜੇ ਜੇ ਸਤ੍ਰ ਸਾਮੁਹੇ ਆਏ । ਸਬੈ ਦੇਵਤਾ ਮਾਰਿ ਗਿਰਾਏ ।
 ਸੈਨਾ ਸਕਲ ਜਬੈ ਹਨਿ ਡਾਰੀ । ਆਸੁਰੇਸ ਕੋਪਾ ਅਹੰਕਾਰੀ । ੨੬

Choupaiee

je je satar samohai aie. sabai devta maar giraie.
 saina sakal jabai hun dari. aasurungas kopa ahankari. (26)

ਆਪ ਜੁਧ ਤਬ ਕੀਆ ਭਵਾਨੀ । ਚੁਨਿ ਚੁਨਿ ਹਨੇ ਪਖਰੀਆ ਬਾਨੀ ।
 ਕ੍ਰੋਧ ਜੁਆਲ ਨਸਤਕ ਤੇ ਬਿਗਸੀ । ਤਾ ਤੇ ਆਪ ਕਾਲਿਕਾ ਨਿਕਸੀ । ੨੭
 aap judh tab kia bhavani. chun chun hanai pakhria baani.
 karodh jual nastak te bigsi. ta te aap kalika niksi. (27)

Then durga, challenging him, took up her bow and arrows in the hand and wounded the army commander (army chief) named Chamar and threw him down from his elephant. (21)

Bhujang Prayat Chhand :

Then the warrior called Bira lachh got enraged and arming himself with all the weapons of war, moved towards the battle-field. He inflicted an injury (a wound) to the lion by wounding him with a strike but the mighty lion killed him with his paw only. (22)

On the death of Biralachh, another demon called Pingachh raced forward, and approaching in front of Durga, addressed her with some abusive remarks and struck many arrows like a torrent of arrows, while thundering like the bursting clouds but the great warrior was laid to rest (killed) in the battle (by the goddess). (23)

Then the goddess had taken hold of her (bow) arrows and wounded him with the striking of arrows on his head. He fell down on the ground with a spin and then breathed his last. It appeared as if, the seventh hill top of the Sumer mountain had broken off. (24)

When warriors like Pingachh fell down dead on the ground due to the strikes of the goddess, then many more warriors moved forward to the battle field, wielding their armour. (weapons). Then the goddess, being infuriated with rage, shot many arrows, and despatched many warriors of the enemy to their final goal (death) in the battle-field. (25)

Choupaiee : (Quartet)

All those enemy warriors (demons), who came in front of the goddess, were killed. When the whole army of the enemy was killed, then the naughty demon-king asurais got infuriated with wrath. (26)

Then Bhawani (goddess Durga) fought herself and picking up various armed demons (with iron coats) from them, killed them with her arrows, From the forehead, of the goddess the fire of wrathful nature was produced, from which the goddess Kalika was created. (born). (27)

ਮਧੁਭਾਰ ਛੰਦ

ਮੁਖਿ ਬਮਤ ਜੁਆਲ । ਨਿਕਸੀ ਕਪਾਲਿ । ਮਾਰੇ ਗਜੇਸ । ਛੁੱਟੇ ਹੈ ਏਸ । ੨੮

ਅਦਹਬਅਰ ਹਹਅਨਦ

mukh bamat jual.niksi kapal.
marai gajunas. chhutai huneis. (28)

ਛੁੱਟਤ ਬਾਣ । ਝਮਕਤ ਕ੍ਰਿਪਾਣ । ਸੰਗੀ ਪ੍ਰਹਾਰ । ਖੇਲਤ ਧਮਾਰ । ੨੯

chhutat baan. jhamkat kirpan.
sagung parhar. khelat dhamar. (29)

ਬਾਹੈ ਨਿਸੰਗ । ਉਠੈ ਝੜੰਗ । ਤੁੱਪਕ ਤੜਾਕ । ਉਠੱਤ ਕੜਾਕ । ੩੦

bahung nisung. uthai jharrung.
tupak tarrak. uthat karrak. (30)

ਬਬਕੰਤ ਮਾਇ । ਭਭਕੰਤ ਘਾਇ ।

ਜੁੱਝੇ ਜੁਆਣ । ਨੱਚੇ ਕਿਕਾਣ । ੩੧

babkankt maie. bhabhkant ghaie.
jujhai juaan. nachai kikan. (31)

ਰੁਆਮਲ ਛੰਦ

ਧਾਈਯੋ ਅਸਗੇਦ੍ਰ ਤਹਿ ਨਿਜ ਕੋਪ ਓਪ ਬਢਾਇ।

ਸੰਗ ਲੈ ਚਗਰੰਗ ਸੈਨਾ, ਜੁਪ ਸਸਤ੍ਰ ਨਚਾਇ।

ਦੋਬ ਸਸਤ੍ਰ ਲਗੈ ਗਿਰੇ, ਰਣ ਰੁੱਝਿ ਜੁੱਝਿ ਜੁਆਣ।

ਪਲਿਰਾਜ ਫਿਰੇ ਕਹੂੰ, ਰਣ ਸੁਛ ਛੁਛ ਕਿਕਾਣ। ੩੨

Ruamal Chhand

Dhaiour asgedar the nij kop badhaie.

sung lai chaturung saina judh sastar nachaie.

devi sastar lagai girai runn rajh jajh juaan.

peelraj phirai kahun runn suchh chhuchh kikan.(32)

ਚੀਰ ਚਾਮਰ ਪੁੰਜ ਕੁੰਜਰ ਬਾਜ ਰਾਜ ਅਨੇਕ ।

ਸਸਤ੍ਰ ਅਸਤ੍ਰ ਸੁਭੇ ਕਹੂੰ, ਸਰਦਾਰ ਸੁਆਰ ਅਨੇਕ ।

ਤੇਗੁ ਤੀਰ ਤੁਫੰਗ ਤਵਰ, ਕੁਹੁਕਬਾਨ ਅਨੰਤ ।

ਬੇਧਿ ਬੇਧਿ ਗਿਰੇ ਬਰੱਛਿਨ, ਸੂਰ ਸੋਭਾਵੰਤ । ੩੩

cheer chamar punj kunjara baaj raj anek.

sastar astar sabhai kahun sardar suar anek.

tegh teer tufanf tabar kohokbaan anant.

beidh beidh girai barchhan soor sobhvant. (33)

Madhbhar Chhand :

From the mouth of Kalika, created (born) from the forehead of the goddess Durga, fire was being spitted out. She killed the riders of elephants and the owners (riders) of horses were also separated from their horses (by killing them). (28)

The arrows were being shot and the swords were also shining in the battle. It appeared as if the warriors were performing a dance. (29)

The demons were also wielding their weapons fearlessly, and by their striking against each other sparks were being generated. From the rifles, a special noise, (hissing Sound) was being produced, and with the falling of bullets, a sound of thunder was being generated. (30)

The goddess mother was challenging them, the blood was gushing out of their wounds, while the warriors were fighting it out and the horses were jumping around. (31)

Ruamal Chhand :

Then the demon king, getting enraged and managing his increasing power and gathering his colourful army, advanced further, whose troops were wielding their weapons. The warriors, being struck by the armour of the goddess, were struggling to fight and falling dead. In the battle-field the elephants and beautiful steeds were moving around without their riders. (32)

In the battle-field there were spread out uniforms, herds of elephants and their cradles, many grand horses alongwith many warriors and riders fully armed with weapons and armour were lying (dead) on the ground. At places there were scattered swords, arrows, guns, axes and whistling type arrows, while at other places there were warriors pierced with spears lying around with honour. (33)

ਗਿੱਧ ਬਿੱਧ ਉਡੇ ਤਹ", ਫਿਰਕੰਤ ਸੁਆਨ ਸਿੰਗਲ ।
 ਮੱਤ ਦੰਤਿ ਸਪੱਛ ਪੱਥੈ, ਕੰਕ ਬੰਕ ਰਸਾਲ ।
 ਛੁੱਦ੍ਰ ਮੀਨ ਛੁਰੱਧ੍ਰਕਾ, ਅਰੁ ਚਰਮ ਕਛਪ ਅਨੰਤ ।
 ਨੱਕੁ ਬੱਕੁ ਸੁ ਬਰਮ ਸੋਭਿਤ, ਸ੍ਰੋਣ ਨੀਰ ਦੁਰੰਤ । ੩੪
 gridh bridh udai taha phikrant suan sringal.
 mat dant sapachh pabai kank bank rasal.
 chhadar man chhuradarka or charam kachhap anant.
 nakar bakar so baram sobhit saroun neer durant. (34)

ਨਵ ਸੂਰ ਨਵਕਾ ਸੇ ਰਥੀ, ਅਤਿ ਰਥੀ ਜਾਨ ਜਹਾਜ ।
 ਲਾਦਿ ਲਾਦਿ ਮਨੋ ਚਲੇ, ਧਨ ਧੀਰ ਬੀਰ ਸਲਾਜ ।
 ਮੋਲੁ ਬੀਚ ਫਿਰੈ ਚੁਕਾਤ ਦਲਾਲ ਖੇਤ ਖਤੰਗ ।
 ਗਾਹਿ ਗਾਹਿ ਫਿਰੇ ਫਵੱਜਨਿ, ਝਾਰਿ ਦਿਰਬ ਨਿਖੰਗ । ੩੫
 nav soor navka se rathi at rathi jaan jahaj.
 laad laad mano chalai dhan dheer beer salaj.
 mol beech phirai chukat dalal khet khatung.
 gahai gahai phirai phavjan jhaar dirab nikhang. (35)

ਅੰਗ ਭੰਗ ਗਿਰੇ ਕਹੂੰ, ਬਹੁ ਰੰਗ ਰੰਗਿਤ ਬਸਤ੍ਰ ।
 ਚਰਮ ਬਰਮ ਸੁਭੇ ਕਹੂੰ, ਰਣ ਸਸਤ੍ਰ ਅਸਤ੍ਰ ।
 ਮੁੰਡ ਤੁੰਡ ਧੁਜਾ ਪਤਾਕਾ, ਟੁਕ ਟਾਕ ਅਰੇਕ ।
 ਜੁਝ ਜੁਝ ਪਰੇ ਸਭੈ ਅਰਿ ਬਾਚਿਯੋ ਨਹੀ ਏਕ । ੩੬
 ang ang girai kahun boh rung rungkit bastar.
 charam baram subhang kahun runnung sastar astar.
 mund tund dhuja pataka tuk taak arek.
 jujh jujh parai sabhai or bachiou nahi ek. (36)

ਕੋਪ ਕੈ ਮਹਿਖੇਸ ਦਾਨੋ, ਧਾਈਯੋ ਤਿਹ ਕਾਲ ।
 ਅਸਤ੍ਰ ਸਸਤ੍ਰ ਸੰਭਾਰ ਸੂਰੋ ਰੂਪ ਕੈ ਬਿਕਰਾਲ ।
 ਕਾਲ ਪਾਣਿ ਕ੍ਰਿਪਾਣ ਲੈ ਤਿਹ ਮਾਰਿਯੋ ਤਤਕਾਲ ।
 ਜੋਤਿ ਜੋਤਿ ਬਿਖੈ ਮਿਲਿ ਤੇਜ ਬ੍ਰਹਮਰੰਧ੍ਰ ਉਤਾਲ । ੩੭
 kop ko mehkhes daanai dhaeyo the kaal.
 astar sastar sambhar poorai roop kai bikral.
 kaal paan kirpan lai the mariou tatkaal.
 joat joat bikhai mili tej braham raudhar utaal. (37)

There were seen vultures flying around in the battle field alongwith dogs and jackals barking around. The fallen drunken elephants looked like the winged mountains while the crows perched on top of them appeared like a pointed beauty (bird). Small bayonets appeared like small fish, while the shields looked like tortoise. The iron coats (mail) appeared like crocodile, with the blood looking like a stream of water.

(34)

The youthful warriors appeared like boats while the great charioteers appeared like ships. It appeared as if the warriors to save their honour were trying to load up the wealth of confidence with them. Infact, the arrows were being shot in the battle field like the movement of middle men settling the price (between the two parties). The troops were running hither and thither by giving their money loads in the form of arrows thrown from their quivers. (in settlement of the deal).

(35)

At places, the dismembered parts of the human body were lying around while at some places the colourful dresses (of troops) were scattered. In the battle field there were shields, iron coats, or armour and weapons lying around in their grandeur. There were lying at places heads, skulls, flags and banners in a tattered condition all around. All the enemy forces were killed while fighting and none of them was left alive.

(36)

At that moment, the demon Mehkhasur being infuriated, launched a fresh attack. He had armed himself with weapons and iron-coats and appeared in a horrible form. The goddess Kali Took out her sword and killed him instantaneously. The soul of the demon, leaving his body. (the tenth outlet) merged with the Prime-soul immediately.

(37)

ਦੋਹਰਾ

ਮਹਿਖਾਸੁਰ ਕਹਿ ਮਾਰ ਕਰਿ, ਪ੍ਰਫੁੱਲਤ ਭੀ ਜਗ ਮਾਇ ।
ਤਾ ਦਿਨ ਤੇ ਮਹਿਖੇ ਬਲੈ, ਦੇਤ ਜਗਤ ਸੁਖ ਪਾਇ । ੩੮

Dohra

mehkhasur keh maar kar parphulat bhi jag maie.
ta din te mekhkhai balai deit jagat sukh paie. (38)

ਇਤਿ ਸ੍ਰੀ ਬਚਿੱਤ੍ਰ ਨਾਟਕੇ, ਚੰਡੀ ਚਰਿੱਤ੍ਰੇ ਮਹਿਖਾਸੁਰ ਬਧਹਿ
ਪ੍ਰਥਮ ਧਿਆਇ ਸੰਪੂਰਣ ਮਸਤੁ ਸੁਭ-ਮਸਤੁ । ੧
it sri Bachittar Natakai chandi charitarai mehkhasur badheh
pratham dhiae sampuran sabh subham sat. (1)

ਅਬ ਧੁਮਨੈਨ ਜੁਧ ਕਥਨੰ

ਕੁਲਕ ਛੰਦ

ਦੇਵਿਸ ਤਬ ਗਾਜੀਯ । ਅਨਹਦ ਬਾਜੀਯ ।
ਭਈ ਬਧਾਈ । ਸਭ ਸੁਖਦਾਈ । ੩੯

Ab Dhumnain judh kathan

Kulak Chhand

dev so tab gajieo. anhad bajieu.
bhaiee badhaiee. sabh sukhdaiee. (1) (39)

ਦੁੰਸਭ ਬਾਜੇ । ਸਭ ਸੁਰ ਗਾਜੇ । ਕਰਤ ਬਧਾਈ । ਸੁਮਨ ਬ੍ਰਖਾਈ । ੪੦
dunsabh baajai. sabh sur gajai.
karat badhaiee. suman barkhaiee. (2) (40)

ਕੀਨੀ ਬਹੁ ਅਰਚਾ । ਜਸ ਧੁਨਿ ਚਰਚਾ । ਪਾਇਨ ਲਾਗੇ । ਸਭ ਦੁਖ ਭਾਗੇ । ੪੧
keeni boh archa. jas dhun charcha.
paien lagai. sabh dukh bhagai. (3) (41)

ਗਾਏ ਜੈ ਕਰਖਾ । ਪੁਹਪਨਿ ਬਰਖਾ । ਸੀਸ ਨਿਵਾਏ । ਸਭ ਸੁਖ ਪਾਏ । ੪੨
gaie jai karkha. pohpan barkha.
sees nibhaie. sabh sukh paie. (4) (42)

ਦੋਹਰਾ

ਲੋਪ ਚੰਡਿਕਾ ਜੁ ਭਈ, ਦੈ ਦੇਵਨ ਕੋ ਰਾਜੁ ।
ਬਹੁਰ ਸੁੰਭ ਨੈਸੁੰਭ ਦੁਐ ਦੈਤ ਬਡੇ ਸਿਰਤਾਜ । ੪੩

Dohra

lope chandika jo bhaiee dai devan ko raaj.
bohar sumbh nisumbh duai daint badai sirtaj. (5) (43)

Couplet :

After killing Mehkhasur, the goddess was pleased immensely. From that day onwards, a sacrificial offering of a bull was started in the world for the attainment of peace. (38)

Here the first Chapter of Bachittar Natak describing Chandi Portrayal (Chandi Charitar), dealing with the killing of Mehkhasur (demon) is completed in good taste. (1)

e battle of Dhrum Nain

Kulak Chhand :-

Then the goddess thundered and the trumpets were blowing continuously and there was a welcome attribute given, in bestowing happiness and gaiety to everyone. (39)

The drums were beating and all the gods were roaring loudly. All were praising the goddess by showering a stream of flowers on her. (40)

They worshipped the goddess for long, and sang songs in her praise. They paid obeisance at the feet of the goddess ; by doing so, they got rid of their sufferings. (41)

They started singing songs of victory and showered flowers on her. They gained all the comforts (pleasures) of life by paying their tributes to their goddess. (42)

Couplet :

After handing over the kingdom (of heavens) to the gods, Chandika disappeared. Then again two great demons named Shumbh and Nisumbh gained lot of strength. (power) (43)

ਚੌਪਈ

ਸੁੰਭ ਨਿਸੁੰਭ ਚੜੇ ਲੈ ਕੈ ਦਲ । ਅਰਿ ਅਨੇਕ ਜੀਤੇ ਜਿਨ ਜਲਿ ਥਲਿ ।
ਦੇਵ ਰਾਜ ਕੋ ਰਾਜ ਛਿਨਾਵਾ । ਸੇਸਿ ਮੁਕਟ ਮਨਿ ਭੇਟ ਪਠਾਵਾ । ੪੪

Choupaiee

sumbh nisumbh charrai lai kai dal.
or anek jeetai jin jal thal.
dev raj ko raj chhinava.
sais mukat man bheit pathava. (6) (44)

ਛੀਨ ਲਯੋ ਅਲਕੇਸ ਭੰਡਾਰਾ । ਦੇਸ ਦੇਸ ਕੇ ਜੀਤਿ ਨ੍ਰਿਪਾਰਾ ।
ਜਹ" ਤਹ" ਕਰ ਦੈਤ ਪਠਾਏ । ਦੇਸ ਬਿਦੇਸ ਜੀਤੇ ਫਿਰਿ ਆਏ । ੪੫

chheen liou alkas bhandara.
des des kai jeet nripara.
jaha taha kar daint pathaie.
des bides jeetai phir aieai. (7) (45)

ਦੋਹਰਾ

ਦੇਵ ਸਭੈ ਤ੍ਰਾਸਿਤ ਭਏ, ਮਨ ਮੋ ਕਯਿ ਬਿਚਾਰ ।
ਸਰਨ ਭਵਾਨੀ ਕੀ ਸਭੈ, ਭਾਜਿ ਪਰੇ ਨਿਰਧਾਰ । ੪੬

Dohra

dev sabhai trasat bhaie man mo kiou bichar.
saran bhavani ki sabhai bhaj parai nirdhar. (8) (46)

ਨਰਾਜ ਛੰਦ

ਸੁ ਤ੍ਰਾਸ ਦੇਵ ਭਾਜੀਐ । ਬਸੇਖ ਲਾਜ ਲਾਜੀਐ ।
ਬਿਸਿੱਖ ਕਾਰ ਮੰ ਕਸੇ । ਸੁ ਦੇਵ ਲੋਕ ਮੋ ਬਸੇ । ੪੭

Naraj Chhand

su tras dev bhajeeung. basekh laaj lajeeung.
bisikh karmung kasai. so dev lok mo basai. (9) (47)

ਤਬੈ ਪ੍ਰਕੋਪ ਦੇਵ ਹੂਐ । ਚਲੀ ਸੁ ਸਸਤ੍ਰ ਅਸਤ੍ਰ ਲੈ ।
ਸੁ ਮੁਦਿ ਪਾਨਿ ਪਾਨ ਕੈ । ਗਜੀ ਕ੍ਰਿਪਾਨ ਪਾਨ ਲੈ । ੪੮
tabai parkop dev huai. chali so satar astar lai.
so mud paan pan kai. gaji kirpan paan lai. (10) (48)

ਰਸਾਵਲ ਛੰਦ

ਸੁਨੀ ਦੇਵ ਬਾਨੀ । ਚੜੀ ਸਿੰਘ ਰਾਨੀ ।
ਸੁੰਭ ਸਸਤ੍ਰ ਧਾਰੇ । ਸਭੇ ਪਾਪ ਟਾਰੇ । ੪੯

Rasaval Chhand

sunni dev bani. charri singh rani.
sumbh satar dharai. sabhai paap tarai. (11) (49)

Choupaicee :

Shumbh and Nisumbh, collecting a huge army marched forward, and were victorious over many enemies on land and waters. They had taken over the Kingdom of Indra even and had won over many kings of this country and even foreign lands. They were offered the head jewel by Sheshnag as an offering. (44)

They had usurped the treasure of Kuber and had gained victories over kings of the land and foreign lands. Whenever they sent their demons, they returned after gaining victories over their lands including foreign lands. (45)

Couplet :

All the gods, being completely fearful and frightened, powdered in their mind. In the end, they felt completely helpless and ran towards the goddess for her help. (46)

Naraj Chhand :

The gods were fleeing in panic, and felt specially disgusted with themselves. Armed with poisoned arrows and bows, they settled down in the land of the goddess. (47)

Then the goddess became very furious and collecting her armour and weapons proceeded to the battle-field. In her excitement she took some wine and holding her sword in the hand, she thundered. (48)

Rasaval Chhand:

Hearing the details from the gods, the goddess rode on her lion. She got herself armed with all those weapons of various types, which cast away or destroy all sorts of sins. (49)

ਕਰੋ ਨੱਦ ਨਾਦੰ । ਮਹਾ ਮੱਦ ਮਾਦੰ ।
 ਭਯੋ ਸੰਖ ਸੋਰੰ । ਸੁਣਯੋ ਚਾਰ ਓਰੰ । ੫੦
 karo nad nadung. maha mud madung.
 bhiou sunkh sorung. sunniou chaar oarung. (12) (50)

ਉਤੇ ਦੈਤ ਧਾਏ । ਬਡੀ ਸੈਨ ਲਿਆਏ ।
 ਮੁਖੰ ਰਕਤ ਨੈਣੰ । ਬਕੈ ਬੰਕ ਬੈਣੰ । ੫੧
 utai daint dhaie. badi sain liaie.
 mukhang rakat nainung. bakai bunk bainung. (13) (51)

ਚਵੰ ਚਾਰ ਚੂਕੇ । ਮੁਖੰ ਮਾਰ ਕੂਖੇ ।
 ਲਏ ਬਾਣ ਪਾਣੰ । ਸੁ ਕਾਤੀ ਕ੍ਰਿਪਾਣੰ । ੫੨
 chabvung chaar dhookai. mukhung maar kukai.
 laie baan parung. so kati kirpanung. (14) (52)

ਮੰਡੇ ਮੱਧ ਜਗੰ । ਪ੍ਰਹਾਰੰ ਖਤੰਗੰ ।
 ਕਰਉਤੀ ਕਟਾਰੰ । ਉਠੀ ਸਸਤ੍ਰ ਝਾਰੰ । ੫੩
 mandai madh jungung. parharung khatungung.
 karouti katarung. uthi sastar jharung. (15) (53)

ਮਹਾ ਬੀਰ ਢਾਏ । ਸਰੋਘੰ ਚਲਾਏ ।
 ਕਰੈ ਬਾਰਿ ਬੈਰੀ । ਫਿਰੇ ਜਯੋ ਗੰਗੈਰੀ । ੫੪
 maha beer dhaie. saroghang chalaie.
 karai baar bairi. phirai jiou gangairi. (16) (54)

ਭੁਜੰਗ ਪ੍ਰਯਾਤ ਛੰਦ
 ਕਰੋਧਤਸਟਾਯੰ, ਉਤੇ ਸਿੰਘ ਧਾਯੋ । ਇਤੇ ਸੰਖ ਲੈ ਹਾਥਿ, ਦੇਵੀ ਬਜਾਯੋ ।
 ਪੂਰੀ ਚਉਦ ਹੂੰਯੰ, ਰਹਿਯੋ ਨਾਦ ਪੂਰੰ । ਚਮਕਿਯੋ ਮੁਖੰ, ਜੁੱਧ ਕੇ ਮੱਧਿ ਨੂਰੰ । ੫੫

Bhujang Prayat Chhand
 karodhit sataieung utai singh dhaieou.
 itai sunkh lai haath devi bajaieou.
 puri choudahungeung rehiou naad purung.
 chamkiou mukhang judh kai madh nurung. (17) (55)

ਤਬੈ ਧੂਮੁ ਨੈਣੰ, ਮੱਚਿਯੋ ਸਸਤ੍ਰ ਧਾਰੀ । ਲਏ ਸੰਗ ਜੋਧਾ, ਬਡੇ ਬੀਰ ਭਾਰੀ ।
 ਲਯੋ ਬੌੜ ਪੱਬੰ, ਕੀਯੋ ਨਾਦ ਉੱਚੰ । ਸੁਣੇ ਗਰਬਣੀ ਆਨਿ ਕੇ ਗਰਬ ਮੁੱਚੰ । ੫੬
 tabai dhumar nainung machiou sastar dharai.
 lai sung jodha badai beer bhari.
 liou bairr pathung kiou naad uchung.
 sunnai garbhani aan ke garbh muchung. (18) (56)

Then the goddess gave orders for the beating of drums and trumpets producing such musical notes which could make one completely intoxicated with raputre. There was a loud noise from the conch-shells, which could be heard in all the four directions.

(50)

From the other side the demons were advancing with a huge army. They were uttering abusive and amroying language with the mouth, while their eyes were red with anger.

(51)

The troops came closer to each other from all the four directions, while the warriors were shouting "kill them, kill them." They carried in their hands arrows, swords and carbines.

(52)

Then they got engaged in a battle and started shooting arrows in torrents. There were seen sparks with the striking of Swords and daggers all around.

(53)

The most powerful ones advanced forward and were pouring arrows incessantly. They were attacking the enemy with such a force and vengeance just as the water-bee swims across the water swiftly.

(54)

Bhujang prayat Chhand

On the other side, the lion, with the close-knit tail raised, moved ahead, while the goddess sounded her conch-shell taking it her hands. Its sound was heard (reverberating) throughout the fourteen regions of the (world) Universe, while the illumined and haloed face of the goddess was shining (radiantly) in the battle-field.

(55)

Then Dhum Nain taking up his weapon, advanced further for engaging in the battle, and he was accompanied by many great warriors. He encircled the hill and sounded the trumpets loudly which could shake up (disturb) the pregnancy of pregnant women even. (result in abortion of pregnant ladies).

(56)

ਸੁਣਯੋ ਨਾਦ ਸ੍ਰਵਣੰ, ਕੀਯੋ ਦੇਵਿ ਕੋਪੰ ਸਜੇ ਚਰਮ ਬਰਮੰ, ਧਰੇ ਸੀਸ ਟੋਪੰ ।
ਭਈ ਸਿੰਘ ਸੁਆਰੰ ਕੀਯੋ ਨਾਦ ਉਚੰ । ਸਨੇ ਦੀਹ ਦਾਨਵਾਨ, ਕੇ ਮਾਨ ਮੁਚੰ । ੫੭

sunnai naad sarvanung keeiou dev kopung.

sajai charam barmung dharai sees topung.

bhaiee singh suarung keeou naad uchang.

sunnai deeh daanvaan ke man muchang. (19) (57)

ਮਹ" ਕੋਪ ਦੇਵੀ, ਧਸੀ ਸੈਨ ਮੱਧੰ । ਕਰੇ ਬੀਰ ਬੀਕੇ ਤਹ" ਅਧੁੰ ਅੱਧੰ ।
ਜਿਸੈ ਧਾਇ ਕੈ ਸੂਲ ਸੈਥੀ ਪ੍ਰਹਾਰਿਯੋ । ਤਿਨੈ ਫੇਰਿ ਪਾਣੰ ਨ ਬਾਣੰ ਸੰਭਾਰਿਯੋ । ੫੮

maha kop devi dhasi sain madhung.

karai beer bankai taha adh adhung.

jisai dhaie kai sool saithi parhariou.

tinai pher parung na barrung sambhariou. (20) (58)

ਰਸਾਵਲ ਛੰਦ

ਜਿਸੈ ਬਾਣ ਮਾਰਿਯੋ । ਤਿਸੈ ਮਾਰਿ ਡਾਰਿਯੋ ।

ਜਿਤੈ ਸਿੰਘ ਧਾਯੋ । ਤਿਤੈ ਸੈਨ ਘਾਯੋ । ੫੯

Rasaval Chhand

jisai baan mariou. tisai maar dariou.

jitai singh dhaiou. titai sain ghaiou. (21) (59)

ਜਿਤੇ ਘਾਇ ਡਾਲੇ । ਤਿਤੈ ਘਾਰ ਘਾਲੇ ।

ਸਮੁਹਿ ਸਤੁ ਆਯੋ । ਸੁ ਜਾਨੇ ਨ ਪਾਯੋ । ੬੦

jitai ghaie dalai. titai ghar ghaalai.

samohe satar aiou. so janai na paieou. (22) (60)

ਜਿਤੇ ਜੁੱਝ ਰੁੱਝੇ । ਤਿਤੇ ਅੰਤ ਜੁੱਝੇ ।

ਜਿਨੈ ਸਸਤ੍ਰ ਘਾਲੇ । ਤਿਤੇ ਮਾਰ ਡਾਲੇ । ੬੧

jitai jujh rujhai. titai ant jujhai.

jinaï sastar ghalai. titai maar dalai. (23) (61)

ਤਬੈ ਮਾਤ ਕਾਲੀ । ਤਪੀ ਤੇਜ ਜੁਆਲੀ ।

ਜਿਸੈ ਘਾਵ ਡਾਰਯੋ । ਸੁ ਸੁਰਗੀ ਸਿਧਾਰਯੋ । ੬੨

tabai maat kali. tapi tej jawali.

jisai ghav dariou. su surgung sidhariou. (24) (62)

ਘਰੀ ਅੱਧ ਮੱਧੰ । ਹਨਯੋ ਸੈਨ ਸੁਧੰ ।

ਹਨਯੋ ਧੂਮੁ ਨੈਣੰ । ਸੁਨਯੋ ਦੇਵ ਗੈਣੰ । ੬੩

gharee adh madhung. haneou sain sudhung.

haniou dhumar nainung. sunniou dev gainung. (25) (63)

When the goddess heard the musical noise with her ears, she got furious with rage, and covering her head with an iron helmet, armed herself with a shield and an iron-coat, and rode on her lion and raised a loud war cry (musical note), on hearing which even the greatest of demons would lose their courage and pride. (57)

Then the goddess in a great rage penetrated the enemy ranks, and cut into two pieces most of the renowned warriors. Whosoever was struck by the goddess with her three-pronged weapon (trisul) or sword (carbine), was not fit to hold his arrows in hand. (was killed). (58)

Whosoever was struck by the arrows of the goddess, was killed, instantly. Which-ever direction the lion would move forward, the whole army would be destroyed there and then. (59)

All the demons, who were killed, were thrown into the 'crevices of the mountains, (were sent to heavens), and all the enemies, who came forward (to fight), were not left fit to return. (60)

All those, who got engaged in the battle, were finally killed, and all those holding weapons in hand, were killed by the goddess. (61)

Then the mother Kali got engaged and was spitting fire, getting red hot like the burning fire. Whosoever was wounded by her, was sent to heavens. (was killed). (62)

Rasaval Chhand :

The whole army of the demons was destroyed in no time. (in half an hour) Even Dhrum Nain was killed and this news was heard by the gods in heavens. (63)

ਦੋਹਰਾ

ਭਜੀ ਬਿਰੁਥਨਿ ਦਾਨਵੀ, ਗਈ ਭੂਪ ਕੈ ਪਾਸ ।
ਧੂਮ੍ਨੈਣ ਕਾਲੀ ਹਨਯੋ, ਭਜੀਯੋ ਸੈਨ ਨਿਰਾਸ । ੬੪

Dohra

bhaji biruthani danvi gaiee bhoop ke paas.
dhumar nain kali haniou bhajiou sain niras. (26) (64)

ਇਤਿ ਸ੍ਰੀ ਬਚਿੱਤ੍ਰ ਨਾਟਕੇ, ਚੰਡੀ ਚਰਿੱਤ੍ਰ ਧੂਮ੍ਨੈਣ ਬਧਹ
ਦੁਤੀਆ ਧਿਆਇ ਸੰਪੂਰਣ ਮਸਤੁ ਸੁਭ ਮਸਤੁ । ੨
it sri Bachittar Natakai chandi charittar Dhumarnain badheh
dutia dhiaie sampuran sabh subham sat. (2)

ਅਬ ਚੰਡ ਮੁੰਡ ਜੁੱਧ ਕਥਨੰ

ਦੋਹਰਾ

ਇਹ ਬਿਧ ਦੈਤ ਸੰਘਾਰ ਕਰ, ਥਵਲਾ ਚਲੀ ਅਵਾਸ ।
ਜੋ ਯਹ ਕਥਾ ਪੜੈ ਸੁਨੈ, ਰਿਧਿ ਸਿਧਿ ਗ੍ਰਿਹਿ ਤਾਸ । ੬੫

Ab Chand Mund judh kathanung

Dohra

eh bidh daint sanghar kar dhavla chali avas.
jo yeh katha parrai sunnai ridh sidh greh tras. (1) (65)

ਚੌਪਈ

ਧੂਮ੍ਨੈਣ ਜਬ ਸੁਣੇ ਸੰਘਾਰੇ । ਚੰਡ ਮੁੰਡ ਤਬ ਭੂਪਿ ਹਕਾਰੇ ।
ਬਹੁ ਬਿਧਿ ਕਰ ਪਠਾਏ ਸਨਮਾਨਾ । ਹੈ ਗੈ ਪਤਿ ਦੀਏ ਰਥ ਨਾਨਾ । ੬੬

Choupaiee

dhumar nain jab sunnai sangharai. chand mund tab bhoop hakarai.
boh bidh kar pathai sanmana. hai gai pat decai rath nana. (2) (66)

ਪ੍ਰਿਥਮ ਨਿਰਖਿ ਦੇਬੀਅਹਿ ਜੋ ਆਏ । ਤੇ ਧਵਲਾ ਗਿਰਿ ਉਰਿ ਪਠਾਏ ।
ਤਿਨ ਕੀ ਤਨਕ ਭਨਕ ਸੁਨਿ ਪਾਈ । ਨਿਸਿਰੀ ਸਸਤ੍ਰ ਅਸਤ੍ਰ ਲੈ ਮਾਈ । ੬੭
pritham nirkh daibieh je aieai. je dhavla gir oar pathaie.
tin ki tanak bhanak sunn paiee. nisiri sastar astar lai maiee. (3) (67)

Couplet :

The army of the demons rushed to the king and informed him that the goddess Kali had killed Dharm Nain and the whole army has fled from the battle-field, completely disappointed. (64)

Here the second chapter of Bachittar Natak regarding Chandi-portrayal (Chandi Charitar) dealing with the killing of Dharm Nain is completed in good taste. (2)

**Now the story of the battle of
Chand and Mund starts.**

Couplet :

Thus after killing the demons, the goddess Durga went back to her resort. Whosoever will read or listen to this episode will be rewarded with the attainment of all the occult powers. (65)

Choupaiee :

When (the king) Sumbh heard about the death of Dharm Nain, he sent for Chand and Mund for going to the battle-field. They were received with great honour and then were armed fully, alongwith all sorts of horses, elephants and chariots to accompany them. (66)

The persons, who had seen the goddess in action earlier, were sent to Kailash Mountain to get first hand information about the situation. The goddess also got a slight hint about their visit, so she proceeded to the battle-field fully armed with weapons and protective iron-coating. (67)

ਰੁਆਲ ਛੰਦ

ਸਾਜਿ ਸਾਜਿ ਚਲੇ ਤਹੰ, ਰਣਿ ਰਾਛਸੇ'ਦੁ ਅਨੇਕ ।
ਅਰਧ ਮੁੰਡਿਤ ਮੁੰਡਿਤੇਕ, ਜਟਾ ਧਰੇ ਸੁ ਅਰੇਕ ।
ਕੋਪਿ ਓਪੈ ਦੈ ਸਬੈ, ਕਰਿ ਸਸਤ੍ਰ ਅਸਤ੍ਰ ਨਚਾਇ ।
ਧਾਇ ਧਾਇ ਕਰੇ ਪ੍ਰਹਾਰਨ, ਤਿਛ ਤੇਗ ਕੰਪਾਇ । ੬੮

Ruaal Chhand

saaj saaj chalai taha runn rachhsainder anek.
ardh mundit munditek jata dharai so arek.
kop oapung dai sabai kar sastar astar nachaie.
dhaie dhaie karai parharan tichh teg kampaie. (4) (68)

ਸਸਤ੍ਰ ਅਸਤ੍ਰ ਲਗੇ ਜਿਤੇ, ਸਬ ਫੂਲ ਮਾਲ ਜੁਐ ਗਏ ।
ਕੋਪ ਓਪ ਬਿਲੋਕਿ ਅਤਿਭੁਤ, ਦਾਨਵੈ ਬਿਸਨੈ ਭਏ ।
ਦਉਰ ਦਉਰ ਅਨੇਕ ਆਯੁਧ, ਫੇਰਿ ਫੇਰਿ ਪ੍ਰਹਾਰ ਹੀ ।
ਜੂਝਿ ਜੂਝਿ ਗਿਰੇ ਅਰੇਕ, ਸੁ ਮਾਰ ਮਾਰ ਪੁਕਾਰ ਹੀ । ੬੯
sastar astar lagai jitai sab phool maal huai gaie.
kop oap bilok atbhut danvung bisnai bhaie.
dour dour anek aiyudh pher pher parharhi.
jujh jujh girai arek so maar maar pukarhi . (5) (69)

ਰੇਲਿ ਰੇਲਿ ਚਲੇ ਹਟੇ'ਦੁਨ, ਪੇਲਿ ਪੇਲਿ ਗਜੇ'ਦੁ ।
ਝੇਲਿ ਝੇਲਿ ਅਨੰਤ ਆਯੁਧ ਹੇਲਿ ਹੇਲਿ ਰਿਪੇ'ਦੁ ।
ਗਾਹਿ ਗਾਹਿ ਫਿਰੇ ਫਵੰਜਨ, ਬਾਹਿ ਬਾਹਿ ਖਤੰਗ ।
ਅੰਗ ਭੰਗ ਗਿਰੇ ਕਹੂੰ ਰਣਿ ਰੰਗ ਸੂਰ ਉਤੰਗ । ੭੦
rail rail chalai haiendran pail pale gajennder.
jail jail anant Aieuudh hail hale napendar.
gahai gahai phirai bhavjan bahai bahai khaitang.
ang bhang girai kahun runn rung soor outang. (6) (70)

ਝਾਰਿ ਝਾਰਿ ਫਿਰੇ ਸਰੋਤਮ ਡਾਰਿ ਝਾਰਿ ਕ੍ਰਿਪਾਨ ।
ਸੈਲ ਸੇ ਰਣਿ ਪੁੰਜ ਕੁੰਜਰ, ਸੂਰ ਸੀਸ ਬਖਾਨ ।
ਬੱਕ੍ ਨੱਕ੍ ਭੂਜਾ ਸੁਸੋਭਿਤ, ਚੱਕ੍ ਸੇ ਰਥ-ਚੱਕ੍ ।
ਕੇਸ ਪਾਸਿ ਸਿਬਾਲ ਸੋਹਤ, ਅਸਥ ਚੂਰ ਸਰੱਕ੍ । ੭੧
jhar jhar phirai sarotam chhar daar jhaar kirpan.
sail so runn punj kunjar soor sees bakhan.
abakar nakar bhuja so sobhit-chakar se rath chakar.
kes paas sibal sehat asath chur sarkar (7) (71)

Ruaal Chand :

Many demons (warriors) and army commanders, fully armed with decorations and weapons, started moving towards the battle-field. Many had their heads fully shaven and many had (locks) tufts of matted hair. All of them were furious with rage and wielded their weapons in their hands and were attacking with their swords, shaking them wildly and rushing towards the enemy. (68)

All the arms and weapons, which struck the goddess, turned out to be necklaces of flowers. Seeing this wonderful drama, all the infuriated demons were surprised, (shocked), as such they were resorting to repeated attacks with their armour. Many of them, while falling down fighting, were shouting 'kill her', 'kill them.' (69)

The horse-riders army commanders were racing their horses forward, while those on elephant's top were moving them forward steadily. Bearing the onslaughts of many weapons, the enemy commanders were indulging in repeated attacks. Coaxing their troops to move ahead, all those on horse tops or on elephants were shooting their arrows with their hands. Many warriors with maimed bodies were lying on the ground in the battle-field. (70)

Various types of arrows were penetrating the bodies of enemy troops, while at places swords were being used to throw down the enemy by both sides. The poet, seeing the battle-scene, has described it as if the herds of elephants represented a mountain while the heads of warriors were like stones. The curved arms were looking like crocodiles, while the chariots and gun carriers wheels were seen like tortoises. The hair and nooses appeared like sea weeds, and the crushed bones appeared like sand. (71)

ਸੱਜਿ ਸੱਜਿ ਚਲੇ ਹਥਿਆਰਨ, ਗੱਜਿ ਗੱਜਿ ਗਜੇ'ਦ੍ਰ ।
 ਬੱਜਿ ਬੱਜਿ ਸਬੱਜ ਬਾਜਨ, ਭੱਜਿ ਭੱਜਿ ਹਏ'ਦ੍ਰ ।
 ਮਾਰੁ ਮਾਰ ਪੁਕਾਰ ਕੈ, ਹਥਿਆਰ ਹਾਥਿ ਸੰਬਾਰ ।
 ਧਾਇ ਧਾਇ ਪਰੇ ਨਿਸਾਚਰ, ਬਾਇ ਸੰਖਅਪਾਰ । ੭੨
 saj saj chalai hathiaran gaj gaj gajender.
 baj baj sabaj bajan bhaj bhaj haiender.
 maar maar pukar kai hathiar haath sambkar.
 dhaie dhaie parai nisachar baie sunkh apaar. (8) (72)

ਸੰਖ ਗੋਮਯੰ ਗੱਜੀਯੇ ਅਰੁ ਸੱਜੀਯੰ ਰਿਪੁਰਾਜ ।
 ਭਾਜਿ ਭਾਜਿ ਚਲੇ ਕਿਤੇ ਤਜਿ ਲਾਜ ਬੀਰ ਨਿਲਾਜ ।
 ਭੀਮ ਭੇਰੀ ਭੁਕੀਐ, ਅਰੁ ਧੁਕੀਐ ਸੁ ਨਿਸਾਣ ।
 ਗਾਹਿ ਗਾਹਿ ਫਿਰੇ ਫੁਵੱਜਨ ਬਾਹਿ ਬਾਹਿ ਗਦਾਣ । ੭੩
 sunkh goeumang gajienug ar sajenng ripuray.
 bhaj bhaj chalai kitai taj laaj beer nilaj.
 bhom bheri bhunkiang or dhunkiang so nisan.
 gahai gahai phiran bhavjan bahai bahai gadan. (9) (73)

ਬੀਰ ਕੰਗਨੇ ਬੰਧ ਹੀ, ਅਰੁ ਅਛਰੈ ਸਿਰ ਤੇਲੁ ।
 ਬੀਰ ਬੀਨਿ ਬਰੇ ਬਰੰਗਨ ਡਾਰਿ ਡਾਰਿ ਫੁਲੇਲ ।
 ਘਾਲਿ ਘਾਲਿ ਬਿਵਾਨ ਲੇਗੀ, ਫੇਰਿ ਫੇਰਿ ਸੁ ਬੀਰ ।
 ਕੂਦਿ ਕੂਦਿ ਪਰੇ ਤਹ" ਤੇ, ਝਾਗਿ ਝਾਗਿ ਸੁ ਤੀਰ । ੭੪
 beer kangnai bandh'hi or achhrai sir tael.
 abeer been barai barungun daar daar phulei.
 ghaal ghaal bivan laigi pher pher so beer.
 kud kud parai taha te jhaag jhaag so terer. (10) (74)

ਹ"ਕਿ ਹ"ਕਿ ਲਰੇ ਤਹ" ਰਣਿ, ਰੀਝਿ ਰੀਝਿ ਭਟੇ'ਦ੍ਰ ।
 ਜੀਤਿ ਜੀਤਿ ਲਯੋ ਜਿਨੈ ਕਈ ਬਾਰ ਟਿੰਦ੍ਰ ਉਪੇ'ਦ੍ਰ ।
 ਕਾਟਿ ਕਾਟਿ ਦਏ ਕਪਾਲੀ, ਬ"ਟਿ ਬ"ਟਿ ਦਿਸਾਨ ।
 ਭਾਟਿ ਭਾਟਿ ਕਰਿ ਦਲੇ ਸੁਰ ਪੱਗ-ਪੱਬ ਪਿਸਾਨ । ੭੫
 ahak haak larai taha runn reejh reejh bhateindar.
 jeet jeet liou jinar kaiee bar Inder Upaindar.
 Kaat Kaat daie kapali thaath thaath disaan.
 adaat daat kar dalung sur pug pub pisan. (11) (75)

The riders of elephants were great army commanders who were moving in great style by decorating themselves with various weapons, while some other army commanders, riding their horses and blowing their trumpets were racing their horses. Holding their weapons in hands and shouting slogans to kill the enemy, the demons were attacking the enemy by racing up while blowing their conch-shells. (72)

The conch shells and war-drums were being sounded and the enemy kings were getting ready with arms, while many warriors, without having any shame, were running away shamelessly. The great drums were beating and the bugles were producing some minor sounds. The warrior-soldiers were inspecting their troops and were wielding their maces. (73)

The warriors were trying auspicious ribbons on hands while the fairies were applying oil to their heads, while many beautiful fairies were pouring scents and aroma to their heads, and were all praise for them. They were taking them to heavens by seating them in air-borne vehicles while the warriors were jumping again and again and were advancing whole bearing (facing) the brunt of arrows. (74)

The warriors were engaged in fighting by challenging the enemy and with great excitement. They had gained victories many a time on Indra and Upindra and were offering their heads, being cut off from the body, to Shiva, which were further thrown (distributed) in all the ten directions. The demon warriors had crushed the gods by admonishing them and minced them like a mountain with their feet. (75)

ਧਾਇ ਧਾਇ ਸੰਘਾਰੀਅੰ ਰਿਪੁ ਰਾਜ ਬਾਜ ਅਨੰਤ ।
 ਸੋਨ ਕੀ ਸੇਤਾ ਉਠੀ ਰਣ ਮੱਧਿ ਰੂਪ ਦੁਰੰਤ ।
 ਬਾਣ ਅਉਰ ਕਮਾਣ ਸੈਬੀ ਤਿੱਛੁ ਕੁਠਾਰ ।
 ਚੰਡ ਮੁੰਡ ਹਣੇ ਦੋਉ, ਕਰਿ ਕੋਪ ਕਾਲਿ ਕ੍ਰਵਾਰਿ । ੭੬
 dahie dhaie sanghariung rip raj baaj anant.
 saron ki santa uthi run meh roop durant.
 baan aour kaman sehebi sool tichh kuthar.
 chand mund hanai douoo kar Kop Kaal karwar. (12) (76)

ਦੋਹਰਾ

ਚੰਡ ਮੁੰਡ ਮਾਰੇ ਦੋਉ ਕਾਲੀ ਕੋਪਿ ਕ੍ਰਵਾਰਿ ।
 ਅਉਰ ਜਿਤੀ ਸੈਨਾ ਹੁਤੀ, ਛਿਨ ਮੋ ਦਈ ਸੰਘਾਰ । ੭੭
 ਇਤਿ ਸ੍ਰੀ ਬਚਿਤ੍ਰ ਨਾਟਕੇ ਚੰਡੀ ਚਰਿਤ੍ਰੇ ਚੰਡ ਮੁੰਡ ਬਧਹ,
 ਤ੍ਰਿਤੀਯੇ ਧਿਆਇ ਸੰਪੂਰਣ ਮਸਤੁ ਸੁਭਮਸਤ । ੩

Dohra :

Chand mund maarai douoo Kali Kop karwar.
 aour jite saina huti chhin mein daiee Sanghar (13) (77)
 iti Sri Bachittar Natakai Chandi Charitar
 Chand mund badeh tritiou dhiae
 sampurnam Sabh Subh Sat. (3)

ਅਬ ਰਕਤ ਬੀਰਜ ਜੁੱਧ ਕਬਨੰ

ਸੋਰਠਾ

ਸੁਨੀ ਭੂਪ ਇਸ ਗਾਥ, ਚੰਡ ਮੁੰਡ ਕਾਲੀ ਹਨੇ ॥
 ਬੈਠ ਭ੍ਰਾਤ ਸੋ ਭ੍ਰਾਤ, ਮੰਤ੍ਰ ਕਰਤ ਇਹ ਬਿਧਿ ਭਏ । ੭੮

Ab Rakat beeraj judh kathanung.

Sortha

Sunni bhoop inn gaath Chand Mund kali hanai.
 baith bhraat se bhraat mantar karateh bidh bhaie. (1) (78)

ਚਉਪਈ

ਰਕਤਬੀਜ ਤਪ ਭੂਪਿ ਬੁਲਾਯੇ । ਅਮਿਤ ਦਰਬੁ ਦੈ ਤਹ” ਪਠਾਯੇ ।
 ਬਹੁ ਬਿਧਿ ਦਈ ਬਿਰੂਥਨ ਸੰਗਾ । ਹੈ ਗੈ ਰਥ ਪੈਦਲ ਚਤੁਰੰਗਾ । ੭੯

Choupaiee

Rakatbeej tup bhoop bulaieon. amit darab de taha pathaieou.
 boh bidh dai biruthan sunga.
 hai gai rath paidal Chaturunga. (2) (79)

The warriors were rushing at the (enemy) King's horses and killing them and a horrible stream (pool) of blood was flowing in the battle-field, wherein many arrows, bows, carbines, trisuls (tri-edged weapons) and sharp pick-axes were seen floating down the stream. So Kali got enraged and taking out her sword killed both the demons Chand and Mund (76)

Couplet :

Kali in her rage had killed both Chand and Mund with her sword, and the rest of the demon force was also destroyed in no time. (77)

Here the third Chapter of Bachittar natak pertaining to the Chandi Charitar (portrayal), dealing with the killing of Chand and Mund is completed. (3)

Now the story of the Rakatbeej begins

Sortha :

When the demon king heard about the killing of Chand and Mund by Kali then both the brothers undertook Consultations with each other like this. (78)

Choupaiee :

Then the King called Rakatbeej and sent him away with lot of money alongwith many troops of various types which included horses, elephants, chariots and infantry i.e. of four types. (79)

ਰਕਤਬੀਜ ਦੈ ਚਲਯੋ ਨਗਾਰਾ । ਦੇਵ ਲੋਗ ਲਉ ਸੁਨੀ ਪੁਕਾਰਾ ।
ਕੰਪੀ ਭੂਮਿ ਗਗਨ ਥਹਰਾਨਾ । ਦੇਵਨ ਜੁਤਿ ਦਿਵਰਾਜ ਡਰਾਨਾ । ੮੦
Rakatbeej dai chaliou nagara.dev log lou sunni pukara.
Kampi bhoomi gagan therana. devan jut divraj darana. (3) (80)

ਧਵਲਾ ਗਿਰਿ ਕੇ ਜਬ ਤਟ ਆਇ । ਦੁੰਦਤਿ ਢੋਲ ਮ੍ਰਿਦੰਗ ਬਜਾਏ ।
ਜਬ ਹੀ ਸੁਨਾ ਕੁਲਾਹਲ ਕਾਨਾ । ਉਤਰੀ ਸਸਤ੍ਰ ਅਸਤ੍ਰ ਲੈ ਨਾਨੀ ੮੧
dhayla gir ke jab tat aieai. dundabh dhol airdang bajaie.
jab hi Sunna kulahal kana. utri sastar astar lai nana (4) (81)

ਛਹਬਰ ਲਾਇ ਬਰਖੀਯ ਬਾਣੀ । ਬਾਜ ਰਾਜ ਅਰੁ ਪਿਰੇ ਕਿਕਾਣੇ ।
ਢਹਿ ਢਹਿ ਪਰੇ ਸੁਭਟ ਸਿਰਦਾਰਾ । ਜਨੁ ਕਰ ਕਟੇ ਬਿਰਛ ਮੰਗ ਆਰਾ ੮੨
Chhehbar laie berkhieung baanang. baaj raaj ar girai kika nung.
dheh dheh parai subhat Sirdara. jan kar katai birachh sung ara. (5) (82)

ਜੇ ਜੇ ਸਤ੍ਰ ਸਾਮੁਹੇ ਭਏ । ਬਹੁਰ ਜੀਅਤ ਗ੍ਰਿਹ ਕੋ ਨਹੀਂ ਗਏ ।
ਜਿਹ ਪਰ ਪਰਤ ਭਯੀ ਤਰਵਾਰਾ । ਇਕਿ ਇਕ ਤੇ ਭਏ ਦੋ ਦੋ ਚਾਰਾ ੮੩
je je Satar Samuhai bhaie. bohar jiat greh ko nahi gaieai.
jeh par parat bhaiee tarvara. ik ik ko bhaie do do chara. (6) (83)

ਭੁਜੰਗ ਪ੍ਰਯਾਤ ਛੰਦ

ਝਿਮੀ ਤੇਜ ਤੇਰੀ ਸੁਰੋਸੀ ਪ੍ਰਹਾਰੀ । ਖਿਮੀ ਦਾਮਿਨੀ ਜਾਣ ਭਾਏ ਮਝਾਰੀ ।
ਉਠੇ ਨੰਦ ਨਾਦ ਕੜੱਕੇ ਕਮਾਣੀ । ਮਚਯੀ ਕੋਹ ਕ੍ਰੋਹੀ ਅਭੂਤ ਭਯਾਣੀ । ੮੪

Bhujang Prayat Chhand

Jhimi tej tegung sursung parharung.
Khimini damini jaan bhadaai majharung.
Udai nad nadung katkai kamanung.
machion loh karohung abhutang bhiaerung. (7) (84)

ਬਜੇ ਭੇਰਿ ਭੇਰਿ ਜੁਝਾਰੇ ਝਣੀਕੇ । ਪਰੀ ਕੁੱਟ ਕੁਟੀ ਲਗੇ ਧੀਰ ਧੱਕੇ ।
ਚਵੀ ਚਾਵਡੀਯੀ ਨਫੀਰੀ ਰਨੀਕੀ । ਮਨੋ ਬਿਚਰੀ ਬਾਘ ਬੀਕੇ ਬਬੱਕੀ । ੮੫
aajai bbher bheri jujharai jharunkai.
pari kut kutung lagai dheer dhakai.
chavi chavdieung napherung kanakung.
manai bichrung baap bankai babkang. (8) (85)

ਉਤੇ ਕੋਪੀਯੀ ਸ੍ਰਣਿ ਬਿੰਦੀ ਸੁ ਬੀਰੀ । ਪ੍ਰਹਾਰੇ ਭਲੀ ਭਾਤਿ ਸੋ ਆਨਿ ਤੀਰੀ ।
ਉਤੇ ਦਉਰ ਦੋਵੀ ਕਰਯੇ ਖੰਗ ਪਾਤੀ । ਗਿਰਯੇ ਮੂਰਛਾ ਹੁਯੈ ਭਯੋ ਜਾਨੁ ਘਾਤੀ । ੮੬
Utai hopieung saronu bindai so beerung. parhari bhali bhant jo aan teerung.
utai dour devi kariou khag pakung. gariou murchaa huai bhiou jaan ghatang. (9) (86)

Rakat-beej then moved with the beating of drums, which were heard even in the world of gods. The earth trembled and the sky was shaken up. Even Indra including all other gods, was scared. (80)

When the demons approached the Mountain of Kailash, they sounded trumpets, drums and musical instruments (like drums). No sooner than the goddess heard this noise, with her ears, she came down the mountain armed with various weapons and iron-Coats. (81)

She started shooting her arrows like a torrent which resulted in the felling of horse-riders and horses as well. Great many warriors and army-commanders fell down, and it seemed as if the cutters had cut down the trees with their saws and threw them down. (82)

All those enemies, who happened to face the goddess, could not return home alive. Whosoever were struck by the sword of the goddess, were cut down into two or four pieces one by one. (83)

Bhujang Prayat Chhand

Being enraged and striking with her sword, the goddess was seen shining as if the lightning was seen shining in the month of Bhadon (Aug/Sept). A serene musical note was produced by the drum-beats while the bows were giving a cracking sound. It seemed, in the battle field a furious horrible and unparalleled battle of weapons was going on. (84)

In the battle-field twinkling bells and cymbals were producing music, and the brave warriors were making noise with their arms. There is complete Chaos and the patient warriors were also being provoked around. The kites were making noise, and the music is song on as if horrible lions were moving around roaring aloud. (85)

On the other side Rakatbeej was also infuriated and attacked with his arrows in a big way. While the goddess also rushed and attacked him with her sword, so that he fell down unconscious, as if he were dead. (86)

ਛੁਟੀ ਮੂਰਛਨਾਯੀ ਮਗਾ ਬੀਰ ਗੱਜਯੋ । ਘਰੀ ਚਾਰ ਲਉ ਸਾਰ ਸੋ ਸਾਰ ਬੱਜਯੋ ।
ਲਗੇ ਬਣ ਸ੍ਰੇਣੀ ਗਿਰਿਯੋ ਭੂਮਿਜੁੱਧੇ । ਉਠੇ ਬੀਰ ਤੇਤੇ ਕੀਏ ਨਾਦ ਕੱਧੀ । ੮੭

chhuti murchhanaeung mahabir gajiou.

ghari chhar lou saar se saar bajiou.

lagai baan saroung giriou bhoom judhai.

uthai beer taitai kiai naad karudung. (10) (87)

ਉਠੇ ਬੀਰ ਜੇਤੇ ਤਿਤੇ ਕਾਲ ਕੂਟੇ । ਪਰੇ ਚਰਮ ਬਰਮ ਕਹੂੰ ਗਾਤ ਟੂਟੇ ।
ਜਿਤੀ ਭੂਮਿ ਮੱਧੀ ਪਰੀ ਸ੍ਰੇਣ ਧਾਰੀ । ਜਗੇ ਸੂਰ ਤੇਤੇ ਕੀਏ ਮਾਰੁ ਮਾਰੀ । ੮੮

uthai beer jaitai titai kaal kootai.

parai charam baramung kahun gaat tutai.

jiti bhoom madhung pari saroon dharung.

jagai soor taitai kiai maar marung. (11) (88)

ਪਰੀ ਕੁੱਟ ਕੁੱਟੀ ਰੁਲੇ ਤੱਛ ਮੁੱਛੀ । ਕਹੂੰ ਮੁੰਡ ਤੁੰਡੀ ਕਹੂੰ ਮਾਸੁ ਮੁੱਛੀ ।
ਭਯੇ ਚਾਰ ਸੈ ਕੋਸ ਲਉ ਬੀਰਯਤੀ । ਬਿਦਾਰੇ ਪਰ ਬੀਰ ਬਿੰਦੀ ਬਿਚੇਤੀ । ੮੯

pari kut kutung rulai tachh muchhung.

kahun mund tundung kahun mass muchhung

bhio chaar sai kos lou beer khetung.

bidrai parai beer baraudarung bi chetung. (12) (89)

ਰਸਾਵਲ ਛੰਦ

ਚਹੂੰ ਓਰ ਢੂਕੇ । ਮੁਖੀ ਮਾਰੁ ਕੂਕੇ । ਝੰਡਾ ਗੱਡ ਗਾਢੇ । ਮਚੇ ਰੋਸ ਬਾਢੇ । ੯੦

Rasaval Chhand

Chahun aour dhukai. mukhang maar kukai.

jhanda gad gadhai. machai ross badhai. (13) (90)

ਭਰੇ ਬੀਰ ਹਰਖੀ । ਕਰੀ ਬਣ ਬਰਖੀ । ਚਵੀ ਚਾਰ ਢੁੱਕੇ । ਪਛੇ ਆਹੁ ਰੁਕੇ । ੯੧

bharai beer harkhung. kari baan barkhung.

Chavnng chaar dhukai. pachhai aahu rukai. (14) (91)

ਪਰੀ ਸਸਤ੍ਰ ਝਾਰੇ । ਚਲੀ ਸ੍ਰੇਣ ਧਾਰੀ । ਉਠੇ ਬੀਰ ਮਾਨੀ । ਧਰੇ ਬਾਨ ਪਾਨੀ । ੯੨

pari sastar jharung. chali saroun dharung.

uthai beer maani. dharai baan hani. (15) (92)

ਮਹਾ ਰੋਸਿ ਗੱਜੇ । ਤੁਰੀ ਨਾਦ ਬੱਜੇ । ਭਰੇ ਰੋਸ ਭਾਰੀ । ਸਚੇ ਛੱਤ੍ਰਧਾਰੀ । ੯੩

maha ross gajai. turi naad bajai.

bhaie ross bhari. machai Chhaterdhari. (16) (93)

When his unconsciousness was over, then the mighty demon thundered and fought bravely for almost half a day striking steel (sword) against steel. On the striking of an arrow, as the blood drops of Rakatbeej fell down on the ground, an equal number of more demons (Rakatbeej appeared on the battle field and they started challenging the enemy. (87)

Kali killed all the demons, the number depending on the number of drops of blood which fell on the ground. In the battle field shields were scattered some where alongwith, armour and headless bodies. Depending on the number of drops of blood falling on the ground, an equal number of Rakatbeej would appear on the battle field and those warriors would be shouting to kill the enemy. (88)

There was lot of blood-shed and many warriors cut into bits and pieces were lying on the ground. There were heads somewhere, skulls and pieces of flesh lying scattered at other places, The battle-field was spread out to almost four hundred miles, where many warriors were lying dead or unconscious on the ground. (89)

Rasaval Chhand :

The warriors were attacking from all the four sides, shouting slogans to kill the enemy. Many flags were fluttering fixed permanently and there was a revengeful atmosphere in the battle-field with increased wrath everywhere. (90)

The warriors were full of jubilation and were shooting arrows continuously. The four types of troops were advancing from all the four sides and were engaged against similar type of troops (of the enemy). (91)

There were lot of dresses lying all around while a stream of blood was also flowing. The proud warriors were springing up (from the blood) and standing up, they had their hands fixed to the arrows. (92)

They were thundering in great rage, while the drums were beating and trumpets blowing all over. The great warriors were furious with rage and were engaged in fighting. (93)

ਦੀਕ ਹਾਕ ਬੱਜੀ । ਫਿਰੈ ਸੈਣ ਭੱਜੀ । ਪਰਯੇ ਲੋਹ ਕ੍ਰੋਹੀ । ਛਕੇ ਸੂਰ ਸੋਹੀ । ੯੪
hakung haak baji. phirai sain bhaji.
apariou loh karohung. Chhakai soor sohung. (17) (94)

ਗਿਰੇ ਅੰਗ ਭੰਗੀ । ਦੰਵ ਜਾਨੁ ਦੰਗੀ । ਕੜੰਕਾਰ ਛੁੱਟੇ । ਝੰਣਕਾਰ ਉਠੇ । ੯੫
agirai ang bhangung. davung jaan dangung.
Karrunkar Chhutai jharankar uthai. (18) (95)

ਕਟਾ ਕੱਟ ਬਾਹੈ । ਉਭੈ ਜੀਤ ਚਾਹੈ । ਮਹਾ ਮੱਦ ਮਾਤੇ । ਤਪੇ ਤੇਜ ਤਾਤੇ । ੯੬
kata kat bahai. ubhai jeet chahai.
maha madh maatai. tapai tej tatai. (19) (96)

ਰਮੰ ਰੁਦ੍ਰ ਰਾਚੇ । ਉਭੈ ਜੁੱਧ ਮਾਂਚੇ । ਕਰੈ ਬਾਣ ਅਰਚਾ । ਧਨੁਰ ਬੇਦ ਚਰਚਾ । ੯੭
rasung rudar rachai. Ubhai judh machai.
karai baan archa. dhanur beid charcha. (20) (97)

ਮਚੇ ਬੀਰ ਬੀਰੇ । ਉਠੀ ਝਾਰ ਤੀਰੰ । ਗਲੋ ਗੱਡ ਫੋਰੇ । ਨਹੀਂ ਨੈਨ ਮੋਰੈ । ੯੮
machai beer beerung. Uthi jhar teerung.
galai gad phorai. nahi nain morai. (21) (98)

ਸਮੁਹ ਸਸਤ੍ਰ ਬਰਖੇ । ਮਹਿਖੁਆਸੁ ਕਰਖੇ । ਕਰੈ ਤੀਰ ਮਾਰੰ । ਬਰੈ ਲੋਹ ਧਾਰੰ । ੯੯
Samoh sastar barkhai. Mehkhuas karkhai.
karai teer marung. bahai loh dharung. (22) (99)

ਨਦੀ ਸ੍ਰੋਣ ਪੂਰੰ । ਫਿਰੀ ਗੈਣ ਹੂਰੰ । ਗਜੈ ਗੈਣਿ ਕਾਲੀ । ਹਮੀ ਖੱਪਰਾਲੀ । ੧੦੦
nadi saroun purung. phiri gainn hurung .
gajai gainn kali. hasi khapraili. (23) (100)

ਕਹੂੰ ਬਾਜ ਮਾਰੇ । ਕਹੂੰ ਸੂਰ ਭਾਰੇ । ਕਹੂੰ ਚਰਮ ਟੁਟੈ । ਫਿਰੈ ਗੱਜ ਫੂਟੈ । ੧੦੧
Kahun baaj maaarai. kahun soor bharai.
Kahun charam tutai. phirai gaj phulaia. (24) (101)

ਕਹੂੰ ਬਰਮ ਬੇਧੇ । ਕਹੂੰ ਚਰਮ ਛੇਦੇ । ਕਹੂੰ ਪੀਲ ਪਰਮੀ । ਕਟੇ ਬਾਜ ਬਰਮੀ । ੧੦੨
Kahun baram beidhai. kahun charm chhedung.
Kahun peel parmung. katai baaj batrmung. (25) (102)

ਬਲੀ ਬੈਰ ਰੁੱਝੇ । ਸਮੁਹਿ ਸਾਰ ਜੁਝੇ । ਲਖੇ ਬੀਰ ਖੇਤੰ । ਨਚੇ ਭੂਤ ਪ੍ਰੇਤੰ । ੧੦੩
bali bairn rujhai. Samoh saar jujhai.
alakhai beer Khetung. nachai bhoot pretung. (26) (103)

Challenges and Shoutings were being exchanged and the army was running around in the battle-field. In great rage, the steel (of swords) is striking against steel and the warriors look graceful being completely involved in the battle. (94)

The dismembered portions of the body are scattered around and it seems as if embers were shining there. The arrows are being shot with streaking or shrieking noise, which produces a sort of tinkling sound. (95)

The weapons are being wielded with great swiftness and warriors from both sides are (wishing) longing for their frenzy and appear hot red in their vigorous lustre and radiance. (96)

The warriors from both sides are engaged in their fighting, completely immersed in the (flavour of frightening emotions) atmosphere of horror. They are offering human lives to their arrows, and are talking about archery (Yujar Veda) or weaponry. (use of weapons). (97)

The warriors are completely devoted to show their valour in the battle and there is a rain (continuous flow) of arrows. They get rid of the noose around them, and do not try to avoid facing it. (98)

They are wielding and using their weapons while facing the enemy and pull their bows with arrows fixed in them. They shoot arrows incessantly, while a pool of blood is seen flowing there. (a stream of blood flows). (99)

The river (stream) is full of blood, while the fairies are moving around in the skies, while Kali is thundering around in the skies and the hobgoblins with their (begging) bowl are laughing away. (100)

At places, there were dead horses lying on the ground, while at other places there were warriors lying on the ground. At some places there were broken shields while at somewhere else great elephants were lying cut into pieces and at some places there were wounded elephants moving around. (101)

Some where one could see pierced iron Coats lying while somewhere there were broken shields. At places there were great elephants lying dismembered and at other places there were crushed coat of mails for horses. (102)

The warriors were fighting with enmity and were engaged in fighting with various weapons. Seeing the warriors in the battle-field the devils and spirits were dancing away. (103)

ਨਚੇ ਮਾਸ ਹਾਰੀ । ਹਸੇ ਬਯੋਮਚਾਰੀ । ਕਿਲਕ ਕਾਰ ਕੰਕੀ । ਮਚੇ ਬੀਰ ਬੰਕੀ । ੧੦੪
 nachai mass hari. hassai baroumnchari.
 kilak kar kunkung. machai beer bunkung. (27) (104)

ਛੁਭੇ ਛੱਤ੍ਰਧਾਰੀ । ਮਹਿਖੁਆਸ ਚਾਰੀ । ਉਠੇ ਛਿੱਛ ਇੱਛੀ । ਚਲੇ ਤੀਰ ਤਿੱਛੀ । ੧੦੫
 Chhabhai Chhatardhari, mekhhuas chari.
 Uthai chhichh ichhung. chalai teer tichhung. (27) (105)

ਗਣੰ ਗਾਧ੍ਰਬੇਯੰ । ਚਰੇ ਚਾਰਣੈਸੰ । ਹਸੇ ਸਿਧੰ । ਸਚੇ ਬੀਰ ਕ੍ਰਧੰ । ੧੦੬
 garung gandharbeiung. charung charreinsung.
 hassai sidh sidhung. machai beer karudung. (29) (106)

ਡਕਾ ਡੱਕਡਾਕੇ ਹਕਾਹੱਕ ਹਾਕੈ । ਭਕਾ ਭੁੰਕ ਭੇਰੀ । ਭਮਕ ਭਾਮ ਭੇਰੀ । ੧੦੭
 daka dak daakai. haka hak hakai.
 bhaka bhunk bheri. damak dak deri. (30) (107)

ਮਹਾ ਬੀਰ ਗਾਜੇ ਨੰਦ ਨਾਦ ਬਾਜੇ । ਧਰਾਗੋਮ ਗੱਜੇ । ਦ੍ਰੁਗਾ ਦੈਤ ਬੱਜੇ । ੧੦੮
 mahabir gajai. Navung naad baajai.
 dhara gome gajai. Durga daint bajai. (31) (108)

ਬਿਜੇ ਛੰਦ

ਜੇਤਕ ਬਾਣ ਚਲੇ ਅਰਿ ਓਰ ਤੇ, ਫੁਲ ਕੀ ਮਾਲ ਹੂਐ ਕੀਠਿ ਬਿਰਾਜੇ ।
 ਦਾਨਵ ਪੁੰਗਵ ਪਰਖਿ ਅਚੰਭਵ, ਛੋਡਿ ਭਜੇ ਰਣਿ ਏਕ ਨ ਗਾਜੇ ।
 ਕੁੰਜਰ ਪੁੰਜ ਗਿਰੇ ਤਿਹ ਠਉਰ, ਭਰੇ ਸਭ ਸ੍ਰੋਣਤ ਪੈਗ ਨ ਤਾਜੇ ।
 ਜਾਨੁਕ ਨੀਰਧ ਮੱਧਿ ਛਪੇ, ਭ੍ਰਮਿ ਭੁਧਰ ਕੇ ਭਯ ਤੇ ਨਗ ਭਾਜੇ । ੧੦੯

Bijai Chhand

jetak baan chalai ar aour te phool ki maal huai kunt birjai.
 danav pungav peikh achambhav chhod bhajai runn ek na gajai.
 akunjar punj girai the thouar bharai sabh saonat pai gunn tajai.
 janak neeradh madh chhapai bharam bhoodhar ke bheiy te nag gajai. (32) (109)

ਮਨੋਹਰ ਛੰਦ

ਸ੍ਰੀ ਜਗਨਾਥ ਕਮਾਨ ਲੈ ਹਾਥਿ ਪ੍ਰਮਾਥਨਿ ਸੰਖ ਸ੍ਰਜਯੋ ਜਬ ਜੁੱਧੰ ।
 ਗਾਹਤ ਸੈਣ ਸੰਘਾਰਤ ਸੂਰ, ਬੱਬਕਤਿ ਸਿੰਘ ਭ੍ਰਮਯੋ ਰਣਿ ਕੁੱਧੰ ।
 ਕਉਚਹਿ ਭੇਦਿ ਅਭੇਦਿਤ ਅੰਗ ਸੁਰੰਗ ਉਤੰਗ ਸੋ ਸੋਭਿਤ ਸੁੱਧੰ ।
 ਮਾਨੋ ਬਿਸਾਲ ਬੜਵਾਲਨ ਜੁਆਲ, ਸਮੁੰਦ੍ਰ ਕੇ ਨੱਧਿ ਬਿਰਾਜਤ ਉਧੰ । ੧੧੦

Manohar Chhand

Sri Jagnath kawan lai haath parmaban Sunkh parjion jab judhung.
 gateh sain sangharat soor babkat Singh bharmiourunn karudhung.
 kouchéh bheid abhedit ang surang so sobhit sudhung.
 mano bisal barrvanal juaal samundar kar madh birajat udhung. (33) (110)

The carnivorous were jumping (with delight) while (the birds) flying in the skies were amused at the sight, while the crows were crowing in excitement, and the great warriors were engaged in fighting with madness and frenzy. (104)

The army-leaders with canopies were furious with rage and were shooting arrows from their bows. With the striking of penetrating arrows, blood splashes were rising from the bodies. (105)

The musicians, celestial singers (mythological) demons, bands, and ascetics with occult powers, were all smiling while the warriors were fully occupied in fighting it out. (106)

The hobgoblins were shrieking, the warriors were shouting slogans of challenge and revenge at each other, the battle drums were beating with some noise and the tambourines were producing a clattering noise. (107)

The warriors were roaring with thunder, with the new drums beating with loud noises, the battle-field is resounding with timbrels, and the demons are fighting against Durga. (108)

Bijai Chhand :

All the arrows, shot by the enemy ranks, would turn into a necklace of flowers around the neck of the goddess and would be seen honouring her. Seeing this wonderful scene, the army of demons was fleeing from the battle-field and there was none left to fight. At that place, herds of elephants were lying dead and lot of horses were seen smeared with blood. It appeared as if the mountains were hiding in the ocean for fear of Indra's wrath. (109)

Manohar Chhand :

The goddess Mother, with a bow in hand and blowing the conch shell, had fought a ferocious battle. She was crushing the enemy and killing all their warriors. The lion was also roaring ferociously and moving around in the battle-field. He had broken all the coats of mail on the body of soldiers while the blood oozing from the iron-coats was looking glamorous. It appeared as if a blaze of fire from the great ocean was rising upwards. (110)

ਬਿਜੇ ਛੰਦ

ਪੂਰ ਰਹੀ ਭਵਿ ਭੂਰ ਧਨੁਰ ਧੁਨਿ । ਪੂਰ ਉਡੀ ਨਭ ਮੰਡਲ ਛਾਯੋ ।
ਨੂਰ ਭਰੇ ਮੁਕ ਮਾਰ ਗਿਰ, ਰਣਿ, ਚੂਰਨ ਹੋਰਿ ਹੀਯੋ ਹੁਲਸਾਯੋ ।
ਪੂਰਨ ਰੋਸ ਭਰੇ ਅਰਿ ਤੂਰਣ, ਪੂਰਿ ਪਰੇ ਰਣ ਭੂਮਿ ਸੁਹਾਯੋ ।
ਚੂਰ ਭਏ ਅਰਿ ਰੂਰੇ ਗਿਰੇ ਭਟ ਚੂਰਣ ਜਾਨੁਕ ਬੈਦ ਬਨਾਯੋ । ੧੧੧

Bijai Chhand

pur rehi bhav bhur dhanur dhun dhur udi nabh mandal chhaiou.
noor bharai mukh maar girai runn huran hore heeou hulsaiou.
puran ross bharai or tooran pur parai runn bhoom suhaiou.
choor bhaie or roorai girai bhat churan januk baid banaiou. (34) (111)

ਸੰਗੀਤ ਭੁਜੰਗ ਪ੍ਰਯਾਤ ਛੰਦ

ਕਾਗੜਦੰ ਕਾਤੀ, ਕਟਾਰੀ ਕੜਾਕੰ । ਤਾਹੜਦੰ ਤੀਰੰ, ਤੁਪੰਕੰ ਤੜਾਕੰ ।
ਝਾਗੜਦੰ ਨਾਹੜਦੰ, ਬਾਗੜਦੰ ਬਾਜੇ । ਗਾਗੜਦੰ ਗਾਜੀ, ਮਹਾ ਗਾਜੇ । ੧੧੨

Sangeet Bhujang Prayat Chhand

kagarrdung kati katari karrakung.
tagarrdung teerung rupakung tarrakung
jhagarrdung nagarrdung bagarrdung baajai.
gagarrdung gaji maha gaj gajai. (35) (112)

ਸਾਗੜਦੰ ਸੂਰੰ ਕਾਗੜਦੰ ਕੋਪੰ । ਪਾਗੜਦੰ ਪਰਮੰ, ਰਣ ਪਾਵ ਰੋਪੰ ।
ਸਾਗੜਦੰ ਸਸਤ੍ਰੰ, ਝਾਗੜਦੰ ਝਾਰੈ । ਬਾਗੜਦੰ ਬੀਰੰ ਡਾਗੜਦੰ ਡਕਾਰੈ । ੧੧੩

Sagarrdung surang kagarrdung karrakung.
pagarrdung parmung running paav ropung.
Sagarrdung sastarung jhagarrdung jharai.
bagarrdung beerung dagarrdung dakarai. (36) (113)

ਚਾਗੜਦੰ ਚਉਪੈ, ਬਾਗੜਦੰ ਬੀਰੰ । ਮਾਗੜਦੰ ਮਾਰੇ, ਤੰਨੰ ਤਿੱਛ ਤੀਰੰ ।
ਗਾਗੜਦੰ ਗੱਜੇ, ਸੁ ਬੱਜੇ ਗਹੀਰੈ । ਕਾਗੜਦੰ ਕਵੀਯਾਨ, ਕੱਥੇ ਕਥੀਰੈ । ੧੧੪

Chakarrdung choupai jhagarrdung beerung.
magarrdung marrai tanung tichh teerung.
gagarrdung gajai so bajai gaheerai.
Kagarrung kaviyan kathai katheerai. (37) (114)

Bijai Chhand :

The sound of the lion had spread all over the world, while the dust rising from the movement of soldiers had covered the sky. Many warrior faces, (skulls) having been hit by weapons, were seen lying on the ground. Seeing them the hearts of fairies were also thrilled. Many of the enemy warriors, with enraged faces, lying in the battle field were seen praiseworthy. Many smart and elegant warriors from the enemy ranks were lying completely crushed as if the physician had made a powder (medicinal) for treatment.

(111)

Musical Bhujang Prayat Chhand

The carbines and bayouets were producing a clatter while the arrows were making a fluent glib noise, and the gun shots were producing a cracking noise. The beating of drums was producing a loud note and the warriors were thundering loudly with a gurgling noise.

(112)

With a revengeful mood the warriors were shouting ravagely and they had fully entrenched themselves in the battle field with all the strength at their command. They were wielding their weapons with great strength and smartness while the warriors from the land of Bagar were roaring loudly.

(113)

The warriors from Bajar land were challenging the enemy with great zeal, and were shooting their penetrating arrows at weaker troops, while the battle drums were beating loudly. The poets were singing songs of valour.

(114)

ਦਾਗੜਦੀ ਦਾਨੋ, ਭਾਗੜਦੀ ਭਾਜੇ । ਗਾਗੜਦੀ ਗਾਜੀ, ਜਾਗੜਦੀ ਗਾਜੇ ।
ਛਾਗੜਦੀ ਛਉਹੀ, ਛੁਰੇ ਪ੍ਰੇ ਛੜਾਕੇ । ਤਾਗੜਦੀ ਤੀਰੀ ਤੁਪਕੀ ਤੜਾਕੇ । ੧੧੫
dagarrdung daano bhagarrdung bhaajai.
gagarrdung gaji jagarrdung gajai.
dagarrdung chhouhi chhurai parai chharai parai chharrahai.
tagarrdung teerung tupkang tarrakai. (38) (115)

ਗਾਗੜਦੀ ਗੋਮਾਯ, ਗੱਜੇ ਗਹੀਰੀ । ਸਾਗੜਦੀ ਸੱਖੀ, ਮਾਗੜਦੀ ਨਫੀਰੀ ।
ਬਾਗੜਦੀ ਬਾਜੇ, ਬਜੇ ਬੀਰ ਖੇਤੀ । ਨਾਗੜਦੀ ਨਾਚੇ, ਸੁ ਭੁਤੀ ਪਰੇਤੀ । ੧੧੬
gagarrdung gomaiye gajai gaheerong.
sagarrdung sumkhung nagarrdung napheerung.
bagarrdung baajai bajai beer khetiong.
nagarrdung nachai so bhootang paretung. (39) (116)

ਤਾਗੜਦੀ ਤੀਰੀ, ਬਾਗੜਦੀ ਬਾਣੀ । ਕਾਗੜਦੀ ਕਾਤੀ, ਕਟਾਰੀ ਕ੍ਰਿਪਾਣੀ ।
ਨਾਗੜਦੀ ਨਾਦੀ, ਬਾਗੜਦੀ ਬਾਜੇ । ਸਾਗੜਦੀ ਸੂਰੀ, ਰਾਗੜਦੀ ਰਾਜੇ । ੧੧੭
atagarrdung teerung bagarrdung bannung.
kagarrdung kaati katari kirpannung.
nagarrdung nadung bagarrdung baajai
sagarrdung sarung ragarrdung raajai (40) (117)

ਸਾਗੜਦੀ ਸੰਖੀ, ਨਾਗੜਦੀ ਨਫੀਰੀ । ਗਾਗੜਦੀ ਗੋਮਾਯ, ਗੱਜੇ ਗਹੀਰੀ ।
ਨਾਗੜਦੀ ਨਗਾਰੇ, ਬਾਗੜਦੀ ਬਾਜੇ, ਜਾਗੜਦੀ ਜੋਧਾ । ਗਾਗੜਦੀ ਗਾਜੇ । ੧੧੮
sagarrdung sunkhung nagarrdung napheerung.
gaggarrdung ganaiye gajaigaheerai.
nagarrdung nagarai bagarrdung baajai
jagarrdung jodha gagarrdung gajai. (41) (118)

ਨਰਾਜ ਛੰਦ

ਜਿਤੇਕੁ ਰੂਪ ਧਾਰੀਯੀ । ਤਿਤੇਕ ਦੇਬਿ ਮਾਰੀਯਮ ।
ਜਿਤੇਕ ਰੂਪ ਧਾਰੀਯੀ । ਤਿਤੇਕ ਦੁਗਾ ਸੰਘਾਰੀ । ੧੧੯

Naraj Chhand

jitek roop dharieung. titek deibe mariyeung.
jitek roop dharki. titiou Durgs sangharhi. (42) (119)

The fleeing demons were running away in great haste while the warriors were roaring loudly at many places. The spears and carbines were being used with great strength and noise while the arrows and gunshots were producing equally noisy scene with different sounds. (115).

The gurgling battle drums were producing loud notes, the conch shells were blowing and the trumpets were producing musical notes, while the warriors of Bagar land were using bands for music and the ghosts or spirits were dancing naked. (116)

Double-edged arrows were being shot with cracking noise, and one could hear the striking noise of carbines, daggers and swords, while a loud noise was being produced by the beating of drums of the bagar land and all the warriors were fighting, being immersed in the musical sound of their drum beats. (117)

The conch shells were being blown, and the music of trumpets was producing a serene musical note, and the drums, and bugles of the land of Bagar were producing loud sounds while the warriors were roaring at various places. (118)

Naraj Chhand :

All the drops of blood of Rakatbeej which would take up human form, were being killed by the goddess ; and all those drops, which would convert into human form in future, would also be killed by the goddess. (119)

ਜਿਤੇਕ ਸਸਤ੍ਰ ਵਾ ਝਰੇ । ਪ੍ਰਵਾਹ ਸ੍ਰੋਨ ਕੇ ਪਰੇ ।
 ਜਿਤਿ ਕਿ ਬਿੰਦਿਕਾ ਗਿਰੈ । ਸੁ ਪਾਨ ਕਾਲਿਕਾ ਕਰੈ । ੧੨੦
 Jetek Sastar va jharai. parvah saron ke parai.
 jitek bindika girai. so paan Kalika karai. (43) (120)

ਰਸਾਵਲ ਛੰਦ

ਹੁਓ ਸ੍ਰੋਣ ਹੀਨੰ । ਭਯੋ ਅੰਗ ਛੀਨੰ ।
 ਗਿਰਿਯੋ ਅੰਤਿ ਝੁਮੰ । ਮਨੋ ਨੇਘ ਭੂਮੀ । ੧੨੧

Rasaval Chhand

huon saron heenung. bhiau ang chheenung.
 giriou ant jhunnung mano magh bhoomung. (44) (121)

ਸਬੈ ਦੇਵ ਹਰਖੇ । ਸੁਮਨ ਧਾਰ ਬਰਖੇ ।
 ਰਤਕ ਬਿੰਦ ਮਾਰੇ । ਸਬੈ ਸੰਤ ਉਬਾਰੇ । ੧੨੨
 Sabai dev harkhai. Suman dhar barkhai
 rakat bind maarai. sabai sant ubarai. (45) (122)

ਇਤਿ ਸ੍ਰੀ ਬਚਿੱਤ੍ਰ ਨਾਟਕੇ ਚੰਡੀ ਚਰਿਤ੍ਰੇ ਰਤਕ ਬੀਰਜ ਬਧ
 ਚਤੁਰਥ ਧਿਆਇ ਸੰਪੂਰਣ ਮਸਤੁ ਸੁਭ ਮਸਤੁ ॥
 it Sri Bachittar Natakai Chandi Charitrai
 Rakatbeej badheh. chaturath dhiae
 sampurnam sabh subham sat. (4)

ਅਬ ਨਿਸੰਭ ਜੁੱਧ ਕਥਨੰ

ਦੋਹਰਾ

ਸੰਭ ਨਿਸੰਭ ਸੁਣਯੋ ਜਬੈ, ਰਕਤਬੀਰਜ ਕੋ ਨਾਸ ।
 ਆਪ ਚੜ੍ਹਤ ਭੈ ਜੋਰਿ ਦਲ, ਸਜੇ ਪਰੁ ਅਰੁ ਪਾਸਿ । ੧੨੩

ab Nisumbh judh kathanung

Dohra

Sumbh Nisumbh suniou jabai rakatbeeraj ko nass.
 aap charrat bhai jore dal sajai paras or pass. (1) (123)

ਭੁਜੰਗ ਪ੍ਰਯਾਤ ਛੰਦ

ਚੜ੍ਹੇ ਸੰਭ ਨੇਸੰਭ, ਸੁਰਾ ਅਪਾਰੰ । ਉਠੇ ਨੱਦ ਨਾਦੰ, ਸੁ ਧਉਸਾ ਧੁਕਾਰੰ ।
 ਭਈ ਅਸਟ ਸੈ ਕੋਸ ਲਉ, ਛਤ੍ਰ ਛਾਯੰ । ਭਜੇ ਚੰਦ ਸੂਰੰ, ਡਰਿਯੋ ਦੇਵ ਰਾਯੰ । ੧੨੪

Bhujang prayat Chhand

charrai sumbh nisumbh soora aparung.
 uthai nad nadung so dhousa dhukarung.
 bhaiee ast sai koss lou chhatar chhaieung.
 bhajai soor surung dariou dev raieung. (2) (124)

The blood would flow from all the wounds, caused by the number of weapons striking him, and all the drops of blood oozing from there, were being sucked by the goddess Kalika. (120)

Rasaval Chhand :

Thus Rakatbeej had no blood left in his body, rendering him very weak and feeble. Finally he fell down on the ground, having swung around (due to weakness), as if a cloud burst on the ground was taking place. (121)

All the gods were much pleased, and started showering petals of flowers on her. All the saints were saved from suffering by the killing of Rakatbeej. (122)

Here the fourth Chapter of Bachittar Natak (Wonderous drama) pertaining to the killing of Rakat beej forming part of Chandi Charritar (pertrayal) is completed with grace. (4)

Now the story of the battle of Nisumbh begins Couplet :

When Shumbh and Nisumbh heard the story about the killing of Rakatbeej, then g collecting a huge army, and armed with pick-axes and other nooses, both of them launched an attack. (123)

Bhujang Prayat Chhand :

The powerful warriors Shumbh and Nisumbh launched an attack as they raised a huge sound of the beating of battle-drums and trumpets. There was a complete shadow of canopies for almost eight hundred miles. Seeing this situation , the Sun and moon had fled away and even Indra was frightened. (124)

ਭਕਾ ਭੁੰਕ ਭੇਰੀ ਢਕਾ ਢੁੰਕ ਢੋਲੀ । ਫਟੀ ਨਖ ਸਿੰਘ, ਮੁਖ ਡੱਚ ਕੋਲੀ ।
 ਡਮਾ ਡਮ ਡਉਰੂ, ਡਕ' ਡੁੰਕ ਡੰਕੀ । ਰੜੇ ਗ੍ਰਿਧ ਬ੍ਰਿਧੀ, ਕਿਲਕਾਰ ਕੰਕੀ । ੧੨੫
 bhaka bhunk bheri dhaka dhunk dholung.
 phati nakh singh mukhung dadh kolung.
 dama dum douroo daka dunk dunkung.
 rarraai gridh bridhung kilkar kunkung. (3) (125)

ਖੁਰੰ ਖੇਹ ਉਠੀ, ਰਹਿਯੋ ਗੈਨ ਪੁਰੰ । ਦਲੇ ਸਿੱਧ ਬ੍ਰਿਧੀ, ਭਏ ਪੱਬ ਚੁਰੰ ।
 ਸੁਣੈ ਸੋਰ ਕਾਲੀ, ਗਹੈ ਸਸਤ੍ਰ ਪਾਣੈ । ਕਿਲਕਾਰ ਜੇਨੀ, ਹਨੇ ਜੰਗ ਜੁਆਣੈ । ੧੨੬
 khurung kheh uthi rehiou gaien purung. dalai sidh bidhung bhaie pub churung.
 sunno sore kali gehai sastar parung. kilkar jeni hanai jung juarung. (4) (126)

ਰਸਾਵਲ ਛੰਦ

ਗਜੇ ਬੀਰ ਗਾਜੀ। ਤੁਰੇ ਤੁੰਦ ਤਾਜੀ। ਮਹਿਖੁਆਸ ਕਰਖੇ। ਸਰੰ ਧਾਰ ਬਰਖੇ। ੧੨੭
 ਇਤੇ ਸਿੰਘ ਗੱਜਯੋ। ਮਹ" ਸੰਖ ਬੱਜਯੋ। ਰਹਯੋ ਨਾਦ ਪੂਰੀ। ਛੁਹੀ ਗੈਣਿ ਪੂਰੀ। ੧੨੮

Rasaval Chhand

gajai beer gaji. turai tund taji.
 mehkhuas karkhai. sarung dhar barkhai.
 itai singh gajiou. maha sinkh bajiou.
 rehiou naad purung. chhuhi gainn dhurung. (6) (128)

ਸਬੈ ਸਸਤ੍ਰ ਸਾਜੇ । ਘਣੈ ਜੇਮ ਗਾਜੇ ।
 ਚਲੇ ਤੇਜ ਤੈ ਕੈ । ਅਨੰਤ ਸਸਤ੍ਰ ਲੈ ਕੈ । ੧੨੯
 sabai sastar sajai. gharrung jem gajai.
 chalai tej tai kai. anant sastar lai kai. (7) (129)

ਚਹੂੰ ਓਰ ਢੁਕੇ । ਮੁਖੰ ਮਾਰ ਕੂਕੇ ।
 ਅਨੰਤ ਸਸਤ੍ਰ ਬੱਜੇ । ਮਹ" ਬੀਰ ਗੱਜੇ । ੧੩੦
 chohun aur dhukai. mukhang maar kookai.
 anant sastar bajai. maha beer gajai. (8) (130)

ਮਖੰ ਨੈਣ ਰਕਤੰ । ਧਰੇ ਪਾਣਿ ਸਕਤੰ ।
 ਕੀਏ ਕ੍ਰੋਧ ਉਠ । ਸਰੰ ਬ੍ਰਿਸਟਿ ਬੁਠੇ । ੧੩੧
 mukhung nain raktung. dharai paann saktung.
 keesai karodh uthai. sarung brist buthai. (9) (131)

The sound of kettle-drums alongwith the loud noise of large drums could be heard. The earth had burst with the paws of the lion as if the boar had dug it up with his tusk (hood). The tambourines were producing noise while the kettle-drums were beating with loud sounds. Huge vultures were soaring high up all around and the crows were crowing heavily. (125)

The dust raised with the hooves of the horses was such that the whole sky was over cast. Even the oceans and mountains were crushed under neath their feet, while the small mountains (molehills) were reduced to a powder. Hearing this noise Kali armed herself with weapons and sounding a war cry of Victory, she killed many warriors in the battle-field. (126)

Rasaval Chhand :

The victorious warriors were roaring loudly and were racing their horses. They were stretching their bows and were shooting arrows incessantly. (127)

On the other side, the lion roared loudly, as if a big conch shell was flowing. His roar was heard all over the place, while the dust rose to the sky. (128)

All were armed with various weapons and were thundering like the clouds. The warriors were furious with rage and holding various weapons, they were advancing forward. (129)

The warriors had arrived from all the four sides and were shouting loudly to kill the enemy. Innumerable weapons were being struck against the enemy, while the great warriors were thundering loudly. (130)

The faces and eyes of the warriors were red with anger, and they were armed with spears in their hands. They got enraged and stood firm (in the battle-field) and started shooting arrows continuously. (131)

ਕਤੇ ਦੁਸਟ ਕੂਟੇ। ਅਨੰਤਾਸਤ੍ਰ ਛੂਟੇ। ਕਰੀ ਬਾਣ ਬਰਖੀ। ਭਰੀ ਦੇਬਿ ਹਰਖੀ। ੧੩੨
 kitai dusat kutai. anantastar chhutai.
 kari baan barkhung.bhari deib harkhung. (10) (132)

ਬੇਲੀ ਬਿੰਦ੍ਰਮ ਛੰਦ

ਕਹ ਕਹ ਸੁ ਕੂਕਤ ਕੰਕੀਯੰ। ਬਹਿ ਬਹਤ ਬੀਰ ਸੁ ਬੰਕੀਯੰ।
 ਲਹ ਲਹਤ ਬਾਣਿ ਕ੍ਰਿਪਾਣਯੰ। ਗਹ ਗਹਤ ਪ੍ਰੇਤ ਮਸਾਣਯੰ। ੧੩੩

Beli brindram Chhand

keh keh su kuukat kunkieung. beh behat beer so bunkieung.
 leh lehat baan kirpaneung. geh gehat preit masanneung. (11) (133)

ਡਹ ਡਹਤ ਡਵਰ ਡਮੰਕਯੰ। ਲਹ ਲਹਤ ਤੇਗ ਤ੍ਰਮੰਕਯੰ।
 ਧ੍ਰਮਧ੍ਰਮਤ ਸੰਗ ਧਮੰਕਯੰ। ਬਬ ਕੰਤ ਬੀਰ ਸੁ ਬੰਕਯੰ। ੧੩੪
 deh dehat davar damunkeung. leh lehat teg trumumkeung.
 dhru dhramat song dhamunkeung. babkant beer so bunkeung. (12) (134)

ਛੁਟਕੰਤ ਬਾਣ ਕਮਾਣਯੰ। ਹਰਰੰਤ ਖੇਤ ਖਤ੍ਰਾਣਯੰ।
 ਡਹਕੰਤ ਡਾਮਰ ਡੰਕਣੀ। ਕਹ ਕਹਕ ਕੂਕਤ ਜੁੱਗਣੀ। ੧੩੫
 chhutkant bann kamanung. harrunt khet khatraneung.
 dehkant damar dankani. keh kehak kukat jugnni. (13) (135)

ਉਫਟੰਤ ਸ੍ਰੋਣਤ ਛਿੱਛਯੰ। ਬਰਖੰਤ ਸਾਇਕ ਤਿੱਛਯੰ।
 ਬਬਕੰਤ ਬੀਰ ਅਨੇਕਯੰ। ਫਿਕਰੰਤ ਸਿਆਰ ਬਸੇਖਯੰ। ੧੩੬
 uphtunat sarounat chhichheung. barkhant saiek tichheung.
 babkant beer anekeung. phikrant siaar basaikheung. (14) (136)

ਹਰਖੰਤ ਸ੍ਰੋਣਿਤ ਰਿਗਣੀ। ਬਿਹਰੰਤ ਦੇਬਿ ਅਭੰਗਣੀ।
 ਬਬਕੰਤ ਕੇਹਰ ਡੋਲ ਹੀ। ਰਣਿ ਅਭੰਗ ਕਲੋਲ ਹੀ। ੧੩੭
 harkant sarounat rungini. behrant deib abhungani.
 babkant kehar dol hi. runn abhang kalol hi. (15) (137)

ਢਮ ਢਮਤ ਢੋਲ ਢਮੱਕਯੰ। ਧਮ ਧਮਤ ਸੰਗ ਧ੍ਰਮੱਕਯੰ।
 ਬਹ ਬਹਤ ਕੁੱਧ ਕ੍ਰਿਪਾਣਯੰ। ਜੁਝੈਤ ਜੋਧ ਜੁਆਣਯੰ। ੧੩੮
 dham dhamat dhol dhamakkeung dham song dhamakeung.
 beh behat karudh kirpaneung. jujhait jodh juanneung. (16) (138)

Many villains had been destroyed and crushed and many arms were being used. A continuous (rain) stream of arrows was being shot and the goddess was feeling elated and relaxed. (132)

Beli Bidram Chhand :

The crows were making noise by their crowing at places while smart warriors were wielding their weapons with great strength. The swords and arrows were shining with great elasticity and ghosts were eating the corpses merrily by catching hold of them. (133)

The drum beats could be heard with beating of drums and the swords were electrifying the atmosphere with their shining. The spears were producing blasts with their striking. (against shields). The youthful warriors were shouting slogans of challenge. (134)

The arrows, being shot from the bows, were producing surprise and shocks for the Kashatriyas (warriors). The hobgoblins were shrieking hearing the sound of drumbeats and the female ascetics were screaming with loud shouts. (135)

The blood splashes were being produced, and the penetrating arrows were being shot incessantly. Many warriors were challenging with shouts and the jackals were barking. (136)

The indestructible goddess, producer of a blood bath was moving around in great jubilation. The lion was moving around roaring loudly, and was creating fun and frolic in the battle field all the time. (137)

The beating of drums was producing a continuous noise and spears were striking with loud sounds (against shields) while the enraged warriors were wielding their swords with vengeance and powerful warriors were engaged in fierce fighting. (138)

ਦੋਹਰਾ

ਭਜੀ ਚਮੁ ਸਬ ਦਾਨਵੀ, ਸੁੰਭ ਨਿਰਖ ਨਿਜ ਨੈਣ ।
ਨਿਕਟ ਬਿਕਟ ਭਟ ਜੇ ਹੁਤੇ, ਤਿਨ ਪ੍ਰਤਿ ਬੁਲਯੋ ਬੈਣ । ੧੩੯

Dohra

bhaji chamun sab danvi sumbh nirakh nij nain.
nikat bikat bhat je hutai tin prati buliou bainn. (17) (139)

ਨਰਾਜ ਛੰਦ

ਨਿਸੁੰਭ ਸੁੰਭ ਕੋਪ ਕੈ । ਪਠਯੋ ਸੁ ਪਾਵ ਰੋਪ ਕੈ ।
ਕਹਯੋ ਕਿ ਸ੍ਰੀਘ ਜਾਈਯੋ । ਦੁਗਾਹਿ ਬਾਧਿ ਲਿਆਈਯੋ । ੧੪੦

Naraj Chhand

nisumbh sumbh kope kai. pathiou so paav rope kai.
kehiuo kai seeghar jaieou. durgahe badh liaieou. (18) (140)

ਚੜਯੋ ਸੁ ਨੈਣ ਸੱਜਿ ਕੈ । ਸਕੋਪ ਸੂਰ ਗੱਜਿ ਕੈ ।
ਉਠੇ ਬਜੰਤ੍ਰ ਬਾਜਿ ਕੈ । ਚਲਯੋ ਸੇਰੇਸੁ ਭਾਜਿ ਕੈ । ੧੪੧
charriou so nain saj kai. sakop soor gaj kai.
uthai bajantar baaj kai. chaliou sures bhaaj kai. (19) (141)

ਅਨੰਤ ਸੂਰ ਸੰਗਿ ਲੈ । ਚਲਿਯੋ ਸੁ ਦੁੰਦਭੀਨ ਦੈ ।
ਹਕਾਰਿ ਸੂਰਮਾ ਪਰੇ । ਬਿਲੋਕ ਦੇਵਤਾ ਡਰੇ । ੧੪੨
anant soor sung lai. chaliou so dund bheen dai.
hakar soorma bharai. bilok devta darai. (20) (142)

ਮਧੁਭਾਰ ਛੰਦ

ਕੰਪਯੋ ਸੁਰੇਸ । ਬੁਲਯੋ ਮਹੇਸ । ਕਿੰਨੋ ਬਿਚਾਰ । ਪੁੱਛੇ ਜੁਝਾਰ । ੧੪੩

Madhbhar Chhand

kampeou sures. buleou mahes.
kino bichar. puchhai jujhar. (21) (143)

ਕੀਜੈ ਸੁ ਮਿੱਤ੍ਰ । ਕਉਨੇ ਚਰਿਤ੍ਰ । ਜਾਤੇ ਸੁ ਮਾਇ । ਜੀਤੈ ਬਨਾਇ । ੧੪੪
keejai so mittar. kannai charitar.
jatai so maie. jeetai banaie. (22) (144)

ਸਕਤੇ ਨਿਕਾਰ । ਭੇਜੋ ਅਪਾਰ । ਸੱਤ੍ਰਨ ਜਾਇ । ਹਨਿ ਹੈ ਰਿਸਾਇ । ੧੪੫
saktai nikar. bhejo apar.
satran jaie. han hai risaie. (23) (145)

ਸੋਈ ਕਾਮ ਕੀਨ । ਦੇਵਨ ਪ੍ਰਬੀਨ । ਸਕਤੈ ਨਿਕਾਰਿ । ਭੇਜੀ ਅਪਾਰ । ੧੪੬
soiee kaam keen. devan parbeen.
saktai nikar. bheji apar. (24) (146)

Couplet :

The whole army of demons had fled from the battle-field and Shumbh had seen this situation with his own eyes and then addressed all the great warriors present around him. (139)

Naraj Chhand :

With great fury, Shumbh while thumping (stepping) his feet with great sound on the ground, sent Nishumbh to the battlefield, saying that he should bring back Durga alongwith him, bound in chains. (140)

He arranged his army in great formation and advanced forward. The soldiers were blowing trumpets and positioned themselves in the battle-field. The god, Indra, seeing their great advancing force, was about to flee from there. (141)

With innumerable warriors alongwith him, and with the beating of drums. Nishumbh had launched an attack. He called all the warriors and collected them together on seeing them (their force) the gods, got frightened. (142)

Madhubhar Chhand

Indra was trembling, then Shiva called him in his presence, and held consultations with each other, getting details about the army strength, (143)

O friend ! What miracles should we perform so that Durga-mata gains a comprehensive victory. (144)

Bring out all your hidden powers and despatch them to the battle-field so that they could kill the enemy in a wrathful manner. (145)

The skilful gods arranged everything accordingly and despatched their numerous limitless powers to the battle-field. (146)

ਬਿਰਧ ਨਰਾਜ ਛੰਦ

ਚਲੀ ਸ਼ਕਤਿ ਸੀਘ੍ਰ ਸ੍ਰੀ, ਕ੍ਰਿਪਾਣਿ ਪਾਣਿ ਧਾਰ ਕੈ ।
ਉਠੇ ਸੁ ਗ੍ਰਿਧ ਬ੍ਰਿਧ, ਡਉਰ ਡਾਕਣੀ ਡਕਾਰ ਕੈ ।
ਹਸੈ ਸੁ ਕੰਕ ਬੰਕਯੰ, ਕਬੰਧ ਅੰਧ ਉਠਹੀ ।
ਬਿਸੇਖ ਦੇਵਤਾਰੁ ਬੀਰ ਬਾਣ ਧਾਰ ਬੁੱਠ ਹੀ । ੧੪੭

Bridh Naraj Chhand

chali sakat seeghar sri kirpan paan dhar kai.
uthai so gridh bridh dour dakni dakar kai.
hassai so rung kank bunkeung kabandh andh uthhi.
bisekh devta ru beer baan dhaar buthhi. (25) (147)

ਰਸਾਵਲ ਛੰਦ

ਸਬੈ ਸ਼ਕਤਿ ਐ ਕੈ । ਚਲੀ ਸੀਸ ਨਿਐ ਕੈ ।
ਮਹ" ਅਸਤ੍ਰ ਧਾਰੇ । ਮਹ" ਬੀਰ ਮਾਰੇ । ੧੪੮

Rasaval Chhand

sabhai sakat ai kai. chali sees niaie kai.
maha astar dharai. maha beer marai. (26) (148)

ਮੁਖੰ ਰਕਤ ਨੈਣੰ । ਬਕੇ ਬੰਕ ਬੈਣੰ ।
ਧਾਰੇ ਅਸਤ੍ਰ ਪਾਣੰ । ਕਟਾਰੀ ਕ੍ਰਿਪਾਣੰ । ੧੪੯
mukhang rakat nainung. bakai bunk bainung.
dharai astar paarung. katari kirpanung. (27) (149)

ਉਤੈ ਦੈਤ ਗਾਜੇ । ਤੁਰੀ ਨਾਦ ਬਾਜੇ ।
ਧਾਰੇ ਚਾਰੁ ਚਰਮੰ । ਸ੍ਰਜੇ ਕੂਰ ਬਰਮੰ । ੧੫੦
utai dait gaajai. turi naad bajai.
dhare chaar charmung. sarjai karur barnung. (28) (150)

ਚਹੁੰ ਓਰ ਗਰਜੇ । ਸਬੈ ਦੇਵ ਲਰਜੇ ।
ਛੁਟੇ ਤਿੱਛ ਤੀਰੰ । ਕਟੇ ਚਉਰ ਚੀਰੰ । ੧੫੧
chahun aour garjai. sabhai dev larjai.
chhutai tichh teerung. katai chour cheerung. (29) (151)

ਰਸੰ ਰੁੱਦ੍ਰ ਰੱਤੇ । ਮਹ" ਤੇਜ ਤੱਤੇ ।
ਕਰੀ ਬਾਣ ਬਰਖੰ । ਭਰੀ ਦੇਬਿ ਹਰਖੰ । ੧੫੨
rusung rudar ratai. maha tej tatai.
kari bann barkhang. bhari deib harkhung. (30) (152)

ਇਤੇ ਦੇਬਿ ਮਾਰੈ । ਉਤੈ ਸਿੰਘ ਫਾਹੈ ।
ਗਣੰ ਗੂੜ ਗਰਜੇ । ਸਬੈ ਦੈਤ ਲਰਜੇ । ੧੫੩
itai deib maarai. utai singh dharai.
garung goor garjai. sabhai daint larjai. (31) (153)

Brid Naraj Chhand

These powers took out their swords in hands and proceeded to the battle-field. On seeing moving, huge vultures in great excitement and hobgoblins even started moving towards them. The bigger crows were laughing (in their sleeves), while dust rose up in the sky, without any pause. Many gods and warriors were engaged in shooting arms continuously. (147)

Rasaval Chhand

All the godly powers came and paid obeisance (to the goddesss) and proceeded towards the battle-field. By arming themselves with great iron-coats (inner) they killed many warriors of fame. (148)

Their faces and eyes were red with (rage) blood (coming out) and they were using very crude language. They were carrying iron-coats, daggers and swords in their hands. (149)

On the other hand the demons were thundering, the battle and kettle-drums were beating ; they were having beautiful shields, having worn strong coats of iron.(150)

The demons were roaring from all the four sides and all the gods were trembling on hearing their noise. The pointed arrows were being shot, which were cutting across the iron-coats and the dresses. (151)

All were immersed in an awful emotional atmosphere (with Shiva's wrath) and were agitated with aggressive designs, and were shooting arrows continuously. The goddess was filled with estatic pleasure (greatly elated). (152)

On one hand the goddess was killing the enemy while on the other hand the lion was gashing them apart (splitting them). The musicians of Shiva were producing loud music, due to which the demons were trembling (with fear). (153)

ਭਈ ਬਾਣ ਬਰਖਾ । ਗਾਏ ਜੀਤਿ ਕਰਖਾ ।
 ਸਬੈ ਦੁਸਟ ਮਾਰੇ । ਮਈਯਾ ਸੰਤ ਉਬਾਰੇ । ੧੫੪
 bhaiee bann barkha. gaie jeet karkha.
 sabhai dusat maarai. maiya sant ubarai. (32) (154)

ਨਿਸੰਭ ਸੰਘਾਰਯੋ । ਦਲੰ ਦੈਤ ਮਾਰਯੋ ।
 ਸਬੈ ਦੁਸਟ ਭਾਜੇ । ਇਤੈ ਸਿੰਘ ਗਾਜੇ । ੧੫੫
 nisumbh singhariou. dalung daint mariou.
 sabhai dusat bhajai. itai singh gaajai. (33) (155)

ਭਈ ਪੁਹਪ ਬਰਖਾ । ਗਾਏ ਜੀਤਿ ਕਰਖਾ ।
 ਜੱਯੰ ਸੰਤ ਜੰਪੈ । ਤ੍ਰਸੈ ਦੈਤ ਕੰਪੈ । ੧੫੬
 bhaiee pohap barkha. gaie jeet karkha.
 jeyung sant jumpai. trasai daint kampai. (34) (156)

ਇਤਿ ਸ੍ਰੀ ਬਚਿਤ੍ਰ ਨਾਟਕੇ, ਚੰਡੀ ਚਰਿਤ੍ਰੇ, ਨਿਸੰਭ ਬਧਹ
 ਪੰਚਮੇ ਧਿਆਇ ਸੰਪੂਰਨਮਸਤੁ ਸੁਭਮਸਤੁ । ੫
 Iti Sri Bachittar Natakai chandi charitarai Nisumbh bedheh
 panchmai dhiaie sampuran sabh subh sat. (5)

ਅਥ ਸੰਭ ਜੁੱਧ ਕਥਨੰ ॥
 ਭੁਜੰਗ ਪ੍ਰਯਾਤ ਛੰਦ
 ਲਘੁੰ ਭ੍ਰਾਤ ਜੁਝਯੋ, ਸੁਨਯੋ ਸੰਭਾਰਯੋ । ਸਜੇ ਸਸਤ੍ਰ, ਅਸਤ੍ਰ, ਚੜਯੋ ਚਉਪ ਚਾਯੰ ।
 ਭਯੋ ਨਾਦ ਉਚੰ, ਰਹਿਯੋ ਪੂਰ ਗੈਣੰ । ਤ੍ਰਸੇ ਦੇਵਤਾ ਦੈਤ, ਕੰਪਯੋ ਤ੍ਰਿਨੈਣੰ । ੧੫੭

Ab Sumbh judh kathanung

Bhujang prayat Chhand

laghung bharat jujhiou sunniouu Sumbh raien.
 Sajai Sastar astarung chariou choup chaieung.
 bhiu naad uchang rehiou pur gainung.
 trasung devta daint kampion trinainung. (1) (157)

ਡਰਯੋ ਚਾਰ ਬਕਤ੍ਰੰ, ਟਰਯੋ ਦੇਵ ਰਾਜੰ । ਡਿਗੇ ਪੱਬ ਸਰਬੰ, ਸ੍ਰਜੇ ਸੁਭ੍ਰ ਸਾਜੰ ।
 ਪਰੇ ਹੂਹ ਦੈ ਕੈ, ਭਰੇ ਲੋਹ ਕੋਹੰ । ਮਨੋ ਮੇਰ ਕੋ, ਸਾਤਵੋ ਸਿੰਗ ਸੋਹੰ । ੧੫੮
 dariou chaar baktrung tariou dev raajung.
 digai pub sarbung saejai subh saajung.
 parai huh dai kai bharai loh karohung.
 mano meir ko satvo sring sohung. (2) (158)

The continuous flight of arrows was going on and songs of victory were being sung. All the villains had been killed and the mother Durga had saved the honour of the saints. (155)

The flowers (petals) were being showered and songs of victory were being sung. The saintly persons (gods) were hailing the victory of Durga while the demons were trembling with fear. (156)

Here the fifth Chapter of Bachittar Natak (Wonderous drama) pertaining to Chandi Charitar (portrayal) and dealing with the death of Nishumbh is Completed with honour. (5)

‘Now the episode of the battle of Sumbh’ begins
Bhujang Prayat Chhand

When King Sumbh heard about the story of the killing of his younger brother, he armed himself with coats of iron and weapons and with great enthusiasm advanced for launching an attack. There was a loud sound (war cry) which made the whole sky to shudder and reverberate. The gods were frightened from the demon and even Shiva got shaky and started trembling. (157)

Brahma was equally frightful while the king of gods Indra also was in doldrums. All the mountains had fallen (from their position) as the demon was beautifully armed with weapons. They were furious and red with rage making some noises and appeared like the seventh peak of Sumer mountain. (158)

ਸਜਯੋ ਸੈਣ ਸੁਭੰ, ਕੀਯੋ ਨਾਦ ਉਚੰ । ਸੁਣੇ ਗਰਬਣੀਆਨ, ਕੇ ਗਰਭ ਮੁਚੰ ।
ਪਰਿਯੋ ਲੋਹ ਕੋਹੰ, ਉਠੀ ਸਸਤ੍ਰ ਝਾਰੰ । ਚਵੀ ਚਾਵਡਾ, ਡਾਕਣੀਯੰ ਡਕਾਰੰ । ੧੫੯

Sajiou sain subhang keeyo naad uchang.
Sunnai garbharrian ke garbh muchung.
pariou loh karohung uthi sastar jharung.
chavi chavadi daknieung dakarung. (3) (159)

ਬਹੇ ਸਸਤ੍ਰ ਅਸਤ੍ਰ ਕਟੇ ਚਰਮ ਬਰਮੰ। ਭਲੇ ਕੈ ਨਿਬਾਹਯੋ। ਭਟੰ ਸੁਆਮ ਧਰਮੰ।
ਉਠੀ ਕੂਹ ਜੁੰਹੰ, ਗਿਰੇ ਚਉਰ ਚੀਰੰ । ਰੁਲੇ ਤੱਛ ਮੁਛੰ, ਪਰੀ ਗੱਛ ਤੀਰੰ । ੧੬੦

bahai Sastar astarung katai charm barmung.
bhalai kai nibahiou bhatung soam dharmung.
Uthi kooh juhung girai chaur cheerung.
rulai tachh muchhang pari gachh teerung. (4) (160)

ਗਿਰੇ ਅੰਕੁਸ ਬਾਰੁਣੰ ਬੀਰ ਖੇਤੰ । ਨਚੇ ਕੰਧ ਹੀਣੰ, ਕਬੰਧੰ ਅਚੇਤੰ ।
ਉਡੈ ਗ੍ਰਿਧ ਬ੍ਰਿਧੰ ਰੜੈ ਕੰਕ ਬੰਕੰ । ਭਕਾ ਭੁੰਕ ਭੇਰੀ ਡਹਾ ਡੂਹ ਡੰਕੰ । ੧੬੧

girai aukusung barunung beer khetung.
nachai kaudh heering kabundhung achetung.
udai gridh bridhung rarra hunk bunkung.
bhaka bhunk bheri dah duh dunkung. (5) (161)

ਟਕਾ ਟੁਕ ਟੋਪੰ, ਢਕਾ ਢੁਕ ਢਾਲੰ । ਤਛਾ ਮੁੱਛ ਤੇਰੀ, ਬਕੇ ਬਿਕਰਾਲੰ ।
ਹਲਾ ਹਾਲ ਬੀਰੰ, ਧਮਾ ਧੱਮ ਸਾਗੰ । ਪਰੀ ਹਾਲ ਹੂਲੰ, ਸੁਣਿਯੋ ਲੋਗ ਨਾਗੰ । ੧੬੨

taka tuk topung dhaka dhark dhalung.
tachha muchh tegung bakai bikralung.
hala chaal beerung dhama dhum sangung.
pari haal hulung Sunniou log nagung. (6) (162)

ਡਕੀ ਡਾਕਣੀ, ਜੋਗਣੀਯੰ ਬਿਤਾਲੰ ਨਚੇ ਕੰਧ ਹੀਣਮ, ਕਬੰਧੰ ਕਪਾਲੰ ।
ਹਸੇ ਦੇਵ ਸਰਬੰ, ਰਿਸਯੋ ਦਾਨਵੇਸੰ । ਕਿਧੋ ਅਗਨਿ ਜੁਆਲੰ, ਭਯੋ ਆਪ ਭੇਸੰ । ੧੬੩

daki dagni jognieung bitalung.
nachai kandh heerung kabundundhung kapalung.
hassai dev sarbung risueou danvesung.
kidho agan jualung bhiou aap bhaisung. (7) (163)

ਦੋਹਰਾ

ਸੰਭਾਸੁਰ ਜੇਤਿਕੁ ਅਸੁਰ ਪਠਏ ਕੋਪੁ ਬਢਾਇ ।
ਤੇ ਦੇਬੀ ਸੋਖਤ ਕਰੇ, ਬੁੰਦ ਤਵਾ ਕੀ ਨਿਆਇ । ੧੬੪

Dohra

Sumbhasur jeitko asur patheai kop badhaie.
te debi sokhat karai boond tava hi niaie. (8) (164)

Shumbh organised his army formation, while making a loud war cry hearing which the pregnant ladies would suffer abortion. The enraged warriors were striking their steel (swords etc.) and sparks were being produced from stroking weapons. The hobgoblins were shrieking and the female giants were producing loud noises. (159)

The weapons and arms were being used all around and the shields or coats of iron were being split in two. The warriors were performing their duty to the Master dutifully. There was noise all around in the battle-field while the wisks and dresses were falling down. Huge dismembered human bodies were rolling on the ground while the stream of arrows was continuously being shot. (160)

In the battle-field, the elephants, gods, and the warriors were falling down, and human bodies (trunks) without their heads were jumping around, while the huge vullures were flying above and frightening crows were making noise. The kettle drums and other types of large drums were producing lot of loud noises. (161)

The helmets were making a scattering noise and the shields were producing different noises (by striking weapons), while the Swords were cutting down bodies into pieces producing a terrible sound. The warriors were in great turmoil while the striking of spears was producing a loud shrieking noise. There was so much noise produced by the movement that even in the nether world (the world of snakes) in could be heard. (162)

The heboblins, the female-ascetics, and spirits were shooting loudly and the headless trunks (bodies) were see jumping around. All the gods were laughing in merriment whereas the demon-king was getting agitated and enraged, and his appearance was seen as a sparkling of fire. (163)

Couplet :

The goddess had destroyed all the demons, who were despatched by the demon Shumbh to the battle-field, and it looked like the drops of water getting dried up by falling on a hot iron-pan. (164)

ਨਰਾਜ ਛੰਦ

ਸੁ ਬੀਰ ਸੈਣ ਸੱਜਿ ਕੈ । ਚੜ੍ਹਯੋ ਸੁ ਕੋਪ ਗੱਜਿ ਕੈ ।
ਚਲਿਯੋ ਸੁ ਸਸਤ੍ਰ ਧਾਰ ਕੈ । ਪੁਕਾਰੁ ਮਾਰੁ ਮਾਰ ਕੈ । ੧੬੫

Naraj Chhand

so beer sain kai charriou so kope gaj kai.
Chaliou so sastar dhaar kai pukar maar maar kai. (9) (165)

ਸੰਗੀਤ ਮਧਭਾਰ ਛੰਦ

ਕਾਗੜਦੀ ਕੜਾਕ। ਤਾਗੜਦੀ ਤੜਾਕ। ਸਾਗੜਦੀ ਸੁ ਬੀਰ। ਗਾਗੜਦੀ ਗਹੀਰ। ੧੬੬

Sangeet Madhubar Chhand

kagarrdung karrak. tagarrdung tarrak.
sagarrdung so beer gaggardung gaheer. (10) (166)

ਨਾਗੜਦੀ ਨਿਸਾਣ। ਜਾਗੜਦੀ ਜੁਆਣ। ਨਾਗੜਦੀ ਨਿਹੰਗ। ਪਾਗੜ ਦੀ ਪਲੰਗ। ੧੬੭

nagarrdung nisan. jagarrdung juaan.
nagarradi nishung. pagarrdi palung. (11) (167)

ਤਾਗੜਦੀ ਤਮੱਕਿ। ਲਾਗੜਦੀ ਲਹੱਕਿ। ਕਾਗੜਦੀ ਕ੍ਰਿਪਾਣ। ਬਾਹੈ ਜੁਆਣ। ੧੬੮

tagarrdi tamik. lagarrdi lehak.
akagarrdung kirpan. bahai jwaan. (12) (168)

ਖਾਗੜਦੀ ਖੜੰਗ। ਨਾਗੜਦੀ ਨਿਹੰਗ। ਛਾਗੜਦੀ ਛੁਟੰਤ। ਆਗੜਦੀ ਉਡੰਤ। ੧੬੯

Khagarrdi khatung. nagarrdi nihang.
Chhagarrdi chhutant. agarrdi udant. (13) (169)

ਪਾਗੜਦੀ ਪਵੰਗ। ਸਾਗੜਦੀ ਸੁਭੰਗ। ਜਾਗੜਦੀ ਜੁਆਣ। ਝਾਗੜਦੀ ਜੁਝਾਣ। ੧੭੦

apagarrdi pavung. sagarrdi subhang.
jagarrdi juaan. jhagarrdi jujhaan. (14) (170)

ਝਾਗੜਦੀ ਝੜੰਗ। ਕਾਗੜਦੀ ਕੜੰਗਫ। ਤਾਗੜਦੀ ਤੜਾਕ। ਚਾਗੜਦੀ ਚਟਾਕ। ੧੭੧

jhagarrdi jharrung. kagarrdi karrung.
tagarrdi tarrak. chagarrdi chataak. (15) (171)

ਘਾਗੜਦੀ ਘਬਾਕ। ਭਾਗੜਦੀ ਭਭਾਕ। ਕਾਗੜਦੀ ਕਪਾਲਿ। ਨੱਚੀ ਬਿਕ੍ਰਾਲ। ੧੭੨

ghagarrdi ghabak. bhagarrdi bhabhak.
kagarrdung kapaal. nachi bikraal. (16) (172)

Naraj Chhand

Sumbh launched an attack by organising a huge army of warriors and thundering loudly with an enraged fury. He was armed with various weapons and shouting slogans of killing the enemy, he was advancing forward. (165)

Musical Madhubhar Chhand

There was lot of Chattering and clattering noises and sounds, whereas the warriors were raising loud slogans and roaring loudly. (166)

The warriors were fighting feroshiously and producing loud sounds (of drum-beats). They were catching hold of one another like the crocodiles and were pouncing on each other like the leopards. (167)

The warriors were striking each other with thumping sounds and shouting loudly and they were wielding their swords with great force. (168)

The warriors were holding the arrows to be struck soon, which were being shot producing scattering noise and would completely obliterate those, who were facing them. (coming in touch). (169)

The warriors wearing turbans, horses and sturdy youths with beautifully built bodies, were seen engaged in fighting at various places. (170)

Some warriors were falling down like the tree-leaves some others were shouting loudly with shrill sounds, while gun shots were being fired with pounding noise and the spears were striking with thumping noises. (171)

The shells were being struck at the (body)bellies with gurgling sound, which would open up wounds with gushing blood and Kalika was dancing in the battle-field with a frightening and horrible looking form. (172)

ਨਰਾਜ ਛੰਦ

ਅਨੰਤ ਦੁਸਟ ਮਾਰੀਯੰ । ਬਿਅੰਤ ਸੋਕ ਟਾਰੀਯੰ ।
ਕਮੰਧ ਅੰਧ ਉਠੀਯੰ । ਬਿਸੇਖ ਬਾਣ ਬੁਠੀਯੰ । ੧੭੩

Naraj Chhand

anant dusat marieung. beant sok tarieung.
kamundh audh uthieung. bisekh baan buthieung. (17) (173)

ਕੜਾਕ ਕਰਮੁਕੰ ਉਧੰ । ਸੜਾਕ ਸੈਜਬੀ ਜੁਧੰ ।
ਬਿਅੰਤ ਬਾਣ ਬਰਖਯੰ । ਬਿਸੇਖ ਬੀਰ ਪਰਖਯੰ । ੧੭੪
akarrka karmukung udhang. sarrak sehbi judhung.
beant baan barkhieung. bisekh beer parkhieung. (18) (174)

ਸੰਗੀਤ ਨਰਾਜ ਛੰਦ

ਕੜਾ ਕੜੀ ਕ੍ਰਿਪਾਣਯੰ ਜਟਾ ਜੁਟੀ ਜੁਆਣਯੰ ।
ਸੁਬੀਰ ਜਾਗੜਦੰ ਜਗੇ ਲੜਾਕ ਲਾਗੜਦੰ ਪਗੇ । ੧੭੫

Sangeet Naraj Chhand

karra karri kirpaneung. jata juti juarung.
so beer jagardung jagai. larrak lagardung. (19) (175)

ਰਸਾਵਲ ਛੰਦ

ਝਮੀ ਤੇਜ ਝਟੀ। ਛੁਰੀ ਛਿੱਪ ਛੁੱਟੀ । ਗੁਰੰ ਗੁਰਜ ਗੱਟੀ । ਪਲੰਗੀ ਪਿਸੱਟੀ । ੧੭੬

Rasaval Chhand

jhami teg jhatung. chhuri chhipar chhutung.
gurang guraj gatung. palungung pistung. (20) (176)

ਕਿਤੇ ਸ੍ਰੋਣ ਚੱਟੀ । ਕਿਤੇ ਸੀਸ ਫੁੱਟੀ । ਕਹੂੰ ਹੂ ਛੁੱਟੀ । ਕਹੂੰ ਬੀਰ ਉਠੰ । ੧੭੭
kitai saron chatung. kitai sees phutang.
kahun hoon chhutung. kahun beer uthang. (21) (177)

ਕਹੂੰ ਧੂਰਿ ਲੁੱਟੀ । ਕਿਤੇ ਮਾਰ ਰੱਟੀ । ਭਣੈ ਜੱਸ ਭੱਟੀ । ਕਿਤੇ ਪੇਟ ਫੱਟੀ । ੧੭੮
kahun dhoor lutung. kitai maar ratung.
bhanai jas bhatung. kitai peit phatung. (22) (178)

ਭਜੇ ਛੱਤ੍ਰਿ ਥੱਟੀ। ਕਿਤੇ ਖੂਨ ਖੰਟੀ। ਕਿਤੇ ਦੁਸਟ ਦੱਟੀ। ਫਿਰੇ ਜਯੋ ਹਰਟੀ। ੧੭੯
bhajai Chhatar thatung. kitai khoon khatung.
Kitai dusat datung. phirai jiun hartung. (23) (179)

Naraj Chhand :

The goddess Durga had cast away the sufferings of many (gods) by killing many of the villains. The headless bodies could be seen rising in great numbers (countless numbers) and were shooting their arrows in a queer manner. (173)

The loud chattering sound of the bows and the hissing sound of bayonets was being heard. The warriors were shooting arrows incessantly (like a rain-shower) and great warriors were being tested. (174)

(Sangeet) Musical Naraj Chhand

The sound of striking swords (against one another) in the form of a chattering noise was being heard while the young soldiers were locked in fighting. The warriors were keen for a victory and were engaged in fighting against other fighters. (175)

Rasawal Chhand

The warriors were producing sparks from their swords and were using their carbines with swiftness. They were striking the lion's back with their maces very strongly. (176)

At places the jackals were sucking the blood of warriors, while at places, heads were split with wounds, and at places there was lot of turmoil, while at other places the brave warriors had again got up (from their unconsciousness). (177)

At some places, the warriors were lying down on the dust, and at places they were shouting slogans of killing the enemy, while at some places, the bards were singing songs of praise, and at other places the torn stomachs (trunks) were to be seen lying on the ground. (178)

At places, persons who were used to having canopies, were seen fleeing (from battle-field), and somewhere else blood was being shed, and at some places villains were being destroyed and at places warriors were roaming around like the persian wheel. (179)

ਸਜੇ ਸੂਰ ਸਾਰੇ। ਮਹਿਖੁਆਸ ਧਾਰੇ। ਲਏ ਖੱਗ ਆਰੇ। ਮਹ" ਰੋਹ ਵਾਰੇ। ੧੮੦
 sajai soor sarai. mehkhuas dharai.
 laie khag arai. maha roh vaarai. (24) (180)

ਸਹੀ ਰੂਪ ਕਾਰੇ। ਮਨੋ ਸਿੰਧ ਖਾਰੇ। ਕਰੀ ਬਾਰ ਗਾਰੀ। ਸੁ ਮਾਰੀ ਉਚਾਰੇ। ੧੮੧
 Sahi roop karai. mano sidh kharai.
 kaiee baar garav. so marung ucharai. (25) (181)

ਭਵਾਨੀ ਪਛਾਰੇ। ਜਵਾ ਜੇਮਿ ਜਾਰੇ। ਬਡੇ ਈ ਲੁਝਾਰੇ। ਹੁਤੇ ਜੇ ਹੀਏਵਾਰੇ। ੧੮੨
 bhavani pachharai. java jem jarai.
 badaiee lujharai hutai je hiai varai. (26) (182)

ਇਕੰ ਬਾਰ ਟਾਰੇ। ਠਮੀ ਠੋਕਿ ਠਾਰੇ। ਬਲੀ ਮਾਰ ਡਾਰੇ। ਢਮੱਕੇ ਢੱਢਾਰੇ। ੧੮੩
 ikung baar tarung. namung thok tharai
 bali maar daarai. dhamkai dhadharai. (27) (183)

ਬਹੇ ਬਾਣਿਆਰੇ। ਕਿਤੈ ਤੀਰ ਤਾਰੇ। ਲਖੇ ਹਾਥ ਵਾਰੇ। ਦਿਵਾਨੇ ਦਿਦਾਰੇ। ੧੮੪
 bahai baaniarai. kitai teer tarai.
 lakhai haath barai. divanai didarai. (28) (184)

ਹਣੇ ਭੂਮਿ ਪਾਰੇ। ਕਿਤੇ ਸਿੰਘ ਫਾਰੇ। ਕਿਤੇ ਆਪੁ ਬਾਰੇ। ਜਿਤੇ ਦੈਤ ਭਾਰੇ। ੧੮੫
 hanai bhoom parai. kitai singh pharai.
 kitai aap barai. jitai daint bharai. (29) (185)

ਤਿਤੇ ਅੰਤ ਹਾਰੇ। ਬਡੇ ਈ ਅੜਿਆਰੇ। ਖਰੇ ਈ ਬਰਿਆਰੇ। ਕਰੂਰੰ ਕਰਾਰੇ। ੧੮੬
 tatai ant harai. badaiee arriarai.
 kharaiee bararai. karoorung kararai. (30) (186)

ਲਪੱਕੇ ਲਲਾਹੇ। ਅਰੀਲੇ ਅਰਿਆਰੇ। ਹਣੇ ਕਾਲ ਕਾਰੇ। ਭਜੇ ਰੋਹ ਵਾਰੇ। ੧੮੭
 lapkai lalahai. areelai ariarai.
 hanai kaal karai. bhajai roh vaarai. (31) (187)

ਦੋਹਰਾ

ਇਹ ਬਿਧਿ ਦੁਸਟ ਪ੍ਰਜਾਰ ਕੈ ਸਸਤ੍ਰ ਅਸਤ੍ਰ ਕਰਿ ਲੀਨ।
 ਬਾਣ ਬੂੰਦ ਪ੍ਰਿਥਮੈ ਬਰਖ, ਸਿੰਘ ਨਾਦ ਪੁਨਿ ਕੀਨ। ੧੮੮

Dohra

eh bidh dusat parjar kai sastar astar kar leen.
 baan boond prithmai barakh singh naad pun keen. (32) (188)

All the warriors were armed with weapons, having bows in the hands, and pointed broad swords. They were furious with rage. (180)

They were dark in colour and were black like the deep sea. Even though Durga had destroyed them many times, they were even then shouting slogans of killing the enemy. (181)

The most sturdy, brave and courageous warriors had been defeated by the goddess Bhawani (Durga) just as camel-thorn gets burnt (dried up) with the unseasonal rain. (182)

The goddess had uprooted the demons at least once and had groomed them (cooled them down) with her onslaughts. The greatest warriors had been killed. The timbrels were producing their musical sound continuously. (183)

The accurate arrows were being shot and these arrows had despatched many warriors away from the river of life (killed them). Many mighty warriors had lost their balance of mind on seeing the goddess. (184)

The goddess had slain many of the demons, thus throwing them on the ground, while many others had been ripped open by the lion. Many of the mighty demons were defeated (won over) by the goddess herself. (185)

All those warriors, who were not amenable to discipline, had been defeated, or who were dangerous and 'fiery or stubborn' and brutes. (were defeated). (186)

The black demons, who were having radiant foreheads, were proud and haughty, had been killed by Kalika while the furious warriors, who were enraged, had fled away from the battle-field. (187)

Couplet :

Having destroyed the villains (demons), the goddess took up her coats of iron and weapons in her hands. At first she shot a stream of arrows (like the rain drops) and then raised the war-cry. (roared like a lion). (188)

ਰਸਾਵਲ ਛੰਦ

ਸੁਣਯੋ ਸੁੰਭ ਰਾਯੀ । ਚੜ੍ਹਯੋ ਚਉਪ ਚਾਯੀ ।
ਸਜੇ ਸਸਤ੍ਰ ਪਾਣੀ । ਚੜ੍ਹੇ ਜੀਗਿ ਜੁਆਣੀ । ੧੮੯

Rasaval Chhand

sunniou sunbh raiyung. chariou choup chaieung.
sajai sastar panung. charrai jung juanung. (33) (189)

ਲਗੇ ਦੋਲ ਦੰਕੇ । ਕਮਾਣੀ ਕੜੰਕੇ ।
ਭਏ ਨੱਦ ਨਾਦੀ । ਧੁਣੀ ਨਿਰਬਿਖਾਦੀ । ੧੯੦
lagai dhol dhankai. kamanung karrunkai.
bhaie nad nadung. dhurung nirbikhadung. (34) (190)

ਚਮੱਕੀ ਕ੍ਰਿਪਾਣੀ । ਹਠੇ ਤੇਜ ਮਾਣੀ ।
ਮਹਾਬੀਰ ਹੁੰਕੇ । ਸੁ ਨੀਸਾਣ ਦੁੰਕੇ । ੧੯੧
chamaki kirpanung. hathai tej manung.
mahabir hunkai. maieya paan parkhai. (35) (191)

ਚਹੂੰ ਓਰ ਗਰਜੇ । ਸਭੇ ਦੇਵ ਲਰਜੇ ।
ਸਰੀ ਧਾਰ ਬਰਖੇ । ਮਈਯਾ ਪਾਣਿ ਪਰਖੇ । ੧੯੨
Chahun aour garjai. sabai dev larjai.
sarung dhar barkhai. maieya paan parkhai. (36) (192)

ਚੌਪਈ

ਜੇ ਲਏ ਅਸਤ੍ਰ ਸਾਮੁਹੇ ਧਏ । ਤਿਤੇ ਨਿਧਨ ਕਹੂੰ ਪ੍ਰਾਪਤਿ ਭਏ ।
ਝਮਕਤ ਭਈ ਅਸਨ ਕੀ ਧਾਰਾ । ਭਭਕੇ ਰੁੰਡ ਮੁੰਡ ਬਿਕਰਾਰਾ । ੧੯੩

Choupaiee

je laie sastar samohai dhaie. titai nidhan kahun prapat bhaie.
jhamkat bhaiee asan ki dhara. bhabhkai rund mund bokrara. (37) (193)

ਦੋਹਰਾ

ਹੈ ਗੈ ਰਥ ਪੈਦਲ ਕਟੇ, ਬਚਿਯੋ ਨ ਜੀਵਤ ਕੋਇ ।
ਤਬ ਆਪੇ ਨਿਕਸਯੋ ਨਿਪਤਿ, ਸੁੰਭ ਕਰੈ ਸੋ ਹੋਇ । ੧੯੪

Dohra

hai gai rath paidal katai bachiou na jeevat koiaie.
tah aap niksiou nirpat sumbh karai so hoiai. (38) (194)

ਚੌਪਈ

ਸਿਵ ਦੂਤੀ ਇਤਿ ਦੁਰਗਾ ਬੁਲਾਈ । ਕਾਨ ਲਾਹਿ ਨੀਕੈ ਸਮੁਝਾਈ ।
ਸਿਵ ਕੋ ਭੋਜ ਦੀਜਿਐ ਤਹਾ । ਦੈਤ ਰਾਜ ਇਸਥਿਤ ਹੈ ਜਹਾ । ੧੯੫

Choupaiee

Siv dooti et Durga bulaiee. Kaan laag neekai samujhaiee.
Siv ko bhej deejiai taha. daiut raaj isthit hai jaha. (39) (195)

Rasaval Chhand

When Shumbh (king) heard about it, he launched a great attack with great courage, and all the warriors, (demons) taking up their weapons in hands, proceeded to the battle-field. (189)

The drums were beating loudly, and the bows were cracking, while the large drum-beats produced a loud note (musical), and its sound could be heard continuously. (190)

The swords were sparking and the, stubborn warriors were feeling proud of their strength. The mighty warriors were shouting loudly or roaring, with the sound of their drum-beats, rising incessantly. (191)

The demons were thundering from all the four sides, and all the gods were shivering. The arrows were being shot like a shower while the demons were having a taste of Durga;s onslaughts. (192)

Choupaie :

All those demons, who came in front of Durga, carrying their weapons, were done to death. The steel of the swords was shining (sparks were produced). The heads and trunks (on the ground) were heaving and jumping in a terrible manner. (193)

Couplet :

The four types of army, comprising horses, elephants, chariots and infantry had been reduced to ashes (cut to pieces) and none of them was left alive. Then the demon king himself marched (came) forward. It appeared as if things will now shape the way, he would command. (194)

Choupaiee :

The goddess Durga then called for the (help of) Shiva's spirit, and quietly told her to send Shiva where the demon-king was standing. (195)

ਸਿਵ ਦੂਤੀ ਜਬ ਇਮ ਸੁਨ ਪਾਵਾ । ਸਿਵ ਹਿੰ ਦੂਤ ਕਰਿ ਉਤੈ ਪਠਾਵਾ ।
 ਸਿਵ ਦੂਤੀ ਤਾਤੇ ਭਯੋ ਨਾਮਾ । ਜਾਨਤ ਸਕਲ ਪੁਰਖ ਥਾਮਾ । ੧੮੬
 Siv dooti jab im sunn pava. siveehung doot kar utai pathava.
 Siv dooti tatai bhoiu nama. janat sakal purkh or thama. (40) (196)

ਸਿਵ ਕਹੀ ਦੈਤ ਰਾਜ ਸੁਨਿ ਬਾਤਾ । ਇਹ ਬਿਧਿ ਕਹਯੋ ਤੁਮਹੁ ਜਗਮਾਤਾ ।
 ਦੇਵਨ ਕੋ ਦੈ ਕੈ ਠਕੁਰਾਈ । ਕੈ ਮੰਡਹੁ ਹਮ ਸੰਗ ਲਰਾਈ । ੧੮੭
 Siv kehi daint raaj sunn baata.eh bidh kehio tumoh jagmata.
 devan ke dai kai thakuraiee. kai mandoh hum sung lagaiee. (41) (197)

ਦੈਤ ਰਾਜ ਇਹ ਬਾਤ ਨ ਮਾਨੀ । ਆਪ ਚਲੇ ਜੂਝਨ ਅਭਿਮਾਨੀ ।
 ਗਰਜਤ ਕਾਲਿ ਕਾਲ ਜਯੋ ਜਹਾ । ਪ੍ਰਾਪਤਿ ਭਯੋ ਅਸੁਰ ਪਤਿ ਤਹਾ । ੧੮੮
 daint raj eh baat na maani. aap chalai jujhan abhimani.
 garjat kaal kaal jeon jaha. prapat bhoiu asur pat taha. (42) (198)

ਚਮਕੀ ਤਹਾ ਅਸਨ ਕੀ ਧਾਰਾ । ਨਾਚੇ ਭੂਤ ਪ੍ਰੇਤ ਬੈਤਾਰਾ ।
 ਫਰਕੇ ਅੰਧ ਅਬੰਧ ਅਚੇਤਾ । ਭਿਭਰੇ ਭਈਰਵ ਭੀਮ ਅਨੇਕਾ । ੧੮੯
 chamki taha asan ki dhara. nachai bhoot prait baitara.
 pharkai and kabandh acheta. bhibhrai bhaieerav bheem aneka. (43) (199)

ਤੁਰਹੀ ਢੋਲ ਨਗਾਰੇ ਬਾਜੇ । ਭੰਤਿ ਭੰਤਿ ਜੋਧਾ ਰਣਿ ਗਾਜੇ ।
 ਢਡ ਡਫ ਡਮਰੁ ਡੁਗਡੁਗੀ ਘਨੀ । ਨਾਇ ਨਫੀਰੀ ਜਾਤ ਨ ਗਨੀ । ੨੦੦
 tirhi dhol nagarai baajai. bhant bhant jodha runn gaajai.
 dhad daph damar dugdugi ghani. naie naphiri jaat na gani. (44) (200)

ਮਧੁਭਾਰ ਛੰਦ

ਹੁੰਕੇ ਕਿਕਾਣ । ਹੁੰਕੇ ਨਿਸਾਣ । ਸੱਜੇ ਸੁ ਬੀਰ । ਗੱਜੇ ਗਹੀਰ । ੨੦੧

Madhubhar Chhand

hukai kikaan. dhunkai nisaan.
 sajai so beer . gajai gaheer. (45) (201)

ਝੁੱਕੇ ਨਿਝੱਕ । ਬੱਜੇ ਉਬਕ । ਸੱਜੇ ਸੁਬਾਹ । ਅੱਛੈ ਉਛਾਹ । ੨੦੨
 jhukai nijhak. bajai ubak.
 sajai subah. achhai uchhaha. (46) (202)

ਕੱਟੇ ਕਿਕਾਣ । ਫੁੱਟੇ ਚਵਾਣ । ਸੁਲੈ ਸੜਾਕ । ਉਠੇ ਕੜਾਕ । ੨੦੩
 Katai kikan. phutai chavan.
 sulang sarrak. uthai karrak. (47) (203)

When the Shiva's spirit heard this, then she sent Shiva as an (messenger) envoy. Since that time, Durga was called Shiva's spirit. All the men and women have known this already. (196)

Then going upto the demon-king, Shiva said, "O demon-king ! Listen to me. The goddess Durga has sent a message for you. Either you give back the kingdom (of heaven) to the gods or be prepared for war with me." (197)

The demon-king did not agree to this proposal. The haughty king started merching himself for war against Durga. The demon-king reached the spot where Kalika was thundering like the god of death. (198)

There the swords started clashing with each other, producing sparks. All the ghosts, spirits and demons started dancing there. Countless headless bodies were jumping there, and innumerable huge bees were buzzing there. (lot of dead bodies lay there). (199)

The trumpets, drums and kettle drums were beating and various forms of warriors were roaring in the battle-field. Countless tabors, tambourines, drums, trumpets and clarionets were producing musical sounds. (200)

Madhubhar Chhand

The horses were braying, the drums were beating loudly, the warriors were fully armed beautifully, and were roaring with a serene voice. (201)

They were bending against one another without any hesitation and smart warriors were engaged in fighting. The smart warriors were (dressed beautifully) seen there positioned in the battle-field while the fairies were encouraged in their merriment and joy. (202)

Many horses lay mutilated, many had their heads split apart, at places one could hear the striking noise of (trishul) (three-pronged lances) tridents, while elsewhere there were chattering sounds. (of swords). (203)

ਗੱਜੇ ਜੁਆਣ । ਬੱਜੇ ਨਿਸਾਣਿ । ਸੱਜੇ ਰਜੇ'ਦੁ । ਗੱਜੇ ਗਜੇ'ਦੁ । ੨੦੪
 gajai juaan. bajai nisann.
 sajai gajinder. gajai gajender. (48) (204)

ਭੁਜੰਗ ਪ੍ਰਯਾਤ ਛੰਦ

ਫਿਰੇ ਬਾਜੀਯੰ ਤਾਜੀਯੰ ਇੱਤ ਉੱਤੰ । ਗਜੇ ਬਾਰਣੰ ਦਾਰੁਣੰ ਰਾਜ-ਪੁੱਤ੍ਰੰ ।
 ਬਜੇ ਸੰਖ ਭੇਰੀ, ਉਠੇ ਸੰਖ ਨਾਦੰ । ਰਣਕੈ ਨਫੀਰੀ, ਧੁਣ ਨਿਰਬਿਖਾਦੰ । ੨੦੫

Bhujang Prayat Chhand

phirai bajieung taajeeung it ut ang.
 gajai barnung darunung raj puttrung.
 bajai Sunkh bheri uthai sunkh nadung.
 arannunghai naphiri dhun nirbikhandung. (49) (205)

ਕੜੱਕੇ ਕ੍ਰਿਪਾਣੰ, ਸੜੱਕਾਰ ਸੇਲੰ । ਉਠੀ ਕੂਹ ਜੂਹੰ । ਭਈ ਰੇਲ ਪੇਲੰ ।
 ਰੁਲੇ ਤੱਛ ਮੁੱਛੰ, ਗਿਰੇ ਚਉਰ ਚੀਰੰ । ਕਹੂੰ ਹੱਥ ਮੱਥੰ ਕਹੂੰ ਬਰਮ ਬੀਰੰ । ੨੦੬
 karrkai kirpanung sarrkar selung.
 uthi kooch jühung bhaiee rail peilung.
 rulai tachh muchhang girai chaur cheerung.
 kahun hath mathung kahun baram beerung. (50) (206)

ਰਸਾਵਲ ਛੰਦ

ਬਲੀ ਬੈਰ ਰੁੱਝੇ । ਸਮੂਹ ਸਾਰ ਜੁੱਝੇ । ਸੰਭਾਰੇ ਹਥਿਯਾਰੰ । ਬਕੈ ਮਾਰ ਮਾਰੰ । ੨੦੭

Rasaval Chhand

bali bair rujhi. samooch saar jujhai.
 sambharai hathiareung. baakai maar marai. (51) (207)

ਸਬੈ ਸਸਤ੍ਰੁ ਸੱਜੇ । ਮਹਾ'ਬੀਰ ਗੱਜੇ । ਸਰੰ ਓਘ ਛੁੱਟੇ । ਕੜੱਕਾਰ ਉਠੇ । ੨੦੮
 Sabhai sastar sajai. Mahabir gajai.
 sarung oagh chhutai. karrkar uthai. (52) (208)

ਬਜੈ' ਬਾਦ੍ਰਿਤੇਅੰ । ਹਸੈ' ਗਾ'ਧ੍ਰਬੇਅੰ । ਝੰਡਾ ਗੱਡ ਜੁੱਟੇ । ਸਰੰ ਸੰਜ ਛੁੱਟੇ । ੨੦੯
 bajai badritaieung. hassai gadharbaieung.
 jhanda gad sutai. sarung sunj phutai. (53) (209)

ਚਹੂੰ ਓਰ ਉਠੇ । ਸਰੰ ਬ੍ਰਿਸਟ ਬੁੱਠੇ । ਕਰੋਧੀ ਕਰਾਲੰ । ਬਕੈ' ਬਿਕਰਾਲੰ । ੨੧੦
 Chahun aour uthai. sarung birisat buthai.
 Karodh karalung. bakai bikralung. (54) (210)

The youths were yelling, the drums were beating loudly, the kings were looking smart in their decorations, while the army-Commanders or elephants were thundering. (204)

Bhujang Prayat Chhand

The great Arabic horses were racing up and down while the elephants of princes were trumpeting with a terrible noise. The tambourines and conch shells were blowing, producing noise, and a musical note was being produced by conch shells. The trumpets were blowing with a musical sound continuously. (205)

The swords were striking with a chattering noise, and the spears were producing hissing sounds. There was an uproar in the battle-field, and there was violent pushing and shoving around. There were bits and pieces of human bodies rolling around and elsewhere there were wisks and dresses fallen on the ground. At places hands and heads were lying down while the iron coats of warriors were also seen elsewhere. (206)

Rasaval Chhand

The mighty warriors were engaged in fighting with a vengeance, and were engaged in scuffles with their weapons, and were raising slogans of killing the enemy. (207)

All the brave warriors armed with weapons, were thundering all over. The arrows were being shot in a stream (like showers) , producing a clattering noise. (208)

The trumpets were blowing, and the musicians (of Shiva) were laughing away, while the warriors were engaged in fighting against each other by holding their fort. The coats of mail were being shattered by the arrows. (209)

The warriors were standing on all four sides and shooting their arrows in a continuous stream. The enraged and horrible warriors were using abusive language. (210)

ਭੁਜੰਗ ਪ੍ਰਯਾਤ ਛੰਦ

ਕਿਤੇ ਕੁਠੀਐ, ਬੁਠੀਐ ਬਿਸਟ ਬਾਣੀ । ਰਣ ਡੁਲੀਐ, ਬਾਜ ਖਾਲੀ ਪਲਾਣੀ ।
ਜੁਝੇ ਜੋਧਐ, ਬੀਰ ਦੇਵੀ ਅਦੇਵੀ । ਸਭੈ ਸਸਤ੍ਰ ਸਾਜਾ । ਮਨੋ ਸਾ'ਤਨੇਵੀ । ੨੧੧

Bhujang Prayat Chhand

Kitai kuthiang buthiang birast baanung.
running dultieung baaj khali plarrung.
jujhai jodhieung beer devung adevung.
sabhaisastar saja mano santneving. (55) (211)

ਗਜੇ ਗੱਜੀਐ, ਸਰਬ ਸੱਜੇ ਪਵੰਗੀ । ਜੁਧ ਜੁਟੀਐ, ਜੋਧ ਛੁੱਟੇ ਖਤੰਗੀ ।
ਤੜੱਕੇ ਤਬੱਲੀ, ਝੜੱਕੇ ਕ੍ਰਿਪਾਣੀ । ਸੜੱਕਾਰ ਸੇਲੀ, ਰਣਕੇ ਨਿਸਾਣੀ । ੨੧੨

gajai gajieung sarab sajai pavungung.
judhang jutieeung jodh chhutai khaturungung.
tarrkai tablung jharrunkai kirpanung.
sarrkar seilung runnungkai nisanung. (56) (212)

ਦਮਾ ਦੱਮ ਦੋਲੀ, ਦਲਾ ਦੁੱਕ ਦਾਲੀ । ਗਹਾ ਜੂਹ ਗੱਜੇ, ਹਯੰ ਹਲਚਾਲੀ ।
ਸਟਾ ਸੱਟ ਸੇਲੀ, ਖਹਾ ਖੂਨ ਖੱਗੀ । ਤੁਟੇ ਚਰਮ ਬਰਮੀ, ਉਠੇ ਨਾਲ ਅੱਗੀ । ੨੧੩

dhama dham dholung dhala dhuk dhalung.
agaha juh gajai haeung halchalung.
sata sat sailung khaha khun khagung.
tulai charm barmung uthai naal agung. (57) (213)

ਉਠੇ ਅੱਗਿ ਨਾਲੀ ਖਹੇ ਖੋਲ ਖੱਗੀ । ਨਿਸਾਮਾਵਸੀ ਜਾਣੁ ਮਸਾਣ ਜੱਗੀ ।
ਡਕੀ ਡਾਕਣੀ ਡਾਮਰੂ ਡਉਰ ਡੰਕੀ । ਨਚੇ ਬੀਰ ਬੈਤਾਲ ਭੂਤੰ ਭਭੱਕੀ । ੨੧੪

uthai agi nalung khahe khel khagung.
nisa mavsi jaan masan jagung.
daki dakni damru dour dakung.
nachai beer baitaal bhootung bhabhakung. (58) (214)

ਬੇਲੀ ਬਿਦ੍ਰਮ ਛੰਦ

ਸਰਬਸਤ੍ਰ ਆਵਤ ਭੇ ਜਿਤੇ । ਸਭ ਕਾਟਿ ਦੀਨ ਦੁਗਾ ਤਿਤੇ ।
ਅਰਿ ਅਉਰ ਜੇਤਿਕੁ ਡਾਰੀਐ । ਤੇਊ ਕਾਟਿ ਭੂਮਿ ਉਤਾਰੀਐ । ੨੧੫

Beli Bidram Chhand

Sarab sastara avat bhae jitai. sabh kaat deen durga titai.
ar aour jetik darieung.
taiou kaat bhoom utarieung. (59) (215)

Bhuhang Prayat Chhand

At places the warriors were being killed, and at other places the arrows were being shot in a shower, and somewhere one could see riderless horses moving around while demons and gods were both engaged in fighting against each other. All were equipped with arms. It appeared as if Bhisham pitama had come there. (211)

All the troops were thundering, and their horses fully decorated, the warriors were engaged in fighting in the battle field, while the arrows were being used. The drums were beating and the swords were striking (against each other) the spears were being used with a stirring noise, and the kettle drums were reverberating with sounds. (212)

The drums were producing a noise while the shields were producing a thud. The herds of elephants were trumpeting loudly and there was lot of turmoil among the horses. The spears or lances were striking (against shields) continuously and the swords with blood stains were striking against each other. The shields and coats of iron were lying shattered and broken while fiery sparks were coming out of the guns. (213)

The swords were striking the helmets on the head, producing sparks of fire, as if the ghosts and spirits had woken up on a new moon night. The hobgoblins were shrieking, while the small drums were producing a subdued noise. The warriors, ghosts and spirits were dancing producing a gurgling noise. (214)

Beli Bidram Chhand

All the attacks of weapons (by the enemy) were being defeated by Durga and all other fire arms used by enemy the goddess would cut them into pieces and throw them on the ground. (215)

ਸਰ ਆਪ ਕਾਲੀ ਛੱਡੀਐ । ਸਰਬਸਤ੍ਰ ਸਸਤ੍ਰ ਬਿਹੰਡੀਐ ।
ਸਸਤ੍ਰ ਹੀਨ ਜਬੈ ਨਿਹਾਰਿਐ । ਜੈ ਸਬਦ ਦੇਵਨ ਉਚਾਰਿਐ । ੨੧੬
sar aap kali chhaudeung. Sar basatar sater bihangeung.
Sastar heen jabai nihariou. jai sabad devan uchariou. (60) (216)

ਨਭਿ ਮਧਿ ਬਾਜਨ ਬਾਜਹੀ । ਅਵਿਲੋਕਿ ਦੇਵਾ ਗਾਜਹੀ ।
ਲਖਿ ਦੇਵ ਬਾਰੰ ਬਾਰ ਹੀ । ਜੈ ਸਬਦ ਸਰਬ ਪੁਕਾਰ ਹੀ । ੨੧੭
nabhi madh bajan baajhi. awilok deva gajhi.
lakh dev barung barhi. jai sabad sarak pukarhi. (61) (217)

ਰਣਿ ਕੋਪਿ ਕਾਲ ਕਰਾਲੀਐ । ਖੰਟਾਐਗ ਪਾਣਿ ਉਛਾਲੀਐ ।
ਸਿਰਿ ਸੁੰਭ ਹੱਥ ਦੁਛੱਡੀਐ । ਇਕ ਚੋਟ ਦੁਸਟ ਬਿਹੰਡੀਐ । ੨੧੮
runn kop kaal karalieung. khat ang paan uchhalieung.
Sir Sumbh hath duchhandeung. ik chot dusat bihandieung. (62) (218)

ਦੋਹਰਾ

ਜਿਮ ਸੁੰਭਸੁਰ ਕੋ ਹਨਾ, ਅਧਿਕ ਕੋਪ ਕੈ ਕਾਲਿ ।
ਤਯੋ ਸਾਧਨ ਕੋ ਸਤ੍ਰ ਸਭ, ਚਾਬਤ ਜਾਹ ਕਰਾਲਿ । ੨੧੯
ਇਤਿ ਸ੍ਰੀ ਬਚਿਤ੍ਰ ਨਾਟਕੇ, ਚੰਡੀ ਚਰਿਤ੍ਰੇ ਸੁੰਭ ਬਧਹ
ਖਸਟਮੇ ਧਿਆਇ ਸੰਪੂਰਣ ਮਸਤੁ ਸੁਭ ਮਸਤੁ । ੬

Dohra

jim Sumbhasur ko hana adhik adhik kop hai kaal.
tariou sadhan ko satar sabh chabat jah karal. (63) (219)
it Sri Bacharitar Natakai Chandi Charitarai Sumbh badeh
khastamai dhiaie Sampurnam Sabh Subham Sat. (6)

ਅਥ ਜੈਕਾਰ ਸ਼ਬਦ ਕਥਨੰ

ਬੇਲੀ ਬਿਦ੍ਰਮ ਛੰਦ

ਜੈ ਸਬਦ ਦੇਵ ਪੁਕਾਰ ਹੀ । ਸਬ ਫੂਲਿ ਫੂਲਨ ਡਾਰ ਹੀ ।
ਘਨਸਾਰ ਕੁੰਕਮ ਲਿਆਇ ਕੈ । ਟਕਿਾ ਦੀਯ ਹਰਖਾਇ ਕੈ । ੨੨੦

Beli Bidram Chhand

jai sabad dev pukar hi. sabh phool phoolan daar hi.
ghansar kunkam liaie kai. teeka deia harkhaie kai. (1) (220)

ਚੌਪਈ

ਉਸਤਤਿ ਸਬ ਹੂੰ ਕਰੀ ਅਪਾਰਾ । ਬ੍ਰਹਮ ਕਵਚ ਕੋ ਜਾਪ ਉਚਾਰਾ ।
ਸੰਤ ਸੰਬੁਹ ਪ੍ਰਫੁਲਤ ਭਏ । ਦੁਸਟ ਅਰਿਸਟ ਨਾਸ ਹੁਏ ਗਏ । ੨੨੧

Choupaiee

ustat sab hun kari apara. Braham kavach ko jaap uchara.
sant sambuh parfulat bhaie. dust arisat naas huai gaieai. (2) (221)

Kali had also shot some arrows which had shattered all the coats of iron of the enemy. When the gods saw Sumbh without any arms, then they raised a cry of victory for the goddess. (216)

The sky was reverberating with trumpets and seeing this sight, the gods were roaring loudly. All the gods on seeing the goddess would raise slogans of victory for the goddess. (217)

Kali, having a horrible form in rage, was moving around in the battle-field. She had raised her six arms above the head, then suddenly dropped both the hands on the head of Sumbh, thus killing the demon finally. (218)

Couplet :

O Kali ! Just as you had killed with a revengeful manner the demon Sumbh, may you devour all the enemies of saints taking up a horrible frightening form. (positive). (219)

Here the Sixth Chapter of Bachittar Natak pertaining to killing of Sumbh, as part of Chandi portrayal is completed in graceful manner. (6)

Now the narration of Slogans of Victory

Beli Bidran Chhand

The gods were raising slogans hailing the victory (of the goddess) and were showering flowers out of elation. The gods then applied tilak with sandal wood and saffron to (the forehead of) the goddess. (220)

Choupaiee

All of them praised the goddess in a collective manner, and read (recited) the prayer of godly-protection (Brahm Kavach). All the saints were much pleased, as all the villains had been destroyed. (221)

ਸਾਧਨ ਕੋ ਸੁੱਖ ਬਢੇ ਅਨੇਕਾ । ਦਾਨਵ ਦੁਸਟ ਨ ਬਾਚਾ ਏਕਾ ।
ਸੰਤ ਸਹਾਇ ਸਦਾ ਜਗ-ਮਾਈ । ਜੱਹ ਤੱਹ ਸਾਧਨ ਹੋਇ ਸਹਾਈ । ੨੨੨
sadhan ko sukh badhai aneka. danav dusat na bacha eka.
sant sahaie sada jug maiee. jeh the sadhan hoiai sahaiee. (3) (222)

ਦੇਵੀ ਜੁਕੀ ਉਸਤਤਿ

ਭੁਜੰਗ ਪ੍ਰਯਾਤ ਛੰਦ

ਨਮੋ ਜੋਗ ਜਾਲੰ ਧਰੀਯੰ ਜੁਆਲੰ । ਨਮੋ ਸੁੰਬ ਹੰਤੀ ਨਮੋ ਕਰੂਰ ਕਾਲੰ ।
ਨਮੋ ਸ੍ਰੋਣ ਬੀਰਜਾਰ ਦੁਨੀ ਧੂਮੁ ਹੰਤੀ। ਨਮੋ ਕਾਲਿਕਾ ਰੂਪ ਜੁਆਲਾ ਜਯੰਤੀ। ੨੨੩

Devi ju ki ustat

Bhujang Prayat Chhand

namo jog jualung dharieung jualung. namo sumbh hanti namo karuur kalung.
namo saroun beerjar dani dhumar hanti. nami kalika roop juala jeyanti. (4) (223)

ਨਮੋ ਅੰਬਿਕਾ ਜੰਭਹਾ ਜੋਤਿ ਰੂਪਾ । ਨਮੋ ਚੰਡ ਮੁੰਡਾਰਦਨੀ ਭੂਪਿ ਭੂਪਾ ।
ਨਮੋ ਚਾਮਰੰ ਚੀਰਣੀ ਚਿੱਤ੍ਰ ਰੂਪੰ । ਨਮੋ ਪਰਮ ਪਰਗਯਾ ਬਿਰਾਜੈ ਅਨੂਪੰ । ੨੨੪

namo ambika jambhha joat roopa.

namo chand mundardan bhoop bhoopa.

namo chamrung cheerani chitar roopung.

namo param prageya birajai anupung. (5) (224)

ਨਮੋ ਪਰਮ ਰੂਪਾ ਨਮੋ ਕਰੂਰ ਕਰਮਾ । ਨਮੋ ਰਾਜਸਾ ਸਾਤਕਾ ਪਰਮ ਬਰਮਾ ।
ਨਮੋ ਮਹਿਖ ਦਈਤ ਕੋ ਅੰਤਕਰਣੀ। ਨਮੋ ਤੋਖਣੀ ਸੋਖਣੀ ਸਰਬ ਇਰਣੀ। ੨੨੫

namo param roopa namo karoor karma.namop rajsa satika param barma.
namo mehakh deeiak ko ant karni. namo toukhni sokhani sarab irni. (6) (225)

ਬਿਰਲਾਛ ਹੰਤੀ ਕਰੂਰਾਛ ਘਾਯਾ । ਦਿਜਗਿ ਦਯਾਰਦਨੀਅੰ ਨਮੋ ਜੋਗ ਮਾਯਾ ।

ਨਮੋ ਭਈਰਵੀ ਭਾਰਵੀਅੰ ਭਵਾਨੀ । ਨਮੋ ਜੋਗ ਜਲੰਧਰੀ ਸਰਬ ਮਾਨੀ । ੨੨੬

birralachh hanti karoorrachh ghaiya. dijga deyardanieung namo jog maya.
namo bhaieeravi bharaviang bhavani. namo jog jalandhari sarab mani. (7) (226)

ਅੱਧੀ ਉਰਧਵੀ ਆਪ ਰੂਪਾ ਅਪਾਰੀ । ਰਮਾ ਰਸਟਰੀ ਕਾਮ ਰੂਪਾ ਕੁਮਾਰੀ ।

ਭਵੀ ਭਾਵਿਨੀ ਭਈਰਵੀ ਭੀਮ ਰੂਪਾ । ਨਮੋ ਹਿੰਗੁਲਾ ਪਿੰਗੁਲਾਯੰ ਅਨੂਪਾ । ੨੨੭

adhi urdhavi aap rupa apari. rama rastari kaam rupa kumari.

bhaiee bhavini bhaieeravi bheem rupa. namo hingula pinglaieung anupa. (8) (227)

Now the comforts and pleasures of the gods was in ascendance, because not even a single villainous demon was left alive. The mother goddess always protects her saints, and is helpful to them wherever they be. (222)

**‘The Praise of goddess’
‘Bhujang Prayat Chhand’**

Salutations to the goddess, taking the form of a fiery goddess (spitting fire) ; hail to the killer of Sumbh (the demon), salutation to the horrible looking god of death, hail to the many-faceted goddess, the killer of Rakatbeej and Dhrumlochan. Salutation to the fiery and victorious goddess Kalika. (223)

Salutation to the goddess Ambika, Jambha (killer of demon jainath) and a part of the Prime-Soul. Salutation to the killer of Chand-Mund and a queen (rajeshvari) and killer of Chamar demon by tearing him apart, and Salutations to the goddess, in the form of praise-less prime. Soul (224)

Salutation to the sublime-soul, hail to the (goddess) performing horrible deeds ; salutations to the (goddess) who acts under the effects of the three-pronged Maya (with lust for power, greed and peace) and having all the protective powers ; hail to the (goddess) who has destroyed the demon Mehkale, satisfying the needs of all, our salutations to the (goddess) who (dries up) withdraws all goodness and who goads us for good deeds. (225)

Our Salutations, to the (goddess) who killed the demon Biralachh, who destroyed the demon Karurachh, who (blessed the) was pleased with the head of Brahmap (Brahma) and the great mother ; our salutations to Bhairavi, Bharagavi and Bhawani (Durga goddess), hail to the goddess, who adopts the fiery form (spitting fire), one who deserves praise of all (and gets recognition of all). (226)

Salutations to the Lord (in the form of goddess) who pervades the upper and lower regions (upper and neither lands) having the Sublime-form, who bestows bliss to all, who is bewitching in appearance, who is Bhawani goddess, Bhairavi and powerful ; our salutations to one who is single-minded, prosodic, and sublime. (227)

ਨਮੋ ਜੁੱਧਨੀ ਕੁਧਨੀ ਕੁਰ ਕਰਮਾ । ਮਹਾ ਬੁਧਿਨੀ ਸਿੱਧਿਨੀ ਸੁੱਧ ਕਰਮਾ ।
 ਪਰੀ ਪਦਮਿਨੀ ਪਾਰਬਤੀ ਪਰਮ ਰੂਪਾ । ਸਿਵੀ ਬਾਸਵੀ ਬ੍ਰਾਹਮੀ ਰਿੱਧ ਰੂਪਾ । ੨੨੮
 namo judhani karudhani karur karma. maha budhini sidhini sudh karma.
 pari padmini parbati param rupa. sivi basvi brahmi ridh kupa. (9) (228)

ਨਿੜਾ ਨਾਰਜਨੀ ਸੁਰਤਵੀ ਮੋਹ ਕਰਤਾ । ਪਰਾ ਪੁਸਟਣੀ ਪਾਰਬਤੀ ਦੁਸਟ ਹਰਤਾ ।
 ਨਮੋ ਹਿੰਗੁਲਾ ਪਿੰਗੁਲਾ ਤੋਤਲਾਯੀ । ਨਮੋ ਕਾਰਤਿਕਯਾਨੀ ਸਿਵਾ ਸੀਤਲਾਯੀ । ੨੨੯
 nirra narjani surtavi moh karta. para pustani parbati dusat harta.
 namo hingula pingula totlaieung. namo kartikuryani siva seetlaieung. (10) (229)

ਭਵੀ ਭਾਰਵੀਯੀ ਨਮੋ ਸਸਤ੍ਰ ਪਾਣੀ । ਨਮੋ ਅਸਤ੍ਰ ਧਰਤਾ ਨਮੋ ਤਰਜ ਮਾਣੀ ।
 ਜਯਾ ਆਜਯਾ ਚਰਮਣੀ ਚਾਵਡਾਯੀ । ਕਿਰਪਾ ਕਾਲਿਕਾਯੀ ਨਯੀ ਨਿਤਿ ਨਿਆਯੀ । ੨੩੦
 bhavi bharvieung namo sastar pannung. namo satar dharta namo taraj mannung.
 jaya ajaya charmani chavdaieung. kirpa kalikaeung nayaeung nit niyaeung. (11) (230)

ਨਮੋ ਚਾਪਣੀ ਚਰਮਣੀ ਖੜਗ ਪਾਣੀ । ਗਦਾ ਪਾਣਿਣਿ ਚੱਕ੍ਰਣੀ ਚਿੱਤ੍ਰਮਾਣੀ ।
 ਨਮੋ ਸੂਲਣੀ ਸੈਹਥੀਪਣਿ ਮਾਤਾ । ਨਮੋ ਗਿਆਨ ਬਿਗਿਆਨ ਕੀ ਗਿਆਨ ਗਿਆਤਾ । ੨੩੧
 namo chapni charmani kharrag pannung. gada parrirri chakrani chitar mannung.
 namo sulani sarbi paan mata. namo gyan bigyan ki gyan giata. (12) (231)

ਨਮੋ ਪੋਖਣੀ ਸੋਖਣੀਯੀ ਮ੍ਰਿੜਾਲੀ । ਨਮੋ ਦਸਿਟ ਦੋਖਾਰਦਨੀ ਰੂਪ ਕਾਲੀ ।
 ਨਮੋ ਜੋਗ ਜੁਆਲਾ ਨਮੋ ਕਾਰਤਿਕਯਾਨੀ । ਨਮੋ ਅੰਬਿਕਾ ਤੋਤਲਾ ਸ੍ਰੀ ਭਵਾਨੀ । ੨੩੨
 namo poukhani sokhaniang mirrrali. namo dusat dokhardani roop kali.
 namo jog juala namo kartikkyani. namo ambika totla sri bhavani. (13) (232)

ਨਮੋ ਦੋਖਦਾਹੀ ਨਮੋ ਦੁਖਯ ਹਰਤਾ । ਨਮੋ ਸਸਤ੍ਰਣੀ ਅਸਤ੍ਰਣੀ ਕਰਮ ਕਰਤਾ ।
 ਨਮੋ ਰਿਸਟਣੀ ਪੁਸਟਣੀ ਪਰਮ ਜੁਆਲਾ । ਨਮੋ ਤਾਰੁਣੀਯੀ ਨਮੋ ਬ੍ਰਿਧ ਬਾਲਾ । ੨੩੩
 namo dokh dahi namo dukhya harta. namo sastarni astarni karam karta.
 namo ristani putani param juala. namo tarnieung namo biradh bala. (14) (233)

Hail to the one (Lord) who is waging a war, who gets enraged, horrible in performing actions, (against evil), our Salutations to the one (goddess) who is most intelligent, who possesses occult powers, and who performs virtuous and perfect deeds. Hail to the one (goddess) who is fairy, most beautiful like Padmini and Parbati. Our Salutations to the all-mighty with (Shiva Shakti), Indra-Shakti (Kingly form), (Brahma- Shakti) creative power and possessing (Kuber-Shakti) mountain-like svature. (228)

Our Salutations to the one (goddess) who possesses the power of Shiva (the sons of Brahma), who could dispel our failings and weakness, who is kindness personification, and who is lovable (who loves all). Hail to the goddess, who possesses the knowledge of the Lord (omni-scient), who is always cheerful, beautiful like Parbati and is the killer of all villains and oppressors. Salutations to Pingla, Hingla and Tovla. (goddess Durga, Kali etc.) Hail to the all-powerful (omni-potent), Shiva and the goddess of health. (small-pox etc.). (229)

Hail to the Bhavi (goddess of knowledge) and one who is armed with weapons ; Hail to the one (goddess) who is having Coats of avail, and salutations to the one, who promotes and praises the glory and splendour. Hail to the one, always gaining victory, who is unconquerable, and salutations to the goddess, who devours even the hobgoblins. Hail to one (the goddess) who is bestowing kindness, having the form and is always lower of justice. (230)

Our Salutations to the one, who is armed with a bow in hand, the goddess having a shield, wielding a sword in the hand. Salutations to the goddess, who is holding a mace in hand, having a rolling wheel and having a picturesque form (artistic appearance). Hail to the one having a trident in hand, and hail to one who has clearcut vision of scientific approach and knowledge. (231)

Our Salutations to the goddess who provides us sustenance, hail to the goddess, who is causing (drying up) draining up, one who rides over dead bodies the form of Kali giving punishment to the villains. Salutations to the fiery-queen (spitting fire) the power to perform good deeds, and hail to the goddess Ambika, Totla, and Bhawani (Durga). (232)

Hail to the goddess, who is Casting away (burning) our sufferings and to her who dispels all over afflictions. Salutations to one, who functions with weapons and coats of mail, Hail to the goddess bringing cheer to all, who is always satisfying the needs of all, and one who is always radiant with highest brilliance. Salutations to the one who is ever-youthful and also to the aged and child like form. (233)

ਨਮੋ ਸਿੰਘ ਬਾਹੀ ਨਮੋ ਦਾੜ੍ਹ-ਗਾੜ੍ਹੀ । ਨਮੋ ਖੱਗ ਦੀਰੀ ਝੱਮਾ ਝੱਮ ਬਾੜੀ ।
 ਨਮੋ ਰੂੜ੍ਹਿ ਗੂੜ੍ਹਿ ਨਮੋ ਸਰਬ ਬਿਆਪੀ। ਨਮੋ ਨਿੱਤ ਨਾਰਾਇਣੀ ਦੁਸਟ ਖਾਪੀ। ੨੩੪
 namo singhbahi namo darr garrung. namo khag dagung jhama jham barrung.
 namo rurr gorrung namo sarab biapi. namo nit naraiyani dusat khapi. (15) (234)

ਨਮੋ ਰਿਧਿ ਰੂਪੰ ਨਮੋ ਸਿੱਧ ਕਰਣੀ, ਨਮੋ ਪੋਖਣੀ ਸੋਖਣੀ ਸਰਬ ਭਰਣੀ ।
 ਨਮੋ ਆਰਜੁਨੀ ਮਾਰਜਨੀ ਕਾਲ ਰਾਤ੍ਰੀ। ਨਮੋ ਜੋਗ ਜਾਲੰ ਧਰੀ ਸਰਬ ਦਾਤ੍ਰੀ। ੨੩੫
 namo ridh rupang namo sidh karni. namo poukhani sokhani sarab bharni.
 namo aarjani maarjani kaal ratri. namo jog jualung dhari sarab datri. (16) (235)

ਨਮੋ ਪਰਮ ਪਰਮੇਸ਼ੁਰੀ ਧਰਮ ਕਰਣੀ। ਨਈ ਨਿੱਤ ਨਾਰਾਇਣੀ ਦੁਸਟ ਦਰਣੀ ।
 ਛਲਾ ਆਛਲਾ ਈਸੁਰੀ ਜੋਗ ਜੁਆਲੀ। ਨਮੋ ਬਰਮਣੀ ਚਰਮਣੀ ਕੂਰ ਕਾਲੀ । ੨੩੬
 namo param parmesvari dharam karni. naiee nit narayani dusat darni.
 chhala achhala easuri jog juali. namo barmani charmani karoor kali. (17) (236)

ਨਮੋ ਰੇਚਕਾ ਪੂਰਕਾ ਪ੍ਰਤਿ ਸੰਧਿਆ । ਜਿਨੈ ਮੋਹ ਕੈ ਚਉਦਹੂੰ ਲੋਗ ਬੰਧਿਆ ।
 ਨਮੋ ਅੰਜਨੀ ਗੰਜਨੀ ਸਰਬ ਅਸਤ੍ਰਾ। ਨਮੋ ਧਾਰਣੀ ਬਾਰਣੀ ਸਰਬ ਸਸਤ੍ਰਾ। ੨੩੭
 namo rechka poorka praat sandhia. jinai moh kai choudahun log bandhia.
 namo anjani ganjani sarab astra. namo dharni barni sarab sastara. (18) (237)

ਨਮੋ ਅੰਜਨੀ ਗੰਜਨੀ ਦੁਸਟ ਗਰਬਾ । ਨਮੋ ਤੋਖਣੀ ਪੋਖਣੀ ਸੰਤ ਸਰਬਾ ।
 ਨਮੋ ਸਕਤਣੀ ਸੂਲਣੀ ਖੜਗਪਾਣੀ। ਨਮੋ ਤਾਰਣੀ ਕਾਰਣੀਅੰ ਅਪਾਰਾ ਕ੍ਰਿਪਾਣੀ। ੨੩੮
 namo anjani ganjani dusat garba. namo toukhni pokhni sant sarba.
 namo sakatani sulani kharagpani. namo tarni karnieung kirpani. (19) (238)

ਨਮੋ ਰੂਪ ਕਾਲੀ ਕਪਾਲੀ ਅਨੰਦੀ । ਨਮੋ ਚੰਦ੍ਰਣੀ ਭਾਨੁਵੀਅੰ ਗੁਬਿੰਦੀ ।
 ਨਮੋ ਛੈਲ ਰੂਪਾ ਨਮੋ ਦੁਸਟ ਦਰਣੀ। ਨਮੋ ਕਾਰਣੀ ਤਾਰਣੀ ਸ੍ਰਿਸਟ ਭਰਣੀ। ੨੩੯
 namo roop kali kapali anandi. namo chanderani bhanvieung gobindi.
 namo chhail rupa namo dusat darni. namo karni taarni srisat bharni. (20) (239)

Hail to the goddess the rider of a lion, Hail to one having stout molars, and Hail to the goddess, having a brilliantly shining sword in the hand, salutations to the goddess having a most beautiful appearance and an omni-present form. Hail to the goddess Durga, the trouble-maker for all villainous characters. (234)

Salutations to the one, having all the occult powers, one who makes our functions perfect, who gives sustenance to all (who withdraws and bestows goodness to all). Hail to the goddess who is having an elegant form, who is casting away our Sins. Salutations to the goddess of death, presenting a dark night on dooms day, and one who takes up the form of a fire-spitting goddess and one who bestows all our needs. (235)

Hail to the goddess, who possesses a grand delightful form, who performs virtuous deeds (as a religious duty) ; salutations to the goddess Durga, who is ever-new and crushes the villains and scoundrels. Haail to the one who beguiles everyone (enamours) but cannot be deceived by anyone ; hail to the goddess who possesses Shiva's might and having virtuous-passions ; who wears the coat of mail, having a shield and the goddess Kali transforming into a frightful form (frightening terrible form). (236)

Hail to Thee, who takes away everything (makes us empty-handed), who makes us complete (in all respects), who represents the morning beauty and the evening sadness (dawn and end of life), and who has enamoured (with her love) all the fourteen worlds of Universe. (the whole Universe). Salutations to you. Hail to the worldly falsehood (Maya) who destroys all the protective coatings, who adopts all the weapons and then divests (others) of all the weapons, Salutations to you. (237)

Hail to the Maya (worldly illusion) who destroys the haughtiness of villains ; salutations to you, who would delight all the saints and make them complete with perfection (filling them). Hail to the worldly falsehood (filling them). Hail to the worldly falsehood (Maya) who takes up all the power (might) in her hands, who holds up a trident in her hands, and who wields a sword. Hail to the goddess, who redeems all, who is the cause of everything and is a personification of the sword. (238)

Salutations to Kali, Kapali and the most-enchancing form, who possesses the power of the moon, the sun and adopts the Earth as her domain. Hail to the youthful beauty, and one who crushes the whole lot of villains, who could perform all the functions. Salutations to the one Lord, (power) who is the liberator of all, and sustains the whole Universe fully. (239)

ਨਮੋ ਹਰਖਣੀ ਬਰਖਣੀ ਸਸਤ੍ਰ ਧਾਰਾ । ਨਮੋ ਤਾਰਣੀ ਕਾਰਣੀਐਂ ਅਪਾਰਾ ।
 ਨਮੋ ਜੋਗਣੀ ਭੋਗਣੀ ਪ੍ਰਮ ਪ੍ਰਗਯਾ । ਨਮੋ ਦਈਤਯਾਰਣੀ ਦੇਵਿ ਦੁਰਗਯਾ । ੨੪੦
 namo harkhani barkhani sastar dhara. namo taarni kaaernieung apara.
 namo jogni bhogni param pragya. namo dev deiatyaeni devi durgaya. (21) (240)

ਨਮੋ ਘੋਰਿ ਰੂਪਾ ਨਮੋ ਚਾਰੁ ਨੈਣਾ । ਨਮੋ ਸੂਲਣੀ ਸੈਥਣੀ ਬਕ੍ਰ ਬੈਣਾ ।
 ਨਮੋ ਬਿਧ ਬੁੱਧਿ ਕਰੀ ਜੋਗ ਜੁਆਲਾ । ਨਮੋ ਚੰਡ ਮੁੰਡੀ ਨ੍ਰਿਤਾ ਕ੍ਰਰ ਕਾਲਾ । ੨੪੧
 namo ghor rupa namo chaar naina. namo sulani saithani bakar baina.
 namo biradh budhung karijog juala. namo chand mundi nirra koor kala. (22) (241)

ਨਮੋ ਦੁਸਟ ਪੁਸਟਾਰਦਨੀ ਛੇਮ ਕਰਣੀ । ਨਮੋ ਦਾੜ੍ਹ ਗਾੜ੍ਹਾ ਧਰੀ ਦੁਖਯ ਹਰਣੀ ।
 ਨਮੋ ਸਸਤ੍ਰ ਬੈਤਾ ਨਮੋ ਸਸਤ੍ਰ ਗਾਨੀ । ਨਮੋ ਜੱਛ ਬਿੱਦਿਆ ਧਰੀ ਪੂਰਣ ਕਾਮੀ । ੨੪੨
 namo dusat pustardani chhem karni. namo darr garra dhari dukheu harni.
 namo sastar eita namo sastar gani. namo jachh bidia dhari puran kami. (23) (242)

ਰਿਪੰਤਾਪਣੀ ਜਾਪਣੀ ਸਰਬ ਲੋਗਾ । ਥਪੇ ਖਾਪਣੀ ਥਾਪਣੀ ਸਰਬ ਜੋਗਾ ।
 ਨਮੋ ਲੰਕੁੜੇਸੀ ਨਮੋ ਸਕਤਿਪਾਣੀ । ਨਮੋ ਕਾਲਿਕਾ ਖੜਗ ਪਾਣੀ ਕ੍ਰਿਪਾਣੀ । ੨੪੩
 ripung taapni jaapni sarab loga. thapai khapni thapani sarab joga.
 namo lunkkurreesi namo sakat pani. namo kalika kharrag pani kirpani. (24) (243)

ਨਮੋ ਲੰਕੁੜੇਸਾ ਨਮੋ ਨਾਗ੍ਰ ਕੋਟੀ । ਨਮੋ ਕਾਮ ਰੂਪਾ ਕਮਿੱਛਿਆ ਕਰੋਟੀ ।
 ਨਮੋ ਕਾਲ ਰਾਤ੍ਰੀ ਕਪਰਦੀ ਕਲਿਆਣੀ । ਮਹਾ ਰਿੱਧਣੀ ਸਿੱਧ ਦਾਤੀ ਕ੍ਰਿਪਾਣੀ । ੨੪੪
 namo lunkurresa namo nagar koti. namo kaam rupa kamichhia karoti.
 namo kaal ratri kapardi kaliani. maha ridhni sidh daari kirpani. (25) (244)

ਨਮੋ ਚਤੁਰਬਾਹੀ ਨਮੋ ਅਸਟ ਬਾਹਾ । ਨਮੋ ਪੋਖਣੀ ਸਰਬ ਆਲਮ ਪਨਾਹਾ ।
 ਨਮੋ ਅੰਬਿਕਾ ਜੰਭਹਾ ਕਾਰਤਕਯਾਨੀ । ਮ੍ਰਿਤਾਲੀ ਕਪਰਦੀ ਨਮੋ ਸ੍ਰੀ ਭਵਾਨੀ । ੨੪੫
 namo chatur bahi namo ast baaha. namo pokhni sarab alam panaha.
 namo ambika jumbhaha karatkyani. mirrrali kapardi namo sri bhavani. (26) (245)

Hail to (the goddess) giving us pleasure, giving a shower of the types of weapons. Salutations to one redeeming us all (from the worldly bondage) and one having control of unlimited causes. Hail to the one having all qualities, enjoying all worldly pleasures, and having godly knowledge. The one power, keeping the gods and the demons under discipline, and the goddess, killing the demon "Durg deserves all our salutations. (240)

Salutations to the power having a frightful appearance, having bewitching eyes deserves salutations. Hail to the goddess having a trident, having a bayonet, and using a crude and rough language. Salutations to the one (power) increasing our intelligence, a personification of fire-spitting power, and killer of Chand and Mund. Hail to the one (power) riding on top of dead bodies and having an appearance of frightfulness, an embodiment of death. (241)

Salutations to one (power) destroying all well-established villains, and one who is our liberator. Hail to the one (power) possessing strong and tough molars, and one dispelling our sufferings. Salutations to one (power) having knowledge of Shastras (Hindu literature) and one wielding all sorts of weapons. Salutations to the power having knowledge of demi-gods, who could always fulfil all our desires. (242)

Hail to the power, which would bring distress to the enemy and who is worth worship by all the people. Our Salutations to the power who could destroy all the establishments and causing all sorts of sufferings. Hail to Durga having the strength of Hanuman, and who holds a spear in her hands. Our salutations to the one power, having a sword in her hand and who is a personification of the Sword (also) itself. (243)

Hail to the goddess Durga, having the might of Hanuman; and salutations to the goddess Jwalamukhi (spitting fire). Salutations to the embodiment of beauty and the goddess Kali. Hail to the goddess having a tuft of hair on the head, (who is) redeemer of all, appearing like the dark black night, and the liberator of all. Our salutations to the power, who is the bestower of all occult powers and giving us all the power to fulfil our desires, and wielder of the sword. (244)

Hail to the goddess having four arms, nay having eight arms, and who is the sustainer of the whole world, the (goddess) Ambika killer of Jambh demon, and the all mighty power having the strength of Kartikai, one who rides the dead bodies and the goddess Bhawani, who has a tuft of hair on her head. (245)

ਨਮੋ ਦੇਵ ਅਰਦਯਾਨਦਨੀ ਦੁਸਟ ਹੰਤੀ । ਸਿਤਾ ਅਸਿਤਾ ਰਾਜ ਕ੍ਰਾਂਤੀ ਅਨੰਤੀ ।
ਜੁਆਲਾ ਜਯੰਤੀ ਅਲਾਸੀ ਅਨੰਦੀ । ਨਮੋ ਪਾਰਬ੍ਰਹਮੀ ਹਰੀ ਸੀ ਮੁਕੰਦੀ । ੨੪੬
namo dev arduryardani dusat hanti. sita asita raj karanti ananti.
juala jayanti alasi anandi. namo parbrahmi hari si mukandi. (27) (246)

ਜਯੰਤੀ ਨਮੋ ਮੰਗਲਾ ਕਾਲਕਾਯੰ । ਕਪਾਲੀ ਨਮੋ ਭੱਦ੍ਰਕਾਲੀ ਸਿਵਾਯੰ ।
ਦੁਰਗਾਯੰ ਛਿਪਾਯੰ ਨਮੋ ਧਾਤ੍ਰੀਏਯੰ । ਸੁਆਹਾ ਸੁਧਾਯੰ ਨਮੋ ਸੀਤਲੇਯੰ । ੨੪੭
jayanti namo mangla kalkayang.
kapali namo bhadarkali sivaieung.
durgaieung chhipayang namo dhatrueung.
suaha sudhaiyang namo seet lieingang. (28) (247)

ਨਮੋ ਚਰਬਣੀ ਸਰਬ ਧਰਮੰ ਧੁਜਾਯੰ । ਨਮੋ ਹਿੰਗੁਲਾ ਪਿੰਗੁਲਾ ਅੰਬਿਕਾਯੰ ।
ਨਮੋ ਦੀਰਘ ਦਾੜਾ ਨਮੋ ਸਿਆਮ ਬਰਣੀ । ਨਮੋ ਅੰਜਨੀ ਗੰਜਨੀ ਦੈਂਤ ਦਰਣੀ । ੨੪੮
namo charbani sarab dharmung dhujaieung. namo hingula pingula ambikayang.
namo deeragh darra namo siam barni. namo anjani ganjani daint darni. (29) (248)

ਨਮੋ ਅਰਧ ਚੰਦ੍ਰਾਣੀ ਚੰਦ੍ਰਚੁੜੰ । ਨਮੋ ਇੰਦ੍ਰ ਉਰਧਾ ਨਮੋ ਦਾੜ ਗੂੜੰ ।
ਸਸੰ ਸੇਖਰੀ ਚੰਦ੍ਰਭਾਲਾ ਭਵਾਨੀ । ਭਵੀ ਭੈਰਵੀ ਭੂਤਰਾਣੀ ਕ੍ਰਿਪਾਨੀ । ੨੪੯
Namo ardh chandariani chandercharung. Namo inder urdha namo daar gurrung.
Sasung sekhri chanderbhala bhavani. bhavi bhaihari bhoot rani kirpani. (30) (249)

ਕਲੀ ਕਾਰਣੀ ਕਰਮ ਕਰਤਾ ਕਮਃਛਯਾ ।
ਪਰੀ ਪਦਮਿਨੀ ਪੂਰਣੀ ਸਰਬ ਇੱਛਯਾ ।
ਜਯਾ ਜੋਗਣੀ ਜੋਗ ਕਰਤਾ ਜਯੰਤੀ ।
ਸੁਭਾ ਸੁਆਮਣੀ ਸ੍ਰਿਸਟਾਜਾ ਸਤ੍ਰੁਹੰਤੀ । ੨੫੦
Kali karni karamkarta kamachheya. p
ari padmini purani sarale ichheya.
jaya jogni jug karta jayanti.
Subha suamani sristaja satrehanti. (31) (250)

ਪਵਿਤ੍ਰੀ ਪੁਨੀਤਾ ਪੁਰਾਣੀ ਪਰੇਯੰ । ਪ੍ਰਭੀ ਪੂਰਣੀ ਪਾਰਬ੍ਰਹਮੀ ਅਜੇਯੰ ।
ਅਰੂਪੰ ਅਨੂਪੰ ਅਨਾਮੰ ਅਠਾਮੰ । ਅਭੀਅੰ ਅਜੀਤੰ ਮਹਾ ਧਰਮ ਧਾਮੰ । ੨੫੧
pavitri puneeta purani pareung.
prabhi purani parbrahami ajayung.
aarupung anupung anannung athamung.
abhiang ajeetung maha dharm dhamung. (32) (251)

The Destroyer of all those, causing afflictions and sufferings to the gods, deserves our approbation ; hail to the power who takes up the various forms of fair, black or princely beings. Our salutations to the goddess who is an embodiment of fire (fire-spitting), victorious, and one who dances (the dance while being whipped) and bestows all bliss on us. Hail to the power, having the might of the sublime being, who appears like the creator, and is the redeemer of all beings. (246)

Our salutations to the goddess called Jayanti, mangla, and Kalika or Kapali, Bhadarkali and Shiva. Hail to the goddess Durga, peace loving, and with a stone like (metallic) heart. Our salutations to the embodiment of nectar, fire-spitting and the goddess Sitla. (247)

Hail to the one who chews (masticates) all (villains) and having the appearance of the supporter of moral values ; Salutations to the goddess Hingla, Pongla and Ambika, hail to the one with long molars, and dark or black coloured goddess, who is full of Maya, Strength and Crusher of all demons. (248)

Salutations to the power, appearing in the form of half-moon, or having the moon in her crest; hail to the goddess, giving all strength and characteristics of clouds like Indra (god), with horrible looking molars ; salutations to the one with moon-like formation on the forehead, Chander bhala (having a wretched appearance) and the Bhawani goddess; Hail to the goddess Bhavi, Bhairvi, Bhootrani and kirpani. (249)

Hail to the creator (cause) of Kal Yug and performing all functions in the age of Kal-Yug, the goddess of love. Salutations to the fairy, Padmini (beautiful) and one fulfilling all our desires and aspirations. Hail to the victorious power, and the greatest Yogi and Yogic powers (doing yogic exercises), praise worthy and the creator of the Universe and killer of the enemies deserves our salutations. (250)

(O goddess !) O Lord ! You are the pure, purest, age-old, and are beyond our comprehension, most beautiful with augustness, an embodiment of perfection, all mighty God, invincible, formless, without any praise-worthiness, without any Name or place fearless, unconquerable, and the abode of all great religions. (251)

ਅਛੇਦੰ ਅਭੇਦੰ ਅਕਰਮੰ ਸੁ ਧਰਮੰ । ਨਮੋ ਬਾਣ ਪਾਣੀ ਧਰੇ ਚਰਮ ਬਰਮੰ ।
 ਅਜੇਯੰ ਅਭੇਯੰ ਨਿੰਕਾਰ ਨਿਤਯੰ । ਨਿਰੂਪੰ ਨਿਬਾਣੰ ਨਮਿੱਤਯੰ ਅਕਿਤਯੰ । ੨੫੨
 achhedung adhedung akarmung so dharmung.
 namo ban pani dhare eharam barmung.
 ajeyeung abhedeyeung nirankar niteyeung.
 nirupung nirbanung namitayeung akirateung. (33) (252)

ਗੌਰੀ ਗਉਰਜਾ ਕਾਮਗਾਮੀ ਗੁਪਾਲੀ । ਬਲੀ ਬੀਰਣੀ ਬਾਵਨਾ ਜੱਹਯਾ ਜੁਆਲੀ ।
 ਨਮੋ ਸਤ੍ਰ ਚਰਬਾਇਣੀ ਗਰਬ ਹਰਣੀ । ਨਮੋ ਤੋਖਣੀ ਸੋਖਣੀ ਸਰਬ ਭਰਣੀ । ੨੫੩
 gauri gauraja kaam gami gopali. bali beerani bavana jugerya juali.
 namo satar charbaieuni garab harni. namo tokhni su\okhani sarab bharni. (34) (253)

ਪਿਲੰਗੀ ਪਵੰਗੀ ਨਮੋ ਚਰ ਚਿਤੰਗੀ । ਨਮੋ ਭਾਵਿਨੀ ਭੂਤ ਹੰਤਾ ਭਤੰਗੀ ।
 ਨਮੋ ਭੀਮਿ ਰੂਪਾ ਨਮੋ ਲੋਕ ਮਾਤਾ । ਭਵੀ ਭਾਵਨੀ ਭਵਿੱਖਯਾਤ ਬਿਧਾਤਾ । ੨੫੪
 pilangi pavangi namo charachitangi. namo bhavini bhoot hanta bharringi.
 namo bheem rupa namo lok maata. bhavi bhavni bhavikheyat bidhata. (35) (254)

ਪ੍ਰਭੀ ਪੂਰਣੀ ਪਰਮ ਰੂਪੰ ਪਵਿੱਤ੍ਰੀ । ਪਰੀ ਪੋਖਣੀ ਪਾਰਬ੍ਰਹਮੀ ਗਇੱਤ੍ਰੀ ।
 ਜਟੀ ਜੁਆਲ ਪਰਚੰਡ ਮੁੰਡੀ ਚਮੁੰਡੀ । ਬਰੰਦਾਇਣੀ ਦੁਸਟ ਖੰਡੀ ਅਖੰਡੀ । ੨੫੫
 prabhi purani param rupang pavitari. pari pokhani parbrahmi gaietari.
 jati juaI parchand mundaI chamundaI. barung daieni dusat khandaI akhandaI. (36) (255)

ਸਬੈ ਸੰਤ ਉਬਾਰੀ ਬਰੰ ਬਯੂਹ ਦਾਤਾ । ਨਮੋ ਤਾਰਣੀ ਕਾਰਣੀ ਲੋਕ ਮਾਤਾ ।
 ਨਮਸਤਯੰ ਨਮਸਤਯੰ ਨਮਸਤਯੰ ਭਵਾਨੀ । ਸਦਾ ਰਾਖ ਲੈ ਮੁਹਿ ਕ੍ਰਿਪਾ ਕੈ ਕ੍ਰਿਪਾਨਨੀ । ੨੫੬
 sabhai sant oubari barung busueh daata.
 namo.taarni kaarni lok maata.
 namaesteung namaesteung namaesteung bhavani.
 sada raakh lai mohai kirpa kai kirpani. (37) (256)

ਇਤਿ ਸ੍ਰੀ ਬਚਿੱਤ੍ਰ ਨਾਟਕੇ ਚੰਡੀ ਚਰਿੱਤ੍ਰੇ ਦੇਬੀ ਜੂ ਕੀ ਉਸਤਤਿ ਬਰਨਨੰ
 ਨਾਮ ਸਪਤਮੇ ਧਿਆਇ ਸੰਪੂਰਣ ਮਸਤ ਸੁਭਮਸਤੁ । ੭ ।
 it sri Bachittar Natkai Chāndi charitarai devi juu ki ustat-barnung
 naam saptamo dhiaie sampuran sabh subham sat. (7)

O goddess ! (O Lord !) You are impregnable, indiscriminate, inactive, religious (without any functions and performing moral duties) holding a bow and a shield in hand, and having a coat of mail (iron-protection) and you deserve our salutations. Our Salutations to the invincible power, indiscriminate (manifest), without any function and Indestructible (ever existent), formless, without any pride or prestige, cause of all actions, and self-effulgent ; you deserve our approbation. (252)

Salutations to the power (goddess) who is fair-complexioned, religious (minded), knowing our inner-feelings (omni-scient), sustainer of the Earth, powerful, warrior, short-statured, pure as the religious fire (yagna fire). Hail to the power, which destroys the haughtiness (egoism) of others. Salutations to the goddess, who delights all who takes away (dries) our wealth and fills up (bestows completeness or perfection) to all. (253)

Hail to the goddess, who rides the lion as one rides a horse ; who possesses a body deserving worship. Salutations to the one who is a personification of faith, the killer of ghosts and the goddess who (wages war) fights (against evil-doers). Hail to the frightful looking goddess, and who is the mother- goddess (of all). Salutations to the goddess, who possesses Shiva's power, an embodiment of faith, renowned throughout the world and possesses Brahma's powers. (254)

Salutations to the power, which possesses angustness, who is pervading throughout the Universe, (most) is of the purest form, is fair and sustains all, the might of Almighty, and is the great sermon (of Hindus) for worship. Hail to the goddess possessing matted hair like Shiva and having the grace of Shiva, killer of Chand and Mund (Chamundi), who bestows blessings on all : destroyer of villains, and having an indivisible form. (255)

Salutations to you O goddess ! who upholds all the saints, who bestows blessings on all, Hail to you, who liberates all, who is the cause of everything, and the mother-goddess of all. O Bhawani ! Salutations to you time and again, who bless all with Kindness ; may you protect me always through your Grace ! (256)

Here the Seventh Chapter of Bachittar Natak, pertaining to the praise of the goddess, of Chandi portrayal (Charitar) is completed with grace. (7)

ਅਬ ਚੰਡੀ ਚਰਿਤ੍ਰ ਉਸਤਤਿ ਬਰਨਨੰ

ਭੁਜੰਗ ਪ੍ਰਯਾਤ ਛੰਦ

ਭਰੇ ਜੋਗਣਿ ਪੱਤ੍ਰ ਚਉਸਠ ਚਾਰੰ । ਚਲੀ ਠਾਮ ਠਾਮੰ ਡਕਾਰੰ ਡਕਾਰੰ ।
ਭਰੇ ਨੇਹ ਗੇਰੰ ਗਏ ਕੰਕ ਬੰਕੰ । ਰੁਲੇ ਸੂਰਬੀਰੰ ਅਹਾਤੰ ਨ੍ਰਿਸੰਕੰ । ੨੫੭

Ab Chandi Charitar ustat barnung

Bhujang Prayat Chhand

bharai jogni pattar chousan charung. chali naam naamung dakarung dakarung.
bharai neh gehung gaie kunk bunkung. rulai surbeerung aharrung nirsankung. (1) (257)

ਚਲੇ ਨਾਰਦਉ ਹਾਥਿ ਬੀਨਾ ਸੁਹਾਏ । ਬਨੇ ਬਾਰਦੀ ਡੰਕ ਡਉਰ ਬਜਾਏ ।

ਗਿਰੇ ਬਾਜਿ ਗਾਜੀ ਗਜੀ ਬੀਰ ਖੇਤੰ । ਰੁਲੇ ਤੱਛ ਮੁਛੰ ਨਚੇ ਭੁਤ ਪ੍ਰੇਤੰ । ੨੫੮

chalai nardou haath beena suhaie. banai bardī dunk douru bajaie.

girai baaj gaaji gaji beer khetung. rulai tachh muchhung nachai bhoot pretung. (2)
(258)

ਨਚੇ ਬੀਰ ਬੈਤਾਲ ਅੱਧੰ ਕਮੱਧੰ । ਬਧੇ ਬੱਧ ਗੋਪਾ ਗੁਲਿਤ੍ਰਾਣ ਬੱਧੰ ।

ਭਏ ਸਾਧ ਸੰਬੁਹ ਭੀਤੰ ਅਭੀਤੇ । ਨਮੋ ਲੋਕ ਮਾਤਾ ਭਲੇ ਸਸਤ੍ਰ ਜੀਤੇ । ੨੫੯

nachai beer baital adhung kamadhung. badhai badh gopa galetran badhung.

bhaie sadh sambuhbheetung abheetai. namo lok maata bhalai sastar jeetai. (3) (259)

ਪੜੇ ਮੂੜ ਯਾ ਕੋ ਧਨੰ ਧਾਮ ਬਾਢੇ । ਸੂਨੈ ਸੂਮ ਸੋਫੀ ਲਰੈ ਜੁੱਧ ਗਾਢੇ ।

ਜਗੈ ਰੈਣਿ ਜੋਗੀ ਜਪੈ ਜਾਪ ਯਾ ਕੋ । ਧਰੈ ਪਰਮ ਜੋਗੀ । ਲਹੈ ਸਿੱਧਤਾ ਕੋ । ੨੬੦

parrai moorr ya ko dhanung dham badhai. sunnai soom sophi larai judh gadhai.

jagai rain jogi japai jaap ya ko. dharai dharam jogung lahai sidhta ko. (4) (260)

ਪੜੈ ਯਾਹਿ ਬਿਦਯਾਰਥੀ ਬਿਦਯਾਹੇਤੰ । ਲਹੈ ਸਰਬ ਸਾਸਤ੍ਰਾਨ ਕੋ ਮਦ ਚੇਤੰ ।

ਜਪੈ ਜੋਗ ਸੰਨਯਾਸ ਬੈਰਾਗ ਕੋਈ । ਤਿਸੈ ਸਰਬ ਪੁਨਿਯਾਨ ਕੋ ਪੁਨਿ ਹੋਈ । ੨੬੧

parrai yahai bidaryarthi bidya hetung. lahai sarab sastaran ko mud chetung.

japai jog sanyas bairag koiee. tisai sarab puniyan kai punn hoiee. (5) (261)

ਦੋਹਰਾ

ਜੇ ਜੇ ਤੁਮਰੇ ਧਿਆਨ ਕੋ ਨਿਤ ਉਠੇ ਧਿਆਇ ਸੰਤ ।

ਅੰਤ ਲਹੈਗੇ ਮੁਕਤਿ ਫਲੁ ਪਾਵਹਿਗੇ ਭਗਵੰਤ । ੨੩੨

Dohra

jo jo tumrai dhian ko nit uthai dhiaie hai sant.

ant lehaigai mukat phal pavehgai bhagwant. (6) (262)

Now the details of the praises of the Chandi Charitar

Bhujang Prayat Chhand

There were sixty four hobgoblins, having their four bowls full of blood and are moving around belching everywhere continuously. The horrible looking crows had gone to their nests, full of love for them, while the (dead) warriors were still rolling around on the ground unattended. (257)

Narad having a lyre in hand, had also left. Even Shiva with his decorated bull, was playing on his tabor and producing a loud sound, while the warriors with horses and elephants were lying on the ground in the battle-field. The corpses in mutilated form were rolling in dust whereas the ghosts and spirits were dancing. (258)

Half cut human trunks and evil spirits were dancing, who had pallet bow tied to their hands for killing the enemy and were having iron glows on their hands for killing the enemy ; all the saints had become fearless (without fear) from a state of fear. Our Salutations to the worldly (mother goddess) who had gained complete victory over the enemy. (259)

Even if a fool were to read this (Charitar) portrayal, he will become wealthy with lots of money and if some teetotaler or a miser were to listen to it, he will become very powerful (free of fighting spirit) to fight in a battle. If some Yogi (ascetic) were to recite it by being awake at night, he would gain the wealth of Yoga and attain occult powers. (260)

If a student were to read it do a part of his education, he will gain all the knowledge of Shastras. However, of a Yogi, Sanyasi (ascetic and mendicant) or bairagi (secluded) were to recite it, he will gain the greatest benediction or benefaction. (261)

Couplet :

O goddess-mother ! All the saints, who would bow to you with standing ovation, will attain Salvation and attain unison with Lord (or merge with the Lord). (262)

ਇਤਿ ਸ੍ਰੀ ਬਚਿੱਤ੍ਰ ਨਾਟਕੇ ਚੰਡੀ ਚਰਿੱਤ੍ਰੇ,
ਚੰਡੀ ਚਰਿੱਤ੍ਰ ਉਸਤਤਿ ਬਰਨਨੰ ਨਾਮ,
ਅਸਟਮੋ ਧਿਆਇ ਸੰਪੂਰਣਮਸਤੁ ਸੁਭ ਅਸਤੁ । ੮ । ਅਫਜੂ । ੧੦੧ (੮)
It sri Bachittar Natakai Chandi Charitarai
Chandi Charitar ustat barnunung naam
astmo dhiae sampuran sabh subh sat (8)

ੴ ਸਤਿਗੁਰ ਪ੍ਰਸਾਦਿ ।
ਸ੍ਰੀ ਭਗਉਤੀ ਜੀ ਸਹਾਇ
ਅਬ ਵਾਰ ਦੁਰਗਾ ਕੀ ਲਿਖਯਤੇ
ਪਾਤਿਸ਼ਾਹੀ ੧੦ ॥

ਪਉੜੀ ॥
ਪ੍ਰਥਮਿ ਭਗਉਤੀ ਸਿਮਰਕੈ ਗੁਰੂ ਨਾਨਕ ਲਈ ਧਿਆਇ ।
ਅੰਗਦ ਗੁਰੂ ਤੇ ਅਮਰਦਾਸ, ਰਾਮਦਾਸੈ ਹੋਈ ਸਹਾਇ ।
ਅਰਜੁਨ ਹਰਗੋਬਿੰਦ ਨੋ, ਸਿਮਰੋ ਸ੍ਰੀ ਹਰਿਰਾਇ ।
ਸ੍ਰੀ ਹਰਿ ਕ੍ਰਿਸ਼ਨਿ ਧਿਆਇ ਐ, ਜਿਸੁ ਡਿਠੇ ਸਭੁ ਦੁਖੁ ਜਾਇ ।
ਤੇਗ ਬਹਾਦੁਰ ਸਿਮਰੀਐ, ਘਰਿ ਨੈਨਿਧ ਆਵੈ ਧਾਇ ।
ਸਭ ਥਾਈ ਹੋਈ ਸਹਾਇ । ੧

Vaār Durga Ki
ik Onkar Satgur prasad
Sri Bhagouti ji sahaie
ab Vaar Durga ki likheuantai
Patshahi 10

Pouri
Pritham bhagouti Simarkai Gur Nanak laiee dhiaie.
angad gur te amardas Ramdasai hoiee sahaie.
arjan Hargobind nu Simro Sri Har Rai.
Sri Harkrishan dhiaieeai jis dithai sabh dukh jaieai.
Teg bahadur simriai ghar nounidh avai dhaie.
Sabh thāiee hoiai sahaie. (1)

Here the Eighteth Chapter of Bachittar Natak, pertaining to the details of praises for the Chandi Charitar (potrayal)-as part of Chandi Charitar is completed with grace. (8)

**Vaar Durga Ki
ik Onkar Satgur prasad
Sri Bhagouti ji Sahaie
Now Starts the Vaar of Durga
By the Tenth Master**

**(Worship) (The One Lord attainable through the Guru's Grace.
May the Lord embodiment of Sword be our protector.)**

Pouri :-

Let us worship the One Lord, the sword wielding Lord (of steel) first of all, and then meditate on Guru Nanak. Then let us seek the protection of Angad, Guru Amar Das and Ram Das and then let us concentrate on Arjan, Har Gobind and meditate on Sri Har Rai. Then let us meditate on Sri Har Krishan, whose one glimpse would dispel all our sufferings, finally by meditating (with concentration) on Teg Bahadur we could attain all the nine treasures of the world. Let the Lord be our protector at all places !

(1)

ਖੰਡਾ ਪ੍ਰਥਮਿ ਮਨਾਇਕੈ ਜਿਨ ਸਭ ਸੈਸਾਰ ਉਪਾਇਆ ।
 ਬ੍ਰਹਮਾ ਬਿਸ਼ਨੁ ਮਹੇਸ਼ ਸਾਜਿ ਕੁਦਰਤਿ ਦਾ ਖੇਲੁ ਬਣਾਇਆ ।
 ਚੈਦਾ' ਤਬਕੈ ਬਣਾਇ ਕੈ, ਕੁਦਰਤਿ ਦਾ ਖੇਲੁ ਦਿਖਾਇਆ ।
 ਸਿੰਧੁ ਪਰਬਤ ਮੇਦਨੀ ਬਿਨੁ ਥੀਮਾ ਗਗਨ ਰਹਾਇਆ ।
 ਸਿਰਜੇ ਦਾਨੋ' ਦੇਵਤੇ, ਤਿਨ ਅੰਦਰਿ ਬਾਦੁ ਰਚਾਇਆ ।
 ਤੈ' ਹੀ ਦੁਰਗਾ ਸਾਜਕੈ, ਚੈ'ਤਾ ਦਾ ਨਾਮ ਕਰਾਇਆ ।
 ਤੈਥੋ' ਹੀ ਬਲੁ ਰਾਮ ਲੈ, ਨਾਲ ਬਾਣਾ ਰਾਵਣੁ ਘਾਇਆ ।
 ਤੈਥੋ' ਹੀ ਬਲੁ ਕ੍ਰਿਸ਼ਨ ਲੈ, ਕ੍ਰਿਸ਼ ਕ੍ਰਿਸ਼ੀ ਪਕੜਿ ਗਿਰਾਇਆ ।
 ਬਡੇ ਬਡੇ ਮੁਨਿ ਦੇਵਤੇ, ਕਈ ਜੁੱਗ ਤਿਨੀ ਤਨ ਤਾਇਆ ।
 ਕਿਨੈ ਤੇਰਾ ਅੰਤੁ ਨ ਪਾਇਆ । ੨

Khanda prathmai saaj kai jin sabh sansar upaiya.
 brahama bisan mahes saaj kudrat da khel banaiya.
 chaidan tubkai banai ke kudrat da khel dhikhaiya.
 Sindh Parbat medni bin thama gagan rahaiya.
 Sirjai danai devtai tin under baad rachaiya.
 tai hi durga saaj kai dainta da nas karaiya.
 taithou hi bal Ram lai naal baana Ravan ghaiya.
 taithou hi bal krisan lai kans kausi pakar griaya.
 badai badai mun devtai kaiee jug tini tan taiya.
 kinai tera ant na paiya. (2)

ਸਾਧੂ ਸਤਿਜੁਗ ਬੀਤਿਆ, ਅਧਸੀਲੀ ਤ੍ਰੇਤਾ ਆਇਆ ।
 ਨੱਚੀ ਕਲਿ ਸਰੋਸਰੀ, ਕਲਿ ਨਾਰਦ ਡਉਰ ਵਾਇਆ ।
 ਅਭਿਮਾਨ ਉਤਾਰਨ ਦਿਉਤਿਆ, ਮਹਿਖਾਸੁਰ ਸੁੰਭ ਉਪਾਇਆ ।
 ਜੀਤ ਲਏ ਤਿਨਿ ਦੇਵਤੇ, ਤਿਹੁ' ਲੋਕੀ' ਰਾਜ ਕਮਾਇਆ ।
 ਵੱਡਾ ਬੀਰ ਅਖਾਇ ਕੈ, ਸਿਰ ਉਪਰ ਛੱਤ੍ਰ ਫਿਰਾਇਆ ।
 ਦਿੱਤਾ ਇੰਦ੍ਰ ਨਿਕਾਲ ਕੈ, ਤਿਨਿ ਗਿਰਿ ਕੈਲਾਸੁ ਤਕਾਇਆ ।
 ਡਰ ਕੈ ਹੱਥੋ' ਦਾਨਵ", ਦਿਲ ਅੰਦਰਿ ਤ੍ਰਾਸ ਵਧਾਇਆ ।
 ਪਾਸ ਦੁਰਗਾ ਦੇ ਇੰਦ੍ਰ ਆਇਆ । ੩

Sadhu satgur beetia adhmali treta aieya.
 nachi kal sarosari kal Narad daurn vaieya.
 abhiman utaran devtian mehkhasur swubh upaieya.
 jeet laie tin devtai the loki raj kamaieya.
 vada beer akhaie kai sir uper chhatar bhiraiya.
 adita Inder nakal kai tin kailas takaiya.]
 dar kai hatho danvi dil under tras vadhaiya.
 paas durga de Inder aiya. (3)

First of all the sublime Lord created the all powerful, embodiment of Sword, the Lord Himself and then created the whole Universe. Then He created Brahma, Vishnu and Shiva and then He displayed the Wonderful drama of (created) the Nature. Then He created the Oceans, Mountains and Earth, and then arranged the system of holding up the sky without any support (pillars) and positioned it. Then He created the demons (villains) and the gods (virtuous) and produced enmity (against each other) in their minds. Then (O Lord !) You created (the goddess) Durga, through whom you arranged (managed) to destroy the demons. Then Ram Chander gaining all the power through You (O Lord), killed Ravana, with the help of arrows. "Then Krishna,' being bestowed with all the power by you (O Lord !), destroyed Kansa (and Kesi warrior) by pulling them down (with hairs in hand). The greatest Munis and gods (mendicants) worshipped the Lord for many ages (Yugas) through penance, but none of them could gain Your secrets (O Lord !) and seek Your limits. (2)

Then SatYug, the age of saintly behaviour, passed by and then came Treta age (Yoga) the age of a partly peaceful behaviour. Then everyone was beset with anguish and suffering, while Kal and Narad sounded (the beginning of the humdrum of life) with the beat of drum. To dispel the egoistic tendencies (egoism) of the gods, the Lord-Sublime created the demons Mehkhasur and Sumbh. They gained victory over the gods and established their (sway) kingdom in all the three worlds (the heavens, the Earth, and the nether lands). Then Mehkhasur, establishing (proclaiming) himself as a great warrior, started unfurling a canopy over his head (established a seat of authority over all) and threw out (god) Indra from his Indrapuri (heaven). So he (Indra) approached (looked up to) the goddess Durga on top of Kailash mountain for his protection. Being afraid of the demons, Indra was demoralised and got frightened with fear (of the power of demons) and finally approached Durga for help and protection. (with the prayer). (3)

ਇਕਤ ਦਿਹਾੜੈ ਆਈ ਨਾਵਣ ਦੁਰਗ ਸਾਹ ।
 ਦੇਵੀ ਬ੍ਰਿਥਾ ਸੁਨਾਈ ਆਪਣੇ ਹਾਲ ਦੀ ।
 ਛੀਨਿ ਲਈ ਠਕੁਰਾਈ ਸਾਤੇ ਦਾਨਵੀ ।
 ਲੋਕੀ ਤਿਹੀ ਫਿਰਾਈ ਦੋਹੀ ਆਪਣੀ ।
 ਬੈਠੇ ਵਾਇ ਵਧਾਈ, ਤੇ ਅਮਰਾਵਤੀ ।
 ਸਿੱਤੇ ਦੇਵ ਭਜਾਈ, ਸਭਨਾ ਰਾਕਸ਼ ।
 ਕਿਨੈ ਨ ਜਿਤਿਆ ਜਾਈ, ਮਹਿਖੈ ਦੈਤ ਨੂੰ ।
 ਤੇਰੀ ਸਾਮ ਤਕਾਈ, ਦੇਵੀ ਦੁਰਗਸਾਹ । ੪
 ik diharrai aiee nahvan Durg sah.
 Inder birtha Sunaiee aapnai haal di.
 heen laiee thakuraiee satai danvi.
 loki tihi phiraiee dohi aapni.
 baithai vaie vadhaiee te amravati.
 ditai dev bhajaiee sabhna raksa.
 kinai na jitia jaiee Mehkhai daint nu.
 teri saam takaiee devi durgsah. (੪)

ਦੁਰਗਾ ਬੈਠ ਸੁਣਦੀ, ਹੱਸੀ ਹੜ ਹੜਾਇ ।
 ਓਹੀ ਸੀਹੁ ਬੁਲਾਇਆ, ਰਾਕਸ਼ ਭੱਖਣਾ ।
 ਚਿੰਤਾ ਕਰਹੁ ਨ ਕਾਈ । ਦੇਵ ਨੂੰ ਆਖਿਆ ।
 ਰੋਹ ਜੋਈ ਮਹਾਮਾਈ ਰਾਕਸ਼ ਮਾਰਣੈ । ੫
 durga bain sunnandi hassi harr harraie.
 ohi seeho mangaya rakas bhakhna.
 Chinta karoh na kaiee deva nu akhiya.
 roh hoiee mahamaiee rakas bhakhna. (5)

ਦੋਹਰਾ

ਰਾਕਸ਼ ਆਏ ਰੋਹਲੇ, ਖੇਤਿ ਭਿੜਨ ਕੇ ਚਾਇ ।
 ਲਸਕਨਿ ਤੇਗ ਬਰਛੀਆ ਸੂਰਜ ਨਦਰਿ ਨ ਪਾਇ । ੬

Dohra

rakas aieai rohlai khet bhirran ke chaie.
 laskan tega barchhian suraj nader na paie (6)

One day, when goddess Durga came for her bath, the Indra approached her and related his episode (story) of suffering and misery stating that the demons had usurped their empire (kingdom). They have proclaimed their superiority in all the three worlds. They were seated firmly in Amravati (the heavens) and enjoying all the worldly pleasures with great pomp and show. The demons have turned out all the gods from (Amrapuri) the heavens as no one could gain victory over Mehkhasur. O goddess Durga ! Now I have approached You for help and protection. (4)

Durga started laughing merrily on hearing Indra's episode and sent for her lion, who could devour the demons and told the gods not to have any worry. Thus Durga got furious and wrathful to kill the demons. (5)

Couplet

The enraged demons came to the battle field for waging a war (against the gods). The swords and lances of their troops were shining so much that one could not see the sun even. (6)

ਪਉੜੀ

ਦੁਹਾ" ਕੰਧਾਰ" ਮੂੰਹ ਜੁੜੇ, ਢੋਲ ਸੰਖ ਨਗਾਰੇ ਬੱਜੇ ।
ਰਾਕਸ ਆਏ ਰੋਹਲੇ ਤਰਵਾਰੀ ਬਖਤਰ ਸੱਜੇ ।
ਜੁੱਟੇ ਸਉ'ਹੇ ਜੁੱਧ ਨੌ, ਇੱਕ ਜਾਤ ਨ ਜਾਰਣੀ ਭੱਜੇ ।
ਖੇਤ ਅੰਦਰ ਜੋਧੇ ਗੱਜੇ ॥ ੭

Pouri

duha kandhara muh jurrai dhol sunkh nagarai bajai.
rakas aieai rohlai tarvari bakhtar sajai.
ajutai souho judh nu ek jaat na janan bhajai.
khet under jodhai gajai. (7)

ਜੰਗ ਮੁਸਾਫਾ ਬੱਜਿਆ, ਰਣਿ ਘੁਰੇ ਨਗਾਰੇ ਚਾਵਲੇ ।
ਝੂਲਨਿ ਨੇਜੇ ਬੈਰਕ", ਨੀਸਾਣ ਝੂਲੇ ਲਸਾਵਲੇ ।
ਢੋਲ ਨਗਾਰੇ ਪਉਣਦੇ, ਉ'ਘਨ ਜਾਣੁ ਜਟਾਵਲੇ ।
ਦੁਰਗਾ ਦਾਨੋ' ਰਣਿ ਡਹੇ ਖੇਤ ਵੱਜਨਿ ਨਾਦ ਭੀਹਾਵਲੇ ।
ਇਕ ਬੀਰ ਪ੍ਰੋਤੇ ਬੁਛੀਏ ਜਣੁ ਡਾਲ ਚਮੁੱਟੇ ਆਵਲੇ ।
ਇਕ ਵੱਡੇ ਤੇਗੀ' ਤੜਫੀਅਨ, ਮਦ ਪੀਤੇ ਲੋਟਨਿ ਬਾਵਲੇ ।
ਇਕ ਚੁਣਿ ਝਾੜਹੁ ਕੱਢੀਅਨ, ਰੇਤ ਵਿੱਚੋ' ਸੋਇਨਾ ਡਾਵਲੇ ।
ਗਦਾ ਤ੍ਰਿਸੂਲ" ਸੈਹੱਥੀਆ", ਤੀਰ ਵੱਗਨਿ ਖਰੇ ਉਤਾਵਲੇ ।
ਜਣੁ ਡਸੇ ਭੁਯੰਗਮ ਸ"ਵਲੇ, ਮਰਿ ਜਾਵਨ ਬੀਰ ਰੋਹਾਵਲੇ । ੮
jung musapha bajai runn ghurai nagarai chawla.
jhulai najai bairka neesan lasan lasavalai.
dhol nagarai parrndeughan jaan jatavalai.
durga daanai runn dehai khet vajan naad bhihailai.
beer parotai barchhiai jann daal chamtai avlai.
ik vadhai tegi tarrphian mud peetai lotan bavlai.
ik chun chun jharroh kadhian rait vichon soena davlai.
gada trisula barchhia teer vagan kharai utavlai.
jan dasai bhuangam savlai. mar javan beer rohavlai. (8)

Pouri :

The front line of both the armies occupied their positions in front of each other, while drums, conch shells and kettle drums started blowing and beating loudly. The demons marched to the battle field, enraged and armed with their swords and coats of mail. Warriors of the same type (belonging to same Caste) were facing each other and engaged in fighting, who never knew how to run away from the battle field. The warriors were thundering loudly in the battle-field. (7)

When the trumpets of war were sounded, and drums were beating to exaggerate and enhance the joy and willingness to fight in the battle field. The standards bearing the flags and spears with flowers were waving (fluttering) and the bright flags were radiant. The drums and kettle drums were beating loudly and it appeared as if the lions were roaring. Durga and the demons were also locked in battle, and frightening (terrible) drums were being sounded in the battle field. The warriors were pierced with spears, which were sticking out like the amlas sticking out with the branches (of a tree.). There were some smitten with the swords, who were throbbing on (jumping) the ground in pain as if drunkards, having taken wine, were rolling on the ground while some others were being taken out from the bushes by picking them out one by one just as the scavengers were removing gold from the sandy tract. The mace, trident, arrows and spears were being used in fighting with great swiftness (and speed) as if the black cobras were (stinging) biting, which was resulting in the killing (death) of many proud warriors. (8)

ਵੇਖਣ ਚੰਡ ਪ੍ਰਚੰਡ ਨੈਂ, ਰਣਿ ਘੁਰੇ ਨਗਾਰੇ ।
 ਧਾਏ ਰਾਕਸ਼ ਰੋਹਲੇ ਚਉਗਿਰਦੇ ਭਾਰੇ ।
 ਹਥੀ ਤੇਗ ਪਕੜਿਕੇ, ਰਣਿ ਭਿਰੇ ਕਰਾਰੇ ।
 ਕਦੇ ਨ ਨੱਠੇ ਜੁਧ ਤੇ, ਵੱਡ ਜੁਧ ਜੁਝਾਰੇ ।
 ਦਿਲ ਵਿੱਚ ਰੋਹ ਬਢਾਇ ਕੈ, ਮਾਰਿ ! ਮਾਰਿ ! ਪੁਕਾਰੇ ।
 ਮਾਰੇ ਚੰਡ ਪ੍ਰਚੰਡ ਨੈਂ, ਬੀਰ ਖੇਤਿ ਉਤਾਰੇ ।
 ਮਾਰੇ ਜਾਪਨਿ ਬਿਜੁਲੀ, ਸਿਰ ਭਾਰ ਮੁਨਾਰੇ । ੯

Vaikhan Chand Prachand nu runn bhurai nagarai.
 dhaie rakas rohalai chouirdhai bharai.
 hathi tegan pakarr kai runn bhirrai kararai.
 kadai na nathai judh tou jodhai jujharai.
 dil vitch roh badhaie kai maar maar pukarai.
 maarai Chand Parchand nai beer khet utarai.
 marai japan bijuli Sir bhar munarai. (9)

ਦੋਹਰਾ

ਚੋਟ ਦਮਾਮੇ ਪਾਈ, ਦਲ ਮੁਕਾਵਲਾ ।
 ਦੇਵੀ ਦਸਤਿ ਨਚਾਈ, ਸੀਹਣ ਸਾਰ ਦੀ ।
 ਪੇਟਿ ਮਿਲੰਦੇ ਲਾਈ, ਮਹਿਖੇ ਦੈਤ ਨੈਂ ।
 ਗੁਰਦੇ ਅਦ ਖਾਈ ਨਾਲੇ ਰੁੱਕੜੇ ।
 ਲੈਂਦੀ ਅਘਾ ਸੁਧਾਈ, ਫਿਫਰ ਕਾਲਜਾ ।
 ਜੇਹੀ ਦਿਲ ਵਿੱਚ ਆਈ, ਕਹੀ ਸੁਣਾਇਕੈ ।
 ਚੋਟੀ ਜਾਣ ਦਿਖਾਈ, ਤਾਰੇ ਧੂਮਕੋਤਿ । ੧੦
 Chot paiee damamai dala(n) mukabila.
 devi dast nachaiee seehan saar dee.
 pait malundai laiee mekhkhai daint nu.
 gurdai anda khaiee naal rukarrai.
 lehandai againa sudhai fifar kaljai.
 jehi dil vitch aiee hehi sunnaie hai.
 choti jaan dikhaieetari dhoom kait. (10)

The drums of the demons started beating loudly on seeing the mighty Chandi in the battle-field. Then the wrathful demons encircled Chandi from all the four sides, and the demons started fighting bravely with swords in hands in the battle field. Such brave soldiers had never fled from the battle field. They were however, enhancing their wrath (were furious with rage) and shouting to kill the goddess. The mighty Chandi had piled up the dead bodies by killing the demon warriors in large numbers, as if the poles with electric-shocks had fallen down headlong. (9)

With the beatind of war-drums, the troops started fighting against one another ; when the goddess taking up her sword of steel (lioness) stuck it against the stomach of the rebellious Mehkhasur, which pierced through his liver, intestines and ribs and was seen coming out from the other side. Whatever I falt in my heart at that moment I am saying that ; it appeared as if the star with a tail (Dhoom Ketu) (Shooting Star) was showing its tail-end. (10)

ਚੋਟ" ਪਵਨਿ ਨਗਾਰੀ' ਅਣੀਅ" ਜੁੱਟੀਅ ।
 ਧੂਹਿ ਲਈਅ" ਤਰਵਾਰੀ', ਦੇਵ" ਦਾਨਵ" ।
 ਵਾਹਿਨਿ ਵਾਰੋ ਵਾਰੀ, ਸੂਰੇ ਅੰਘਰੇ ।
 ਵੱਗੈ ਰਤਿ ਝੁਲਾਰੀ, ਜਿਓਯੁ' ਗੇਰੂ ਬਾਬੁੱਤ੍ਰਾ ।
 ਵੇਖਨਿ ਬੈਠ ਅਟਾਰੀ , ਨਾਰੀ ਰਾਕਸ਼" ।
 ਪਾਈ ਧੂਮ ਸਵਾਰੀ , ਦੁਰਗਾ ਦਾਨਵੀ' । ੧੧
 Chotan pavan nagarai arrian jutian.
 dhoohe leiceya bharvari deva danwa.
 Vahan varovari surai sangharai.
 Vegai rut jhailari jiun gern babutra.
 Vaikhan baith atari nari raksa.
 paiee dhoom savari durga danvi. (11)

ਲੱਖ ਨਗਾਰੇ ਵਜਨਿ ਆਮੋ ਸਾਹਮਣੇ ।
 ਰਾਕਸ ਰਣਹੁੰ ਨ ਭੱਜਨਿ, ਰੋਹੋ ਰੋਹਲੇ ।
 ਸ਼ੀਹ" ਵ"ਗੂੰ ਗ:ਜਨ ਸੱਭੇ ਸੂਰਮੇ ।
 ਤਣਿ ਤਣਿ ਕੈਬਰ ਛੱਡਨਿ, ਦੁਰਗਾ ਸਾਹਮਣੇ । ੧੨
 lakh nagarai vajan aapai sahmanai.
 rakas runnhun na bhajan rohai rohlai.
 seehan vangun gajan sabhai surmai.
 taun taun kavbar chhadan durga sahmanai. (12)

ਘੁਰੇ ਨਗਾਰਧੇ ਡੋਹਰੇ, ਰਣਿ ਸੰਗਲੀਆਲੇ ।
 ਧੂੜਿ ਲਪੇਟੇ ਧੂਹਰੇ ਸਰਦਾਰ ਜਟਾਲੇ ।
 ਉਖਲੀਅ" ਨਾਸ" ਜਿਨ੍ਹਾ ਮੁਹਿ ਜਾਪਨ ਆਲੇ ।
 ਧਾਏ ਦੇਵੀ ਸਾਹਮਣੈ, ਵੱਡ ਮੁੱਛਲੀਆਲੇ ।
 ਸੁਰਪਤਿ ਜੇਹੇ ਲੜਿ ਤਹੇ, ਬੀਰ ਟਲੇ ਨ ਟਾਲੇ ।
 ਗੱਜੇ ਦੁਰਗਾ ਘੇਰਿ ਕੈ, ਜਣੁ ਘਣੀਅਰੁ ਕਾਲੇ । ੧੩
 ghurai nagarai doharai runn sunglialai.
 dhoom lapetai dhuharai sardar jatalai.
 ukhlia nasa jina mooh(au) japan alai.
 dhaie devi Sahmanai mera muchhlialai.
 Surpat jehai larr hatai beer talaie na taalai.
 gajai durga gher kai jan gharriar kalai. (13)

The various formation of (opposite) troops got engaged and locked up in fighting on the beating of the drums, had drawn out their swords and the warriors were wielding them in turn in the battle-field. There was a pool of blood and the stream of blood was flowing like the red -coloured water stream The wives of the demons were watching this battle scene from the windows. The transport carriages of Durga and the demons were making history through their pomp and show. (11)

In the battle-field, millions of drums from both sides, facing each other, were being beaten ; and the warrior demons, furious with rage , were not to be seen fleeing from the battle-field. In fact, all the warriors were roaring like lions, and were shooting arrows pointing them at Durga with great strength. (12)

The huge drums, tied with chains, double drums were beating, while the demons with matted hair and army commanders were lying in the dust, whose nostrils looked like tubes and mouths open like wall-openings. These moustached warriors had come rushing towards the goddess, with whom gods like Indra had already fought (without success), but these warriors were not deterred and would not be forced to leave the battle field by anyone. They had encircled the goddess Durga and were thundering as if dark black clouds were bursting with noise. (13)

ਚੋਟ ਪਈ ਖਰਚਾਮੀ ਦਲ" ਮੁਕਾਵਲਾ ।
 ਘੋਰਿ ਲਈ ਵਰਿਆਮੀ ਦੁਰਗਾ ਆਇ ਕੈ ।
 ਰਾਕਸੁ ਬਡੇ ਅਲਾਮੀ, ਭੱਜ ਨ ਜਾਣਦੇ ।
 ਅੰਤਿ ਹੋਇ ਸੁਰਗਾਮੀ ਮਾਰੇ ਦੇਵਤੇ । ੧੪

Chot paiee kharchami dala mukabala.
 gher laiee variami durga aieai kai.
 rakhas badai alami bhaj na jandai.
 ant haijai surgami marai devta. (14)

ਅਗਣਤ ਘੁਰੇ ਨਗਾਰੇ, ਦਲ" ਭਿੱੜੀਦਿਆ" ।
 ਪਾਏ ਮੱਧਖੱਲ ਭਾਰੇ ਦੇਵ" ਦਨਵ" ।
 ਵਾਹਨਿ ਫੱਟ ਕਰਾਰੇ, ਰਾਕਸ ਰੋਹਲੇ ।
 ਜਾਪਨਿ ਤੇਗ" ਆਰੇ, ਮਿਆ"ਨੋ ਧੂਹੀਆ" ।
 ਜੋਧੇ ਵਡੇ ਮੁਨਾਰੇ ਜਾਪਨਿ ਖੇਤ ਵਿੱਚ ।
 ਦੇਵੀ ਆਪ ਸਵਾਰੇ, ਪੱਬ" ਹੇਵਹੇ ।
 ਕਦੇ ਨ ਆਖਨਿ ਹਾਰੇ ਧਾਵਨਿ ਸਾਮੁਣੇ ।
 ਦੁਰਗਾ ਸਭੇ ਸੰਘਾਰੇ, ਰਾਕਸ ਖੜਗ ਲੈ । ੧੫

aganat ghurai nagarai dala(n) bhirrandia.
 paie mehkhal bharai deva danva
 Vahan phut kararai rakas rohalai.
 japan tegi arai miane dhuhian.
 jodhai vadai munarai japan khet vitch.
 devi aap savarai paban javewavai.
 kadai na akhin harai dhavan sahmanai.
 Durga sabh sangharai rakhas kharag lao. (15)

ਪਉੜੀ

ਉਂਮਲ ਲੱਥੇ ਜੋਧੇ ਮਾਰੂ ਵੱਜਿਆ । ਬੱਦਲ ਜਿਉ' ਮਹਿਖਾਸੁਰ ਰਣ ਵਿੱਚ ਗੱਜਿਆ ।
 ਇੰਦ੍ਰ ਜਿਹਾ ਜੋਧਾ ਮੈਥੋਂ ਭੱਜਿਆ । ਕਉਣ ਬਿਚਾਰੀ ਦੁਰਗਾ ਜਿਨਿ ਰਣ ਸੱਜਿਆ । ੧੬

umal lathai jodhai maru vajia.
 badal jiun mehkhasur runn vitch gajia.
 Inder jeha jodha maithon bhajia.
 kaun vichari durga jin runn sajia. (16)

ਵੱਜੇ ਢੋਲ ਨਗਾਰੇ, ਦਲ" ਮੁਕਾਵਲਾ । ਤੀਰ ਫਿਰੈ ਰੈਬਾਰੇ ਅਮੋ ਸਾਮੁਣੇ ।
 ਅਗਣਤ ਬੀਰ ਸੰਘਾਰੇ, ਲਗਦੀ ਕੈਬਾਰੀ । ਡਿੱਗੇ ਜਾਣ ਮੁਨਾਰੇ, ਮਾਰੇ ਬਿਜੁ ਦੇ ।
 ਖੁਲੀ ਵਾਲੀ ਦੈ'ਤ ਅਹਾੜੇ ਸੇ ਰੁਲੇ । ਸੁੱਤੇ ਜਾਣ ਜੁਟਾਰੇ ਭੰਗ" ਖਾਇ ਕੈ । ੧੭

Vajai dhol nagarai dala mukabila. teer phirai raibarai amoh sahmanai.
 aganat beer sangharai lagdi kaibari. digai jann munarai marai bij daie.
 khulih vali daint aharrai sabhai surmai. Sutai jaan jatalai bhanga khaie kai. (17)

Then the drum, with the covering of the skin of the donkey was struck with force (the drum was struck with a stick made out of the skin) and the battle-start was announced. The warriors had surrounded Durga ; the demons were very powerful, who knew not how to run away from the battle field. All those demons, killed by the goddess, were finally sent to heavens. (14)

As the two armies started fighting, the drums started beating. Both the gods and the demons had created a terrible sight with their fighting like the bull-fights. The enraged demons were giving a befitting reply by wounding the enemy troops. Their drawn-out swords from their sheaths appeared like saws. The fallen warriors in the battle-field appeared like huge minarets fallen on the ground. The huge mountain-like demons were killed by the goddess herself, who would never accept their defeat openly, and were defiantly opposing the goddess. Finally Durga, taking up her Sword, killed all the demons. (15)

With the war-drums beating, many vigorous warriors full of enthusiasm, offer themselves for the battle-field. Mehkhasur then roared like the thundering clouds in the battle-field and was exagerrating his war-exploits, saying that even Indra (god) had fled away from the field and could not face him; then what was the worth of poor Durga ? How could she afford and pick up courage to fight against him ? (16)

With the beating of drums and kettle-drums both the armies launched their attacks; the arrows were giving the lead, while they were facing each other, and with the striking of arrows many (innumerable) warriors had been killed. It appeared as if the minarets, struck by lightning, had fallen down. All the demons, with dishevelled hair, were crying and wailing loudly, and it appeared as if ascetics with matted hair, having eaten drugs (bhang) had fallen asleep. (17)

ਦੁਹਾ" ਕੰਧਾਰ" ਮੂੰਹ ਜੁੜੇ, ਸੂਲ ਧੱਗ ਭਾਰੀ । ਕੜਕਿ ਉਠਿਆ ਫਉਜ ਤੇ ਵੱਡਾ ਹੰਕਾਰੀ ।
 ਚਲਿਆ ਲੈ ਕੇ ਨਾਲਿ ਵਡੇ ਹਜਾਰੀ। ਮਿਆਨਜੂ ਖੰਡਾ ਧੂਹਿਆ, ਮਹਿਖਾਸੁਰ ਭਾਰੀ।
 ਉਮਲ ਲੱਥੇ ਸੂਰਮੇ ਮਾਰ ਨਚੀ ਕਰਾਰੀ । ਚੱਲੇ ਜਾਪਨਿ ਰੱਤ ਦੇ, ਸਲਲੇ ਜੱਟਧਾਰੀ । ੧੮
 duha kandhara muha jurrai naal dhausā bhari. karrak uthia phauj te vada ahankari.
 lai kai chalia surmai naal vadai hajari. miano khandadhuhia mehkhasur bhari.
 a umal lathai surmai maar machi karari. chalai japan rut dei Sallai jatdhari. (18)

ਸੱਟ ਪਈ ਜਮਧਾਣੀ ਦਲ" ਮੁਕਾਬਲਾ । ਧੂਹਿ ਲਈ ਕਿਰਪਾਣੀ ਦੁਰਗਾ ਮਿਆਨ ਤੇ ।
 ਚੰਡੀ ਰਾਕਸ਼ ਖਾਣੀ ਵਾਹੀ ਦੈ'ਤ ਨੇ' । ਕੋਪਰ ਚੂਰਿ ਚੁਵਾਣੀ ਲੱਥੀ ਕਰਗ ਲੈ ।
 ਪਾਖਰ ਤੁਰਾ ਪਲਾਣੀ ਰੜਕੀ ਧਰਤੀ ਜਾਇ । ਲੈ'ਦੀ ਅਘ" ਸਿਧਾਣੀ ਸਿੰਗ" ਧਉਲਦਿਆ" ।
 ਕੂਰਮ ਸਿਰ ਲਹਲਾਣੀ, ਦੁਸ਼ਮਨ ਮਾਰ ਕੈ। ਵੱਡੇ ਗੁਨ ਤਿਖਾਣੀ ਹੂਏ ਖੇਤ ਵਿੱਚ।
 ਰਣ ਵਿੱਚ ਘਤੀ ਘਾਣੀ, ਲੋਹੂ ਮਿੱਝ ਦੀ । ਚਾਰੇ ਜੁਗ ਕਹਾਣੀ ਚੱਲਗਿ ਤੇਗ ਦੀ ।
 ਵਿੱਧਣ ਖੇਤ ਵਿਹਾਣੀ ਮਹਿਖੇ ਦੈ'ਤ ਨੇ' । ੧੯
 sat paiee jamdhani dala(n) mukabila. dhooḥ laiee kirpani durga mian te.
 Chandi rakas khani vahi daint no. kopar choor chavani lathi karaf lai.
 pakhar tura palani rarrki dharat jaie. laidi agha sidhani singa dhaul dia.
 kooram sir lehḥain dusman maar kai. vadhai gunn tikhanihuai khet vich.
 runn vitch ghati ghanni lohu mijh dee. charai jug kahani chalag teg dee.
 vidhna khet vihani mekhkhai daint ne. (19)

ਚਉਦਹ ਲੋਕ" ਰਾਣੀ ਸਿੰਘ ਨਚਾਇਆ। ਮਾਰੇ ਬੀਰ ਜਟਾਣੀ ਦਲ ਵਿਚਿ ਅੱਗਲੇ।
 ਇਕ ਨ ਮੰਗਣ ਪਾਣੀ ਰਣੈ ਹੰਕਾਰਿ ਕੈ । ਜਾਣੁ ਸਮਾਇ ਪਠਾਣੀ ਪਾਈ ਰਾਗੁ ਸੁਣੀ ।
 ਰੱਤੁ ਵਹੀ ਹੜਵਾਣੀ ਅੰਦਰ ਖੇਤ ਦੈ । ਪੀਤਾ ਫੁੱਲ ਅਯਾਣੀ ਘੁਮਣਿ ਸੂਰਮੇ । ੨੦
 ਇਤਿ ਮਹਿਖਾਸੁਰ ਦੈ'ਤ, ਦੁਰਗਾ ਦੇ ਹੱਥ ਤੇ ਜੁੱਝਿਆ ।
 Choudeh loka rani singh nachaya.
 marai veer jatani dal vitch aglai. mangan nahi panni dahi hankar kai.
 janu kari samaie pathani sunn hai rag nei. rut de harrvani chalai beer khet.
 peeta phul aeyani ghuman surmai. (20)
 iti mehkhasur daint maarai durga aya.

ਅਬ ਲੋਚਨ ਧੁਮ੍ ਦਾ ਜੁੱਧ ਪਉੜੀ

ਹੋਈ ਲੋਪ ਭਵਾਨੀ ਦੇਵ" ਰਾਜ ਦੇਇ ।
 ਗਿਰਿ ਸੁੰਭ ਨਿਸੁੰਭ ਗੁਮਾਨੀ ਜੰਮੇ ਸੂਰਮੇ ।
 ਈਸਰ ਦੀ ਬਰਦਾਨੀ, ਹੋਈ ਜਿੱਤੁ ਦਿਨ ।
 ਇੰਦ੍ਰ ਦੀ ਰਾਜਧਾਨੀ, ਤੱਕੀ ਜਿੱਤਣੀ । ੨੧
 hoiee lope bhavani deva(n) nu raj dai.
 girai Sumbh Nisumbh gumani janmai surmai.
 easar di bardani hoiee jit din.
 Inder di rajdhani taki jitni. (21)

With the sounding of drums and trumpets, both the army formations stood facing one another. Out of the troops, the great proud demon (Mehkhasur) thundered and started marching along with thousands of great warriors, (or having thousand warriors under their command). Then Mehkhasur drew out his great double-edged sword from the sheath and many enthusiastic warriors also joined him in the battle field and a great battle with lot of blood-shed ensued. The blood was oozing out (flowing) of their heads as if the streams of Ganga waters were flowing from the tufts of Shiva. (18)

Then the double-drum was struck and the battle started between the two forces. The goddess Durga drew out her sword from the sheath and chandi wielded the sword of destruction of the demons on Mehkhasur, which pierced the skull and mouth (face) of the demons and went through his whole body (skeleton) ; then the sword pierced the iron saddle of the horse and struck on the ground, and finally it reached the horns of the bull (supporting the Earth). Thus, killing the enemy, it ignited (shone) on the head of the tortoise (supporting the Earth-as per Hindu belief). The demons were lying dead on the ground in the battle-field as if a carpenter had thrown pieces of wood cut away from the log. There was a complete mesh of the blood and marrow of the human bodies on the ground in the battle field. The episode of the sword of the goddess (Durga) will always be known throughout the four ages. Thus Mehkhasur had spent a very cruel and painful period on the battle field. (19)

In this way, Durga came back after killing the demon Mehkhasur. The queen of the fourteen (worlds) regions of the Universe, being elated and pleased, made her transporting lion to dance (jump around). The goddess Durga had killed many demon warriors, wearing tufts of hair, in the battle field were challenging the other warriors, without asking for a drop of water. They were fighting in the battle with so much concentration and devotion, just as a Pathan gets mesmerised on listening to a musical note. Then there was a flood of the warriors blood flowing, and the warriors were completely in ecstasy just as an ignorant person feels elated by drinking the flowers. (by smelling the flowers aroma) (20)

After handing over the kingship to the gods, Bhawani disappeared. On the other hand, When the time of Shiva's blessings being bestowed approached, two haughty warriors named Shumbh-Nisumbh were born, who saw the Indre's capital with a hidden desire of winning it over. (21)

ਇੰਦ੍ਰ ਪੁਰੀ ਤੇ ਧਾਵਣਾ ਬਡ ਜੋਧੀ' ਮਤਾ ਪਕਾਇਆ ।
 ਸੰਜ ਪਟੇਲ" ਪਾਖਰ", ਭੇੜ ਸੰਦ" ਸਾਜੁ ਬਣਾਇਆ ।
 ਜੰਮੇ ਕਟਕ ਅਛੁਹਣੀ, ਅਸਮਾਨ ਗਰਦੈ ਛਾਇਆ ।
 ਰੋਹਿ ਸੁੰਭ ਨਿਸੁੰਭ ਸਿਧਾਇਆ । ੨੨

Inder puri te dhaina vadh jodhi mata pakaya.
 sanj patola pakhra bhet sanda saaj banayai.
 jumai katak achhuhani aasmien gardai chhaiya
 roh Sumbh Nisumbh dhiaiya (22)

ਸੁੰਭ ਨਿਸੁੰਭ ਅਲਾਇਆ , ਵੱਡ ਜੋਧੀ' ਸੰਘਰ ਵਾਏ ।
 ਰੋਹ ਦਿਖਾਈ ਦਿੱਤੀਆ' ਵਰਿਆਮੀ ਤੁਰੇ ਨਚਾਏ ।
 ਘੁਰੇ ਦਮਾਮੇ ਦੋਹਰੇ ਜਮ ਬਾਹਣ ਜਿਉ' ਅਰੜਾਏ ।
 ਦੇਉ ਦਾਨੋ ਜੁੱਝਣ ਆਏ । ੨੩

Sumbh Nisumbh alaiya vadh jodhi sambhar vaie.
 roh dikhai ditia variami turai nachaie.
 ghurai damamai dohrung jum bahan jiou arraie.
 douoo dano jujhan aieai. (23)

ਦਾਨੋ' ਦੇਈ ਅਨਾਗੀ , ਸੰਘਰ ਰੱਚਿਆ ।
 ਫੁੱਲ ਖਿੜੇ ਜਣੁ ਬਾਗੀ' , ਬਾਣੇ ਜੋਧਿਆ" ।
 ਭੂਤ" ਇਲ" ਕਾਗੀ' ਗੋਸ਼ਤ ਭੱਖਿਆ ।
 ਹੂਮੜ ਹੂਮੜ ਜਾਗੀ , ਘੱਤੀ ਸੂਰਿਆ" । ੨੪
 dano douoo anagi sanghar rachia.
 phul khirrai jann bagi banai jodhia.
 bhootan illan kagi gosat bhakhia.
 humarr dhumarr jagi ghati sooria. (24)

ਚੋਟ ਦਮਾਮੇ ਪਾਈ ਦੇਵ" ਦਾਨਵ" ।
 ਖੇਤਹੂੰ ਦਏ ਭਜਾਈ ਦੈ'ਤੀ' ਦੇਵਤੇ ।
 ਲੋਕੀ' ਤਿਹੀ ਫਿਰਾਈ , ਦੋਹੀ' ਆਪਣੀ ।
 ਦੇਵੀ ਸਾਮ ਤਕਾਈ, ਦੇਵ" ਡਰਦਿਆ" ।
 ਅ"ਦੀ ਚੰਡੀ ਚੜਾਈ । ਉਤੇ ਰਾਕਸ਼" । ੨੫
 chot damamai paiee deva danva.
 khethun daie bhajaie daint devtai.
 liki tehi phirahi duhi aapni.
 devi saam takaiee deva dardia.
 andi chand charraiee utai raksha(n). (25)

The main warriors (demons) hatched a plan to attack Indrapuri, and they started their preparations for war by making coats of mail, the iron sieve for covering the face, and sieves. A huge army thus collected together and marched on for waging a war ; by its movement, the cloud-like darkness covered the sky. So Shumbh and Nisumbh furious with rage, started for the battle-field. (22)

Then on the orders of Shumbh and Nisumbh, the great warriors sounded the bugle for the war. On all sides, the atmosphere was charged with fury and the warriors started (for war) with their horses (dance) jumping around. The double-drums started beating, as if the bull was thundering loudly. Both the gods and demons proceeded towards the battle-field. (23)

Then the gods and demons were fighting day in and day out (without –break). The uniforms (dresses) of the warriors appeared like the flowers sprouting in a garden. Then the ghosts, vultures and crows had a heyday with eating human flesh all the time, while the warriors were making loud noises with war cries. (24)

With the beat of drums, the battle of the armies started with full swing. The demons got together and forced the gods to flee from the battle-field, and the demons proclaimed their superiority in all the three worlds. So the gods, frightened with their defeat, had perforce to take shelter under the protective-care of Durga, thus forcing the invasion of Chandi on the (forces of) demons. (bringing Chandi on the scene). (25)

ਪਉੜੀ

ਆਈ ਫੇਰਿ ਭਵਾਨੀ ਖਬਰੀ ਪਾਈਅ" ।
ਦੈ'ਤ ਵੱਡੇ ਅਭਿਮਾਨੀ , ਹੋਏ ਇਕੱਠੇ ।
ਲੋਚਨ ਧੂਮ ਗੁਮਾਨੀ ਰਾਇ ਬੁਲਾਇਆ ।
ਵੱਡਾ ਜਗ ਵਿੱਚ ਦਾਨੀ ਆਪ ਅਖ"ਵਦਾ ।
ਚੋਟ ਪਈ ਖਰਚਾਮੀ , ਦੁਰਗਾ ਲਿਆਵਣੀ । ੨੬
aiee pher bhavani khabri paieea.
daint vadai abhimani hotai ikathi.
lochan dhum gumani raie bulaiea.
vada jug vitch dani aap kahaie.
chot paiee kharchami Durga liavanni. (26)

ਕੜਕਿ ਉਠੀ ਰਣਿ ਚੰਡੀ ਫਉਜ" ਦੋਖਿ ਕੈ ।
ਧੂਹਿ ਮਿਆਨੋ' ਖੰਡਾ, ਧਾਈ ਸਾਮ੍ਹਣੈ ।
ਸੱਭੇ ਬੀਰ ਸੰਘਾਰੇ, ਧੂਮਰ ਨੈਣ ਦੇ ।
ਜਣੁ ਲੈ ਕੱਟੇ ਆਰੇ, ਦਰਖਤ ਬਾਢੀਅ" । ੨੭
karrak uthi rinn chāndi faujan dekh kai.
dhoh miano khanda dhaiee sahmanai.
sabhāi beer sangharai dhumar nain de.
jann lai katai aarai darakhat badhia. (27)

ਚੋ'ਬੀ ਧਉ'ਸ ਵਜਾਈ , ਦਲ" ਮੁਕਾਬਲਾ ।
ਰੋਹਿ ਭਵਾਨੀ ਆਈ, ਦੈ'ਤਾ ਸਾਮ੍ਹਣੈ ।
ਖੱਬੇ ਦਸਤ ਨਚਾਈ, ਬਾਢ ਦੁਆ"ਗ ਲੈ ।
ਬਹੁਤਿਆ' ਦੇ ਤਨਿ ਲਾਈ , ਕੀਤੀ ਰੰਗੁਲੀ ।
ਭਾਈਅ" ਮਾਰਨ ਭਾਈ , ਦੁਰਗਾ ਜਾਣੁ ਕੈ ।
ਰੋਹੈ ਹੋਇ ਚਲਾਈ, ਰਾਕਸ ਰਾਇ ਨੋ' ।
ਜਮਪੁਰਿ ਦੀਅ" ਪਠਾਈ, ਲੋਚਨਧੂਮ ਨੋ' ।
ਜਾਪੈ ਦਿੱਤੀ ਸਾਈ ਮਾਰਣ ਸੁੰਭ ਦੀ । ੨੮
chaubi dhous vajaiee dala(n) mukabala.
rohai bhavani aiee utai rakhsa(n).
khabai dasat nachaiee badh duang lai.
bohtian de tan laiee keeti rungli.
bhaieean maran bhaiee durga jann kai.
rohai hoiai chalaiee rakas raie nau.
jampur dia pathaiee lochan dhum nu.
jaapai diti saiee maran Sumbh di. (28)

Then Bhawani came down. When the demons got the news of her coming, all the great demon warriors got together. Then the king of demons, Shumbh sent for the haughty Dhrum-lochan, who was called one of the greatest demons of his times. (used to call himself). With the beat of the double-drum , Dhrumlochan declared that he would bring back Durga in chains.

(26)

Seeing the huge armies of the demons, Chandi thundered, and pulling out her double-edged Sword 'from the sheath, she confronted the demon, straightaway'. She killed all his (Dhrum Nain's) warriors, and it appeared as if the carpenters had cut down all the trees with the help of saws.

(27)

The drum-beater then struck his drums, and the battle between the two armies ensued. Durga furious with rage, launched an attack on the demons. By taking her sword (the lioness of iron) in the left hand, she wielded it with such a speed that she struck it with such speed that she struck it on the body of many warriors, making it red coloured. (with blood). The demons being enraged in the bloody battle and in great panic, considering their brother demons even as goddess, were killing them only. Then getting enraged, the goddess wielded her sword and struck the demon-Raja (Dhrum-Nain) with her sword. As a result of which Dhrum-Nain was despatched to the valley of death. (was killed). It appeared as if she was given a bait for killing Shumbh.

(28)

ਭੰਨੇ ਦੈ'ਤ ਪੁਕਾਰੇ, ਰਾਜੇ ਸੁੰਭ ਬੈ ।
 ਲੋਚਨ ਧੂਮ ਸੰਘਾਰੇ, ਸਣੇ ਸਿਪਾਹੀਆ ।
 ਚੁਣਿ ਚੁਣਿ ਜੋਧੇ ਮਾਰੇ, ਅੰਦਰ ਖੇਤ ਦੈ ।
 ਜਾਪਨਿ ਅੰਬਰਿ ਤਾਰੇ, ਡਿਗਦੇ ਸੂਰਮੇ ।
 ਜਾਣਕਰਿ ਪਰਬਤ ਭਾਰੇ, ਮਾਰੇ ਬ੍ਰਿਜੁ ਦੇ ।
 ਦੈ'ਤਾ ਦੇ ਦਲ ਹਾਰੇ, ਦਹਸਤ ਖਾਇ ਕੈ ।
 ਬਚੇ ਸੁ ਮਾਰੇ ਮਾਰੇ, ਆਇ ਹਾਇ ਬੈ । ੨੯
 bhanai daint pukarai rajai sumbh dhai.
 lochan dhum sangharai sanai sipahian.
 chun chun jodhai maarai andar khet dai.
 japan ambar taarai digdai soormai.
 jaankar parbat bharai maarai brij dai.
 daintan de dal harai dehsat khaie kai.
 bachai so maarai maarai rehdai raie thai. (29)

ਪਉੜੀ

ਰੋਹੈ ਹੋਇ ਬੁਲਾਏ, ਰਾਕਸ ਸੁੰਭ ਨੇ ।
 ਬਹਿ ਕਰਿ ਮਤੇ ਪਕਾਏ ਦੇਵੀ ਲਿਆਵਣੀ ।
 ਚੰਡ ਰੁ ਮੁੰਡ ਪਠਾਏ, ਬਾਹਲ" ਕਟਕ ਦੈ ।
 ਜਾਪਣਿ ਘਣੀਅਰ ਛਾਏ ਬਖਤਰ ਸੂਰਿਆ ।
 ਤੇਗ" ਲੋਕਿ ਵਲਾਏ, ਜਾਸਨਿ ਜੁਧ ਨੋ ।
 ਜਣੁ ਜਮਿ ਪਕੜ ਚਲਾਏ, ਸਭੇ ਮਾਰਣੇ । ੩੦
 rohai hoiai bulaie rakas sumbh nai.
 beh kar matai pakaie devi liavani.
 chand or mund pathaie bohla katak dai.
 japai ghanniar chhaie bakhtar sooria.
 tegan lok valaie jasan judh nao.
 jann jam pakarr chalaie sabhai maranai. (30)

ਢੋਲ ਨਗਾਰੇ ਵਾਏ ਦਲ" ਮੁਕਾਬਲਾ ।
 ਰੋਹ ਰੁਹੇਲੇ ਆਏ, ਉਤੇ ਰਾਕਸ" ।
 ਸਭਨੀ ਤੁਰੇ ਨਚਾਏ ਬਰਛੇ ਪਕੜਿ ਕੇ ।
 ਸੂਲ ਹਵਾਰੇ ਛਾਏ ਬਣੀਆ" ਕੇਜਮ" ।
 ਬਹੁਤੇ ਮਾਰਿ ਗਿਰਾਏ ਅੰਦਰਿ ਖੇਤ ਦੈ ।
 ਤੀਰੀ' ਛਹਬਰ ਲਾਏ ਬੁੱਠੀ ਦੇਵਤਾ । ੩੧
 dhol nagarai vaie dala(n) mukabala.
 roh rohailai aiaiai utai raksa(n).
 sabhani turai nachaie barchhai pakarr kai.
 sool havarai chhaie bannia kejma.
 bahutai maar girai andar khet dai.
 tieri chhahbar laie buthi devta. (31)

The demon kings, who had fled from the battle-field, went crying and wailing to king Shumbh and stated that the goddess had killed Dhrum-Nain along with his troops, and apart from this, she had killed many other warriors also, by picking them out, in the battle-field. In fact, the warriors were falling down like the shooting stars from the sky or as if huge mountain tops had fallen down with the lightning, striking them. The fear of Chandi had defeated the whole army of demons ; Only those demons escaped death, who were weaklings, as those weak demons were under the protection of the king. (else they would also have been killed). (29)

The demon king Shumbh got enraged and furious and then called all of them and it was decided that they should bring Durga tied in chains. Thus Chand and Mund were sent to the battle-field alongwith a huge army. By seeing their innumerable swords, it would appear as if it was a land full of ponds (with shining water). All The demons, called by the king, were sent to the battle-field, as if all had been sent to the valley of death for being killed. (30)

The drummers sounded the trumpets with beating of drums and the battle started between the two forces. The enraged furious demons launched an attack. All of them held spears in hands and they made their horses jump around. The goddess killed most of them in the battle-field ; and in her elation the goddess was shooting arrows like a shower (continuously). (31)

ਭੇਰੀ ਸੰਖ ਬਜਾਏ , ਸੰਘਰ ਮੱਚਿਆ ।
 ਤਣਿ ਤਣਿ ਤੀਰ ਚਲਾਏ ਦੁਰਗਾ ਧਨੁਖ ਲੈ ।
 ਬਹੁਤੇ ਬੀਰ ਭਜਾਏ ਆਏ ਰਾਇ ਬੈ ।
 ਜਿਨ੍ਹੀ ਦਸਤ ਉਠਾਏ , ਰਹੇ ਨ ਜੀ'ਵਦੇ ।
 ਚੰਡਰੁ ਮੁੰਡ ਖਪਾਏ , ਦਵਿ' ਦੇਵਤੇ । ੩੨
 bheri sankh bajaie sanghar rachia.
 tani tani teer challai durga dhanukh lai.
 jini dast uthaie rehai na jeevandai.
 Chand or mund khapaie dono devta. (32)

ਅਥ ਸੋਣਤ ਬਿੰਦ ਦਾ ਜੁੱਧ ਪਉੜੀ

ਸੁੰਭ ਨਿਸੁੰਭ ਰਿਸਾਏ, ਮਾਰੇ ਦੈ'ਤ ਸੁਣਿ । ਜੋਧੇ ਸਭੇ ਬੁਲਾਏ ਆਪਣੀ ਮਜਲਸੈ ।
 ਜਿਨ੍ਹੀ ਦੇਵ ਭਜਾਏ, ਇੰਦ੍ਰ ਜੇਵਹੇ । ਤੇਈ ਮਾਰ ਗਿਰਾਏ, ਪਲ ਵਿੱਚ ਦੇਵਤੇ ।
 ਦਸਤੀ ਦਸਤ ਬਜਾਏ , ਉਨ੍ਹ" ਚਿੱਤ ਕਰਿ । ਤ" ਸੋਣਤ ਬਿੰਜ ਚਬਾਏ ਬੀੜੇ ਰਾਇ ਦੇ ।
 ਸੰਜ ਪਟੈ'ਲ" ਪਾਏ, ਚਿਲਤਹ ਟੋਪੀਆ" । ਜਾਪਨਿ ਛੱਪਰ ਛਾਏ ਸੋਹਨ ਕੇਜਮ" ।
 ਲੁੱਝਣ ਨੂੰ ਅਰੜਾਏ, ਰਾਕਸ਼ ਰੋਹਲੇ । ਕਿਨੈ ਨ ਕਦੇ ਹਟਾਏ ਜੁੱਧ ਮਚਾਇਕੈ ।
 ਤੇ ਮਿਲਿ ਦਾਨੋ' ਆਏ, ਸੰਘਰ ਵੇਖਣਾ । ੩੩

Sumbh Nisumbh risaie maarai daint sunn. jodhai Sabhai bulaie aapni majlasai.
 jini dev bhajaie Inder jaivhai. Taiee maar griaie pal vitch devtai.
 dasti dast vajaie uni chit kar. Shir Sarnvat beej chaiaie beerrai raie de.
 sanj patola paie chilkar topian. lujhan nu arraie rakas rohalai.
 Kinai na kadai hataie judh machaiekai. mil laiee dano aie hunn sanghar vekhna. (33)

ਦੈ'ਤੀ ਡੰਡ ਉਭਾਰੀ ਨੇੜੇ ਅਇਕੈ । ਕੀਤੀ ਸਿੰਘ ਸੁਵਾਰੀ ਦੁਰਗਾ ਸੋਰ ਸੁਣਿ ।
 ਖੱਬੇ ਦਸਤ ਉਬਾਰੀ, ਗਦਾ ਫਿਰਾਇ ਕੈ ਬਹਲੀ ਸੈਨ ਸੰਘਾਰੀ। ਸੋਣਤ ਬੀਜ ਦੀ।
 ਜਣੁ ਮਦ ਖਾਇ ਨਦਾਰੀ ਘੁਮਨ ਸੂਰਮੇ । ਅਗਣਤ ਪਾਇ ਪਸਾਰੀ, ਰੁਲੇ ਅਹਾੜ ਵਿੱਚ ।
 ਜਣੁ ਕਰਿ ਖੇਲਿ ਖਿਲਾਰੀ , ਸੁੱਤੇ ਫਾਹ ਨੋ' । ੩੪

daintee dand ubhari nerrai aie kai. Singh kari aswari durga sore sunn.
 Khabai dasat ubhari gada phiraiikai. saina sabh sanghari sarnavat beej di.
 jan mud khaie madari ghuman surmai. aganat paioupasari rulai aharr vitch.
 jan kar khel khilari satai fag nai. (34)

ਸੋਣਤ ਬੀਜ ਹਕਾਰੇ ਰਹਿੰਦੇ ਸੂਰਮੇ । ਜੋਧੇ ਵੱਡੇ ਮੁਨਾਰੇ, ਦਿੱਸਨ ਖੇਤ ਵਿੱਚ ।
 ਸਭਨੀ ਦਸਤ ਉਬਾਰੇ , ਤੇਗ" ਧੂਹਿ ਕੈ । ਮਾਰੇ ਮਾਰੁ ਪੁਕਾਰੈ ਆਏ ਸਾਮੁਣੇ ।
 ਸੰਜ" ਤੇ ਠਣਕਾਰੇ, ਤੇਗੀ' ਉੱਭਰੇ । ਠਾਟ ਜਿਵੇ" ਠਠਿਆਰੇ ਘੜਨਿ ਬਣਾਇ ਕੈ । ੩੫
 Saranvat beej nakarai rehandai surmai. jodhai jed munarai disan khet vitch.
 sabhni dasat ubharai tega(n) dkuh kai. maro maar pukarai aieai sahamanai.
 sanja te that karai tegi ubhrai. ghat gharran thathiarai janu banaie kai. (35)

Durga also, with blowing the conch-shell, started engaging the enemy in battle, and with the stretching of her bow, she shot many arrows with precision. Whosoever had raised his hand against the goddess, was killed by her instantaneously, and none could escape. Thus the goddess destroyed Chand and Mund completely. (32)

On hearing about the killing of the demons, Shumbh and Nishumbh got furious with rage. They called a meeting of all the warriors and told them that the goddess had killed (Chand or Mund) those warriors even, who had made gods like Indra to run away (from the field) in a moment. The gathered warriors, then thinking of those (killed) warriors, out of sheer sorrowful remembrance, clasped both their hands on each other and the King Shumbh, giving a betel nut to (demon) Rakatbeej, sent him to the battle field. The demons had worn coats of mail and their faces were covered with iron sivnes and their helmets were shining. These warriors were wrathful and were (itching) shouting for taking revenge from her in the battle. The warriors, whom no one could deviate from fighting a battle, had collected together and then launched a severe attack ; now the battle scene was worth watching. (33)

Reaching near the battle-field, the demons raised a loud hue and cry, and hearing the noise of their arrival, the goddess came riding her lion, and she wielded her mace in her left hand and she killed the whole army of Rakat-beej. The warriors were roaming around in the battle-field in such a manner as if a drug-addict was moving around (without any knowledge or worry) Countless warriors (demons) were rolling in the dust with their feet stretched, in the battle-field, as if the revellers, after playing holi (festival of colours) were lying in their slumber. (34)

Rakat-beej called all the remnants of warriors, and great stalwants like standing minarets, the warriors were wielding their swords with raised hands. All of them were raising shouts of killing the goddess (kill her, kill her) and stood firmly in front of the goddess. (face to face). The raised swords, falling on the iron coats of mail, were producing such a din as if the potters were preparing to make their pots (by rotating their wheels). (35)

ਸੱਟ ਪਈ ਜਮਧਾਣੀ ਦਲ" ਮੁਕਾਬਲਾ। ਘੁਮਰੁ ਬਰਗਸਤਾਣੀ ਰਣ ਵਿਚਿ ਘੱਡਿਆ।
 ਸਣੈ ਤੁਰੰਗ ਪਲਾਣੀ ਡਿੱਗਣ ਸੂਰਮੇ । ਉਠਿ ਉਠਿ ਮੰਗਣ ਪਾਣੀ ਘਾਇਲ ਘੁਮਦੇ ।
 ਏ ਵਡ ਮਾਰਿ ਵਿਹਾਣੀ ਉਤੈ ਰਾਕਸ" । ਬਿੱਜਲਿ ਜਿਉ' ਝਰਲਾਣੀ ਦੇਖੀ ਦੇਵਤਾ । ੩੬
 Sat paiee jamdhani dala(n) mukabila. ghumar bargasatani runn vitch ghariou.
 samiai tura palani digan surmai. uth uth mangan pani ghial ghumadai.
 ei vad maar vihani uttai raskan. bijal jiun jharlani uthi devta. (36)

ਪਉੜੀ

ਚੋਬੀ' ਧਉ'ਸ ਉਭਾਰੀ ਸੰਘਰੁ ਮੱਚਿਆ । ਪਲ ਵਿੱਚ ਸੱਭੇ ਮਾਰੀ ਸੈਨਾ ਦਾਨਵੀ ।
 ਖਬੈ ਦਸਤਿ ਉਸਾਰੀ ਸੀਹਣਿ ਸਾਰ ਦੀ । ਦੁਰਗਾ ਦਾਨੋ' ਦਾਹੀ ਰੋਹ ਬਦਾਇ ਕੈ ।
 ਸਿਰ ਵਿੱਚ ਤੇਗ ਵਗਾਈ ਸ੍ਰੋਣਤ ਬੀਜ ਦੈ । ੩੭
 Chouthi dhouas ubhari dala mukabila. sabho saina mari pal vitch danvi.
 khubai dastai usarai sahini saar di. durga dano marai roh badaiekai.
 Sir vitch teg vagaiee saronvat beej dai. (37)

ਅਗਣਤ ਦਾਨੋ' ਭਾਰੇ ਲੋਜੂਅਹੁੰ । ਜਾਪਨਿ ਵਡੇ ਮੁਨਾਰੇ ਅੰਦਰਿ ਖੇਤ ਦੈ ।
 ਦੁਰਗਾ ਨੋ ਲਲਕਾਰੇ, ਆਇਧ ਸਾਮੁਣੇ । ਦੁਰਗਾ ਸਭੇ ਸੰਘਾਰੇ ਰਾਕਸ ਅ"ਵਦੇ ।
 ਰੱਤੂ ਦੇ ਪਰਨਾਲੇ ਤਿਨ ਤੇ ਭੁੰਇ ਪਏ, ਉਠੇ ਕਾਰਣਿਆਰੇ ਰਾਕਸ ਹੜਹੜਾਇ । ੩੮
 aaganat danai bharai hoiai lohua(n). ajodhai jed munarai ander khet dei.
 durganai lalkarai aieai Sahmanai. rut de parnalai tin te bhueng paie.
 uthai karanarai rakas harrharraie. (38)

ਧੱਗ" ਸੰਗਲੀਆਲੀ ਸੰਘਰ ਵਾਇਆ । ਬਰਛੀ ਬੁਣਬਲਿਆਲੀ ਸੂਰੇ ਸੰਘਰੇ ।
 ਭੇੜ ਪਇਆ ਬੀਰਾਲੀ ਦਰਿਗਾ ਦਾਨਵ" । ਮਾਰ ਮਚੀ ਮੁਹਰਾਲੀ ਅੰਦਰਿ ਖੇਤ ਦੈ ।
 ਜਣੁ ਨੱਧ ਲੱਟੇ ਛਾਲੀ, ਢੋਲ ਬਜਾਇਕੈ । ਰੋਹੂ ਫਾਥੀ ਜਾਲੀ' ਲੋਥੀ' ਜਮਧੜੀ ।
 ਘਣ ਵਿਚ ਜਿਉ' ਚੰਚਾਲੀ ਤੇਗ" ਹੱਸੀਅ" । ਘੁਮਰਿਆਰ ਸਿਆਲੀ ਬਣੀਅ" ਕੇਜਮਾ । ੩੯
 dhaga sung liali sungheer vaieya. barchhi bunbhiali soorai sangharai.
 pheirr peya birali durga danvi. maar machi mohrali ander khet dai.
 jan nut lathai chhaii dhol vajaiekai. lohu phathi jaali lothi jamdharri.
 agharn vitch jiunn chhanchali tegha(n) hasian. ghumiyaar siali bania kejama. (39)

With the beat of double-drums the battle started, and the forces were fighting against each other. The goddess created such a terror and mad-rush of troops that there was an atmosphere of fleeing from the battle-field, the warriors alongwith their horses and the iron saddles on them, were falling on the ground, The wounded soldiers were getting up and asking for water in the battle-field. The demons were given such a severe blow by the goddess as if she had struck them like lightning (on the demon forces), with a thunder. (36)

The drum-beater sounded the drum-beats and the battle started and in no time the whole army of the demons was washed out. Durga killed the demons with increased wrathfulness and finally struxk her sword on the head of Rakatbeej also. (37)

Countless renowned demons were steeped in blood ; one could see the warriors in the battle-field standing like the minarets (rocks) and they would challenge the goddess coming face to face with her. Thus Durga had killed all those demons who tried to challenge her, and streams of blood were flowing from the bodies, then from their blood (split) many more demons would spring up laughing with disdain. (38)

Again there was a song of war-cry (raised) produced by the beat of drums tied together in chains, and warriors with decorated spears (with flowers) started fighting. There was a great and fierce battle between the goddess and the demons. There was a spree of killings in the battle field, and it seemed as if warriors were jumping around like jugglers with the beating of drums. The swords were sticking out from the corpses like a red-coloured fish caught in the fishing rod. (net). The swords were flashing (glittering) like a lightning flash in the clouds. The swords of warriors were seen flashing elegantly in the battle field as if there was a complete foggy (hazy) atmosphere in the sky above. (39)

ਧੱਗ" ਸੂਲ ਬਜਾਈਅ", ਦਲ" ਮੁਕਾਵਲ" ।
 ਧੂਹਿ ਮਿਆ"ਨੋ" ਲਾਈਅ", ਜੁਆਨੀ" ਸੂਰਮੀ ।
 ਸੋਣਤਬੀਜਿ ਵਧਾਈਅ", ਅਗਣਤ ਸੂਰਤ" ।
 ਦੁਰਗਾ ਸਉਹੇ ਆਈਅ" ਰੋਹਿ ਵਧਾਇਕੈ ।
 ਸਭਨ" ਆਇ ਵਗਾਈਅ", ਤੇਗ" ਧੂਹ ਕੈ,
 ਦੁਰਗਾ ਸਭ ਬਚਾਈਅ" ਢਾਲ ਸੰਭਾਲ ਕੈ ।
 ਦੇਵੀ ਆਪ ਚਲਾਈਅ", ਤਕਿ ਤਕਿ ਦਾਨਵ" ।
 ਲੋਹੂ ਨਾਲ ਡੁਬਾਈਅ" ਤੇਗ" ਨੰਗੀਅ" ।
 ਸਾਰਸੁਤੀ ਜਣੁ ਨ੍ਹਾਈਅ", ਮਿਲ ਕੈ ਦੇਵੀਅ" ।
 ਸਭੇ ਮਾਰਿ ਗਿਰਾਈਅ" ਅੰਦਰਿ ਖੇਤ ਦੈ ।
 ਤਿੰਦੂ ਫੋਰਿ ਸਵਾਈਅ" ਹੋਈਅ" ਸੂਰਤ" । ੪੦
 dhara sul bajaieea(n) dala mukabila.
 dhooH miano laiyan juani surmi.
 saronvat beej vadhaieean aganat surta.
 durga souhai aieea rohe badhaiekai.
 Sabhni aan vagaieea(n) tega dhooH kai.
 durga sabh bachaieeau dhaal sambhal kai.
 devi aap chālaieeyan tak tak danvi.
 lohu naal dubaieean tega(n) nagia(n).
 Saarsuti jan nahia(n) mil kai devian.
 sabhai maar griaeo(n) under khet dei.
 tidun pher savaieea(n) hoiae surta(n). (40)

Again there was a beauty of demons with the drummer's stick and the fighting was resumed. The mighty warriors unsheathed their swords, and there were (many) countless warriors around with faces like Rakatbeej (demon) and all those faces in great fury were facing Durga (one by one). Then suddenly all of them wielded their swords and struck Durga, but with a shield in hand the goddess escaped unhurt. (saved herself). Then the goddess seeing the demon-like faces, wielded her swords striking them, thus her naked swords were soaked with the blood of demons. It appeared as if all the goddess had taken bath-together in the river Saraswati. All the demons, with faces like Rakatbeej, were killed by the goddess, and were lying on the ground, but in no time the number of demons like Rakatbeej increased alarmingly and were doubled. (40)

ਸੂਰੀ ਸੰਘਰੁ ਰਚਿਆ ਢੋਲ ਸੰਖ ਨਗਾਰੇ ਵਾਇ ਕੈ ।
 ਚੰਡ ਚਿਤਾਰੀ ਕਾਲਿਕਾ ਮਨਿ ਬਹਲਾ ਰੋਹ ਵਧਾਇ ਕੈ ।
 ਉਹ ਨਿਕਲੀ ਮੱਥਾ ਫੋੜਿਕੈ, ਜਣੀ ਫੜਹਿ ਨਿਸਾਨੀ ਆਇ ਕੈ ।
 ਜਾਗਿ ਸੁ ਜੁਮੀ ਜੁਧ ਨੋ ਜਰਵਾਣਾ ਜਣੁ ਮਰੜਾਇ ਕੈ ।
 ਰਣੁ ਵਿੱਚ ਘੋਰਾ ਘੱਤੀਆ, ਜਣੁ ਸੀਹ ਤੁਰਿਆ ਗਣਾਇ ਕੈ ।
 ਜਣੁ ਆਪਿ ਵਿਸੂਲੀ ਆਇਆ, ਤਿਹੂੰ ਲੋਕਾ ਤੈ ਖੁਣਸਾਇ ਕੈ ।
 ਜਣੁ ਰੋਹਿ ਸਿਧਾਇਆ ਚੱਕ੍ਰਪਾਣਿ, ਕਰ ਨੰਦਗ ਖੜਗ ਉਠਾਇ ਕੈ ।
 ਅੱਗੈ ਬੁਠੇ ਰਾਕਸ ਰੋਹਲੇ, ਤੀਰ ਤੇਗੀ ਛਹਬਰ ਲਾਇ ਕੈ ।
 ਬਹੁਤ ਪਛਾੜੇ ਰਾਕਸਾ ਦਲ ਦੈਤਾ ਅੰਦਰਿ ਜਾਇਕੈ ।
 ਬਹੁ ਕੇਸੀ ਪਕੜਿ ਪਛਾੜਿਓਸੁ ਤਿਨ ਅੰਦਰ ਧੰਮ ਰਚਾਇ ਕੈ ।
 ਵਡੇ ਵਡੇ ਚੁਣਿ ਸੂਰਮੇ, ਗਹਿ ਕੋਟੀ ਦਏ ਚਲਾਇਕੈ ।
 ਰਣਿ ਕਾਲੀ ਗੁੱਸਾ ਖਾਇ ਕੈ । ੪੧

Suri sunghar rachia dhol sunkh nagarai vaie kai.
 Chand chitari kalika man rahila roh badhai kai.
 nikli matha phorrkai jan fateh nisaan bajai kai.
 jaag so jumi judh nu jarvana jan marraie kai
 runn vitch ghera ghatia jan seh turia gannaie kai.
 aap vasula hoiaiea tihai loka(n) tai khunsaie kai.
 roh sidhaieea chakar paan kar nandug kharag uthaie kai.
 agai rakas baithai rohalai teer tegi chhehbar laie kai.
 bahut pachharrai kaksa(n) dul daita under jaie kai.
 boh kaisi pakarr pachhavrian tin under dhum rachai kai.
 Vadai vadai chunn Surmai geh koti daieae Chalaiekai.
 runn Kali gusa khaieai kai. (41)

ਦੁਹਾ ਕੰਧਾਰਾ ਮੁਹ ਜੁੜੇ, ਅਣੀਆ ਵਿਰਚੋਈਆ ।
 ਧੂਹਿ ਕ੍ਰਿਪਾਨ ਤ੍ਰਿਖੀਆ, ਨਾਲ ਲੋਹੂ ਧੋਈਆ ।
 ਹੂਰ ਸ੍ਰੋਤਬੀਜ ਨੋ, ਘੱਤਿ ਘੋਰ ਖੜੋਈਆ ।
 ਲਾੜਾ ਵੇਖ ਲਾੜੀਆ, ਚਉਗਿਰਦੇ ਹੋਈਆ । ੪੨
 duha(n) kandhara(n) muh jurrai ania choieea.
 dhoooh kirpana trikhia(n) naal lohu dhoiea.
 ahuran saronatbeej nai ghat gher khaloieea(n).
 larra vaikhan larria(n) chougirdai hoieea(n). (42).

The warriors had started fighting with the beating of drums, blowing of conch shells, and the kettle drums. Chandi with increasing wrath meditated on Kalika, and then Kalika appeared by bursting the forehead of Chandi, and it seemed as if a victory-drum. So Kalika proceeded to the battle-field like a fire-brand, as if Vir Bhadar had appeared from Shiva. Then Kalika made such a war cry with encirclement in the battle-field as if a lion was roaring, and was furious with rage over the three worlds, and both Durga and Kalika with a circling wheel and a sword called Nandung in hand, marched on with fury and rage. On the other side enraged demons were wielding their swords and shooting arrows in a continuous stream. Durga and Kalika, penetrating the army of the demons, killed and routed the demons. Many were pulled by their hair and were struck down and great confusion was created in their troops. Many great warriors were picked up and millions were caught and thrown away at a distance. Thus a great battle was fought by Kalika in her wrathful mood. (41)

Both the formations of warriors were facing one another, and blood was dripping from pointed spears. The warriors had almost washed their sharp drawn out swords in blood. It appeared as if fairies had encircled Rakatbeej just as beautiful women gather all around the bride-groom to see him clearly. (42)

ਚੌਬ" ਧਉਸੀ ਪਾਈਅ", ਦਲ" ਭਿੜੀਦਿਅ" ।
 ਦਸਤੀ' ਧੂਹਿ ਨਚਾਈਅ", ਤੇਗ" ਤਿੱਖੀਅ" ।
 ਸੂਰਿਆ ਦੇ ਤਨਿ ਲਾਈਅ", ਗੋਸਤ ਗਿਧੀਅ" ।
 ਵਿਧਣ ਰਾਤੀ'ਆਈਅ", ਮਰਦ" ਘੋੜੀਅ" ।
 ਜੋਹਣੀਅ" ਮਿਲਿ ਧਾਈਅ", ਲੋਹੂ ਭੱਖਣਾ ।
 ਸਭ੍ ਮਾਰਿ ਹਟਾਈਅ", ਫਉ'ਜ" ਦਾਨਵ" ।
 ਭਜਦੀ ਕਥਾ ਸੁਣਾਈਅ", ਰਾਜੇ ਸੁੰਭ ਨੇ ।
 ਭੁਈ' ਨ ਪਉਣੈ ਪਾਈਅ", ਬੁੰਦ" ਰਕਤ ਦੀਅ" ।
 ਕਾਲੀ ਖੇਤ ਖਪਾਈਅ", ਸਭੇ ਸੂਰਤ" ।
 ਬਹੁਤੀ ਸਿਰੀ' ਵਿਹਾਈਅ", ਘੜੀਅ" ਕਾਲ ਦੀਅ" ।
 ਜਾਣੁ ਨ ਜਾਇ ਮਾਈਅ", ਜੂਝੇ ਸੂਰਮੇ । ੪੩

Chouthi dhousi paieea(n) dala(n) bhirrandia.
 dasti dhohe nachaieea(n) tega(n) tikkia(n).
 Suria(n) tan laieea (n) gosat gidhia(n).
 vidhan raati aieeai marda ghorria.
 jogarria(n) mil dhaieea(n) lohu bhakhna.
 sabhai maar hataieea(n) fauja danva.
 bhajdi katha sunnaieea(n) rajai Sumbh nu.
 bhuiee na pourrai(n) paieea boonda rakat dian.
 Kali khet khapaieea(n) sabhai surta(n).
 bahuti siri vihaieea(n) gharria(n) kaal dia(n)
 jaan na jaie maieea(n) jujhai surmai. (43)

ਅਧ ਨਿਸੰਭ ਜੁੱਧ

ਪਉੜੀ

ਸੁੰਭ ਸੁਣੀ ਕਰਹਾਲੀ ਸੋਣਤ ਬੀਜ ਦੀ । ਕਿਨੈ ਨ ਰਣ ਵਿਚ ਝੱਲੀ, ਦੁਰਗਾ ਅ"ਵਦੀ ।
 ਬਹੁਤੇ ਬੀਰ ਜਟੱਲੀ, ਉਠੇ ਆਖਿ ਕੈ । ਚੋਤ" ਪਾਇ ਤਬਾਲੀ, ਜਾਸਹ ਜੁੱਧ ਨੇ ।

ਥਰ ਥਰ ਪਿਰਥੀ ਹੱਲੀ, ਦਲ" ਚੜ੍ਹਦਿਅ" ।

ਨਾਉ' ਜਿਵੇਂ ਹੈ ਹੱਲੀ, ਸਹ ਦਰਿਆਉ ਵਿੱਚਿ ।

ਧੁੰਡ ਉਤ"ਹ", ਘਾਲੀ ਖੁਰੀ' ਤਰੰਗਮ" । ਜਣ ਪੁਕਾਰੂ ਚਾਲੀ, ਥਰਤੀ ਇੰਦ੍ਰ ਬੈ । ੪੪

Sumbh sunni karhali saronat beej dee.

runn vitch kinai na jhali durga avdi.

bahutai beer jatli uthai akh kai.

Chota(n) paan tabali jasan judh nu.

thar thar pirthi haali dala(n) charrandia.

Naou jivai hai haali she dariaou isteh.

dhoorr utaha ghaali khuri tarungma.

janu pukaru chali dhartiInder thai. (44)

Then again the drummer sounded a loud drum-beat, , with that the battle started raging between the two forces. The warriors were wielding sharp naked swords (unsheathed) and pushed those swords, used to eating human flesh, into their bodies. (of the enemy). Then followed dark and painful nights for men and horses. The gobgoblins were rushing together towards the battle field) for sucking their blood. The goddess had thus pushed away the troops of demons. They went running to king Shumbh to inform him about the whole happening, how the goddess (Kalika) had managed to kill Rakatbeej without allowing his blood drops to fall on the ground, and had destroyed all those demons, who were created from the blood of Rakatbeej in the battle field. Many of them were destined to die, and so many warriors had been killed (by Kalka) and it appeared as if they were never given birth by their mothers. (43)

Shumbh heard the bad and sad news of Rakatbeej and also learnt the story that in the battle field no one could dare to face the onslaughts of Durga. Then suddenly many demons with matted hair got up from the field saying that let there be beats of drums as they were ready to march to the battle field. The whole Earth was shaking with the movement of (demon) troops, just as a boat wavers in a flooded river. The hooves of horses raised a storm of dust in the air, as if the Earth had approached (the god) Indra with her cries for help. (44)

ਆਹਰੁ ਮਿਲਿਆ ਦਿਲਾਵਰ", ਸੈਨ ਸੂਰਿਆ" ਸਾਜੀ ।
 ਚੱਲੇ ਸਉਹੈ' ਦੁਰਗਸਾਹ, ਜਣੁ ਕਾਬੇ ਹਾਜੀ ।
 ਉਨ੍ਹੀ ਤੇਗੀ। ਤੀਰੀ' ਜਮਧੜੀ, ਰਣਿ ਵੰਡੀ ਭਾਜੀ ।
 ਇਕ ਘੁਮਨਿ ਘਾਇਲ ਸੂਰਮੇ, ਜਣੁ ਮਕਤਬਿ ਕਾਜੀ ।
 ਇਕ ਬੀਰ ਪਰੋਤੇ ਬਰਛੀਐ, ਜਿਉ' ਝੁਕਿ ਪਉਨ ਨਵਾਜੀ ।
 ਇਕ ਦੇਵੀ ਸਉਹੈ' ਖੁਣਸ ਕੈ , ਖੁਣਸਾਇਨ ਤਾਜੀ ।
 ਠਾਵਨਿ ਜਾਪਨਿ ਸਾਮੁਣੇ, ਭਖਿਆਏ ਪਾਜੀ ।
 ਕਦੇ ਨ ਰੱਜੇ ਜੁੱਧ ਤੇ , ਰੱਜਿ ਹੋਏ ਰਾਜੀ । ੪੫
 ahar milia dilavara(n) Sain suria(n) saaji.
 chalai souhai durgsah jan kabai haaji.
 teeri tegi jamdharri runn vandi bhaji.
 ik ghuman ghial surmai jan maktah kaaji.
 ik beer parotai barchhiai jiun jauk poun navaji.
 ik devi souhai khunas ke khunsaien taji.
 ik dhavan japan sahmanai jiun bhukhiaie paji.
 Kadai na rajai judh te raj hoiai raaji. (45)

ਵੱਜੇ ਸੰਗਲੀਆਲੇ, ਸੰਘਰਿ ਡੋਹਰੇ ।
 ਖੇਤ ਡਹੇ ਛੱਤਾਲੇ, ਹਾਠ" ਜੜਿ ਕੈ ।
 ਨੇਜੇ ਬੰਬਲਿਆਲੇ, ਦਿਸਨਿ ਓਰੜੇ ।
 ਚਲੇ ਜਾਣ ਜਟਾਲੇ , ਨਾਵਣੇ ਗੰਗ ਦੇ । ੪੬
 bajai sunglialai sunghar doh rai.
 khet dehai chhatalai hatha jarrkai.
 nejai bumblialai disan aourrai.
 chalai jaan jatalai nahvan gang dai. (46)

ਦੁਰਗ" ਅਤੇ ਦਾਨਵ", ਸੂਲ ਹੋਈਅ" ਕੰਗ" ।
 ਵਾਛੜ ਘੱਤੀ ਸੂਰਿਆ", ਵਿਚ ਖੇਤ ਖਤੰਗ" ।
 ਵਾਹਨਿ ਤੇਗ" ਤਿੱਖੀਅ", ਵਚਿ ਲਾਹਨਿ ਅੰਗ" ।
 ਮਿਲਦੀ ਫਉਜੀ' ਸੂਰਿਆ", ਭੇੜਿ ਪਇਆ ਨਿਹੰਗ" । ੪੭
 Durga atai danva sool hoieea(n) kanga.
 vachhar ghati surian vitch khet khatunga.
 vahan tega(n) tikhian badh lahan anga.
 mildai phouji sooria bherr paya nihangan. (47)

The diligent got engaged in something to do while the warriors got ready with their troops and they were proceeding to meet Durga as if Hajis were going to Kaaba. (Mecca). The arrows, swords and sabres were distributed as favours (sweets) for a coming function. The wounded soldiers were moving around in the battle field just as kazi (religious head) was moving up and down teaching koran to his students in a school. On one side warriors with spears were leaning forward just as Muslims lean forward while saying their (Muslim) prayers, Namaz. Many warriors, getting furious with rage and making their horses shine, were marching towards Durga, while some others were attacking Durga with speed just as hunger makes men mad. These warriors were never fed up with fighting or satisfied with their efforts. (45)

The double-drums, tied with chains, were beating, and warriors with matted hair, were engaged in fighting in various formation. The decorated spears were seen pointing (at enemy) as if ascetics (Sadhus) were proceeding to Ganga for taking bath. (46)

The armies of Durga and demons stood firmly facing each other (and were itching to start fighting like the pain of a thorn.) Then the warriors started a shower of arrows at one another in the battle field, and they were striking their swords at the limbs (of human body) thus cutting them off. With the clashing of armies, first of all the great warriors struck at each other in the battle. (47)

ਓਰਤਿ ਫਉਜ" ਆਈਅ" , ਬੀਰ ਚੜ੍ਹੇ ਕੰਧਾਰੀ ।
 ਸੜਕਿ ਮਿਆਨਹੁ' ਕੱਢੀਆ' ਤਿਖੀਅ" ਤਰਵਾਰੀ ।
 ਕੜਕਿ ਉਠੇ ਰਣਿ ਮੱਚਿਆ, ਵੱਡੇ ਹੰਕਾਰੀ ।
 ਸਿਰ ਧੜ ਬਾਹ" ਗਾਨਲੇ, ਫੁਲ ਜੇਹੇ ਬਾਰੀ ।
 ਜਣਕਰਿ ਵੱਡੇ ਬਾਢੀਅ", ਰੁੱਖ ਚੰਦਨਿ ਆਈ' । ੪੮
 aourar fauja(n) aieaa(n) beer charrai kandhari.
 sarrak mianoh kadhia(n) tikhia(n) tarvari.
 karrak uthai runn machia vadai ahankari.
 sir dharr baha(n) gunlai phul jehai jharri.
 jannkar badhai badhian rukh chandan aari. (48)

ਦੁਹ" ਕੰਧਾਰ" ਮੂੰਹ ਜੁੜੇ, ਰਣਿ ਸੱਟ ਪਈ ਖਰਵਾਰ ਕਉ ।
 ਤਣਿ ਤਣਿ ਕੈਬਰ ਦੁਰਗਸ਼ਾਹ, ਤੱਕਿ ਮਾਰੈ ਭਲੇ ਜੁਝਾਰ ਕਉ ।
 ਰੋਹੇ ਹੋਈ ਕਾਲਿਕਾ, ਹਥਿ ਖੱਬੈ ਲੈ ਤਰਵਾਰ ਕਉ ।
 ਪੈਦਲ ਮਾਰੇ ਹਾਥੀਅ", ਸੰਗਿ ਰਥਿ ਗਿਰੇ ਅਸਵਾਰ ਕਉ ।
 ਸੋਹਨਿ ਸੰਜ" ਬਾਗੜ", ਜਣੁ ਲੱਗੇ ਫੁੱਲ ਅਨਾਰ ਕਉ ।
 ਏਦੂੰ ਪਾਰੋ' ਓਤ ਪਾਰ, ਹਣਿ ਰਾਕਸ਼ ਕਈ ਹਜਾਰ ਕਉ ।
 ਜਿਣਿ ਇਕੋ ਰਹੀ ਕੰਧਾਰ ਕਉ ।
 ਸਦ ਰਹਿਮਤ ਤੇਰੇ ਵਾਰ ਕਉ । ੪੯
 duha(n) kandhara(n) mohe jurrai runn sat paiee kharvar kou.
 tan tan kaibar durgshah tak marrai bhalai jujhar kou.
 rohai hoiee kalika hath khabai lai tarvar kou.
 paidal maarai hathia(n) sung rath girai aswar kou.
 sohan sanja bagrra jan lagai phul anar kou.
 eidung parai oat paar han rakas kaiee hazar kou.
 jin iko rehi kandhar kou.
 sad rehmat terai vaar kou. (49)

The troops had attacked in strength and the warriors had marched in great formations (in rows) and they took out their sizzling sharp swords from the sheaths, and the most haughty warriors raised a loud war cry, and a fierce battle ensued. The (dismembered) heads, trunks and arms were lying scattered on the ground in the battle field just as flowers are seen blossoming in a garden, or it appeared as if the carpenters had cut the sandal wood trees with saws and thrown the pieces of wood around. (48)

When the drum-stick struck the drums, the warriors from both sides stood facing each other. Then Durga, picking up renowned warriors, shot her arrows at them, killed the infantry men and shot at (killed) the elephants and chariots alongwith their riders. The arrows in the baskets appeared lustrous like the blossoming of a pomengrade tree. With a sword in her right hand, Kalika came forward in great wrathful manner, and she sped piercing through the enemy troops from one side to the other, killing many thousand demons like Harnakushas. The goddess was (winning)gaining victory (against) over the hordes of demons single handed. The battle of the goddess was worthy of praise, or the poet is a sacrifice to the prowess (battle) of the goddess.

(49)

ਓਰਤਿ ਫਉਜ" ਆਈਆ", ਰਣਿ ਚੋਟ ਪਈ ਜਮਧਾਣ ਕਉ ।
 ਤਦਿ ਖਿੰਗ ਨਿਸੰਭ ਨਚਾਇਆ, ਡਾਲਿ ਉਪਰ ਬਰਗੁਸਤਾਣ ਕਉ ।
 ਫੜੀ ਬਿਲੰਦ ਮੰਗਾਇਓਸੁ, ਫਰਮਾਇਸ ਕਰਿ ਮੁਲਤਾਣ ਕਉ ।
 ਜੂਮੈ ਸਊਹੈ' ਕਾਲਿਕਾ, ਖੇਤ ਅੰਦਰਿ ਘੱਤਣ ਘਾਣ ਕਉ ।
 ਅੱਗੈ ਤੇਗ ਵਗਾਈ ਦੁਰਗਸਾਹਿ ਵਚਿ ਵਹੀ ਨਿਸੰਭ ਪਲਾਣ ਕਉ ।
 ਉਹ ਠਹਕੀ ਧਰਤੀ ਜਾਇ ਕੈ, ਵਚਿ ਪਾਖਰ, ਵਚਿ ਕਿਕਾਣ ਕਉ ।
 ਬੀਰ ਪਲਾਣੈ' ਡਿਗਿਆ, ਕਰਿ ਸਿੱਜਦਾ ਸੰਭ ਸੁਜਾਣ ਕਉ ।
 ਸ਼ਾਬਾਸ ! ਸਲੋਣੇ ਖਾਨ ਕਉ ।

ਸਦ ਰਹਮਤ ! ਤੁਰੇ ਨਚਾਣ ਕਉ ।

ਸਦ ਸਿਆਬਾਸ ! ਤੇਰੇ ਤਾਣ ਕਉ ।

ਤਾਰੀਫ" ਪਾਨ ਚਬਾਣ ਕਉ ।

ਸਦ ਰਹਮਤ ! ਕੈਫ" ਖਾਣ ਕਉ । ੫੦

aourar fauja(n) aieean rann chot paiee jāmddhan kou.
 tad khing nisumbh nachaya dal uper bargustan kou.
 farri biland mangaieous farmaies kar multan kou.
 jumai saou hai kalika khet andar ghatan ghann kou.
 agai teg vagaiee durgsah badh behi nisumbh palan kou.
 oh thahkai dharati jaie kai badh pakhar badh kikan kou.
 beer palanai digia kar sijda sumbh sujan kou.

Sabas ! salonai khan kou.

sad rehmat ! turai nachan kou.

sad siabas ! terai tann kou.

tarifa(n) paan chaban kou.

sad rehmat ! kaifa(n) khann kou. (50)

ਦੇਵੀ ਦਾਨੋ' ਰਣਿ ਡਹੇ, ਰੋਹਿ ਸੰਘਰ ਕੱਥੇ ।

ਓਰਤਿ ਆਏ ਸੂਰਮੇ, ਆਇ ਡਾਹੇ ਮੱਥੇ ।

ਕਟਿ ਤੁਫੰਗੀ ਕੈਬਰੀ, ਦਲਿ ਸਾਹਿ ਨਿਕੱਥੇ ।

ਵੇਖਣਿ ਜੰਗ ਫਰੇਸ਼ਤੇ ਅਸਮਾਨਹੂੰ ਲੱਥੇ । ੫੧

Devi dano run dahai roh sanghar kathai.

aourar aieai soormai aieai dahai mathai.

kat tangfangi kaibari dal sah nikathai.

vaikhan jung pharistai asmanoh lathai. (51)

When the drum heat was heard, both the forces faced each other. Then Nishumbh had put the iron coat on his chosen horse and made him dance. He held the big bow with a grown plank in his hand, which he had procured from Multan on a special request(demand) from the other side. Durga entered the field him. She inserted her sword with such a strength that it pierced through the body of Shumbh, extending beyond the saddle even, then passing through the iron saddle cover, killing the horse, fell on the ground. The warrior (Nishumbh) fell on the ground from the saddle as if he was paying obeisance to the intelligence shumbh. (As per rules of poetics the poet paid homage to the warrior) Hail to the khan with moderate coloured body. hail to your courage, and praiseworthy is your chewing of betel not ever. How is your arrow of drug-addiction and hail to your dancing horse even. (50)

It is praise worthy to describe the way Durga and the demons were moving around in the battle-field ; it seemed as if the warriors had forced their way into the battle-field for waging a war. These warriors had entered the area to cut the (enemy) forces into pieces with the help of their guns and arrows. To peruse such a wonderful battle, even the gods had come down (to Earth) from the heavens. (51)

ਧਾਈ ! ਧਾਈ ! ਆਖੀਐ, ਰਣਿ ਘੁਰੇ ਨਗਾਰੇ ।
 ਓਰਤਿ ਆਏ ਸੂਰਮੇ, ਰਣਿ ਕਾਰਣਿਆਰੇ ।
 ਲੈ ਲੈ ਤੇਗ" ਬਰਛੀਆ", ਹਥਿਆਰ ਉਭਾਰੇ ।
 ਤੋਪ ਪਟੇਲ" ਪਾਖਰ", ਗਲਿ ਸੰਜ ਸਵਾਰੇ ।
 ਬਰਛੀ ਲੈ ਕੈ ਕਾਲਿਕਾ, ਬਹੁ ਦਾਨੋ' ਮਾਰੇ ।
 ਚੜ੍ਹੇ ਰਥੀ' ਗੱਜੇ ਘੋੜਿਈ' ਮਾਹਿ ਭੂਏ' ਤੇ ਡਾਰੇ ।
 ਜਣੁ ਹਲਵਾਈ ਸੀਖ ਨਾਲ ਬਿੰਨੁ ਵੜੇ ਉਤਾਰੇ । ੫੨
 dhaiee ! dhaiee ! aakhiai run ghurai nagarai.
 aourar aieai soormai run karniarai.
 lai lai tega(n) barchhia(n) hathaiar ubharai.
 tope patola pakhran gal sunj savarai.
 barchhi lai kai kalika boh dano marai.
 charrai hathi gaj ghorrei maar bhoiai te darai.
 jan halwaiee seekh naal vinah varrai utarai. (52)

ਭੇਤੁ ਮਚਿਆ ਕਲਿ ਉਮਲੀ ਸੂਲ ਧੱਗ ਉਭਾਰੀ ।
 ਲਈ ਭਗਉਤੀ ਦੁਰਗਸਾਹਿ, ਵਰਜਾਗਣਿ ਭਾਰੀ ।
 ਲਾਈ ਰਾਜੇ ਸੁੰਭ ਨੋ, ਰੱਤ ਪੀਐ ਪਿਆਰੀ ।
 ਸੁੰਭ ਪਾਲਾਣਹੂੰ ਡਿਗਿਆ, ਉਪਮਾ ਵਿਚਾਰੀ ।
 ਡੁਬਿ ਰੱਤੁ ਨਾਲਹੁ ਨਿੱਕਲੀ, ਬਰਛੀ ਦੋ ਧਾਰੀ ।
 ਜਾਣੁ ਰਜਾਦੀ ਉਤਰੀ ਪੈਨਿ ਸੂਹੀ ਸਾਰੀ । ੫੩
 bherr machia kal umali sool dhag ubhari.
 laiee bhagouti durgsah varjagan bhari.
 laiee rajai sumbh nai rut piyai piari.
 Sumbh palan no digia upma bichari.
 dub rut nalhoh nikali barchai do dhari.
 jann rajadi utari paen suhi saari. (53)

ਦੁਰਗਾ ਅਤੇ ਦਾਨਵੀ, ਭੇੜ ਪਇਆ ਸਵਾਰੀ ।
 ਸਸਤ੍ਰ ਪਜੂਤੇ ਦੁਰਗਸਾਹ ਰੋਹਿ ਸਭਨੀ' ਬਾਹੀ' ।
 ਸੁੰਭ ਨਿਸੁੰਭ ਸੰਘਾਰਿਆ, ਵਥ ਜੇ ਹੈ' ਸਾਹੀ ।
 ਫਉਜ" ਰਾਕਸ ਆਲੀਆ", ਵੇਖ ਰੋਵਨਿ ਧਾਹੀ' ।
 ਮੁਹੀ' ਕੜੂਚੇ ਘਾਹੁ ਦੇ, ਛਡਿ ਘੋੜੇ ਰਾਹੀ' ।
 ਭਜਦੇ ਜ"ਦੇ ਮਾਰੀਅਨ, ਮੁੜਿ ਝਾਕਨਿ ਨਾਹੀ' । ੫੪
 durga atai danvi bhaerr paya sabhi.
 sastar pajutai duragsah roh sabhni bahi.
 sumbh nisumbh sangharia vath je hai saahi.
 faujan rakas alia vekh rovan dhahi.
 mohe karruchai ghah de chhad ghorrai rahi.
 bhajdai jandai marian murr jhakan nahī. (54)

With the beating of drums, both the army formations confronted each other and many great warriors and fighters entered the battle-field (to join in fighting). They were wielding their swords and spears alongwith other weapons. They were wearing helmets (on heads), coat of mail (on the face), iron-siene on the horse (back), and covering their necks with iron-coats. Durga had killed many demons with her spear, and had thrown the riders of chariots, elephants and horses on to the ground after killing them. It appeared as if a sweet-meat seller had made fried cakes of grounded pulse by piercing through with an iron rod. (52)

Again with the beating of heavy-drums, the two armies confronted each other. Durga took up a lance (spear) in her hand, which was shining like the burning fire (of burning embers). The goddess had struck Raja Shumbh with that spear, which was sucking his blood with devotion/love. Then Shumbh fell down from the saddle. Seeing this scene, the poet felt like describing it as such : That the double-edged sword had come out of her palace, wearing a red-coloured sari. (ladies wear). (53)

A heavy fighting took place between the demons and Durga, and Durga had held in all her arms, various weapons with great strength, and had killed various warriors like Shumbh and Nisumbh. The helpless demon forces, seeing their defeat, were crying and wailing loudly. Most of the demons, with straw in their mouth, and leaving the horses loose, went upto the goddess to express their helplessness. Even the demons, who were trying to flee, were being killed by the goddess, but they would not bother to look back. (54)

ਸੁੰਭ ਨਿਸੁੰਭ ਪਠਾਇਆ, ਜਮ ਦੇ ਧਾਮ ਨੇ ।
 ਇੰਦ੍ਰ ਸੱਦਿ ਮੰਗਾਇਆ, ਰਾਜ ਅਭਿਖੇਖ ਨੇ ।
 ਸਿਰ ਪਰ ਛਤ੍ਰ ਫਿਰਾਇਆ, ਰਾਜੇ ਇੰਦ੍ਰ ਦੇ ।
 ਚਉਂਦੀ ਲੋਕੀ ਛਾਇਆ, ਜਸੁ ਜਗਮਾਤ ਦਾ ।
 ਦੁਰਗਾ-ਪਾਠ ਬਣਾਇਆ, ਸੱਭੇ ਪਉੜੀਆ ।
 ਫੇਰਿ ਨ ਜੂਨੀ ਆਇਆ, ਜਿਨਿ ਇਹ ਗਾਇਆ । ੫੫
 sumbh nisumbh pathaiya jam dai dhaam nu.
 Indar sadh bulaiya raj abhkhekh nu.
 sir par chhatar phiraiya rajai Indar dai.
 chodi loki chhaiya jas jagmaat da.
 durga paath banaiya sabhai pourrian.
 pher na juni aiya jin eh gaieya. (55)

ਇਤਿ ਸ੍ਰੀ ਦੁਰਗਾ ਕੀ ਵਾਰ ਸਮਾਪਤਿਸਤੁ ਸੁਭ ਮਸਤੁ ।
 it sri Durga ki vaar samaptung sabh subham sat.

Then the goddess, having killed Shumbh and Nisumbh, sent for Indra, to be
ammunited with the kingship. So Raja Indra got his canopy unfurled. (indicating his
kingdom of heavens). Thus the praises of the godly mother Durga were being sung
in all the fourteen regions (worlds). The episode and recitation of this religious study,
is permeating in all the stanzas of this study, and whosoever sings this text, will be
saved (protected) from the cycle of transmigration. (55)

ਗਿਆਨ ਪ੍ਰਬੋਧ
 ੴ ਸਤਿਗੁਰ ਪ੍ਰਸਾਦਿ
 ਸ੍ਰੀ ਭਗਉਤੀ ਜੀ ਸਹਾਇ
 ਅਬ ਗਿਆਨ ਪ੍ਰਬੋਧ ਗ੍ਰੰਥ ਲਿਖਯਤੇ
 ਪਾਤਿਸ਼ਾਹੀ ੧੦

ਭੁਜੰਗ ਪ੍ਰਯਾਤ ਛੰਦ । ਤਪ੍ਰਸਾਦਿ
 ਨਮੋ ਨਾਥ ਪੂਰੇ ਸਦਾ ਸਿਧ ਕਰਮੰ । ਅਛੇਦੀ ਅਭੇਦੀ ਸਦਾ ਏਕ ਧਰਮੰ ।
 ਕਲੰਕ ਬਿਨਾ ਨਿਹਕਲੰਕੀ ਸਰੂਪੇ । ਅਛੇਦੇ ਅਭੇਦੰ ਅਖੇਦੰ ਅਨੂਪੇ । ੧

gyan Prabodh
 ik Onkar Satgur Prasad
 Sri Bhagouti ji Sahaie
 ab gyan prabodh Granth likh euntai.
 Patshahi 10

Bhujang Prayat Chhand. Tav Prasad
 Namonath purai sada sidh karmung.
 achhedi abhedi sada ek dharmung.
 kalunkung bina nehkalunki sarupai.
 achhedung abhedung akhedung anupai. (1)

ਨਮੋ ਲੋਕ ਲੋਕੇਸ਼ਵਰੀ ਲੋਕ ਨਾਥੇ । ਸਦੇਵੰ ਸਦਾ ਸਰਬ ਸਾਧੰ ਅਨਾਥੇ ।
 ਨਮੋ ਏਕ ਰੂਪੰ ਅਨੇਕੰ ਸਰੂਪੇ । ਸਦਾ ਸਰਬ ਸਾਹੰ ਸਦਾ ਸਰਬ ਭੂਪੇ । ੨
 Namolok logesvarung lok nathai. Sadevang sada sarab sathung anathai.
 Namonek rupung anekung sarupai. Sada sarab sahung sada sarab bhupai. (2)

ਅਛੇਦੰ ਅਭੇਦੰ ਅਨਾਮੰ ਅਠਾਮੰ । ਸਦਾ ਸਰਬਦਾ ਸਿਧਤਾ ਬੁਧਿ ਧਾਮੰ ।
 ਅਜੰਤੰ ਅਮੰਤੰ ਅਕੰਤੰ ਅਭਰੰਮੰ । ਅਖੇਦੰ ਅਭੇਦੰ ਅਛੇਦੰ ਅਕਰਮੰ । ੩
 achhedung abhedung anamung athamung.
 sada sarbada sidhda budh dharmung.
 ajantarung amantarung akartarung abharung amung.
 akhedung abhedung achhedung akarmung. (3)

(Skill) Learning of Knowledge
ik Onkar Satgur prasad
‘Sri Bhagouti ji Sahai.’
Now the beginning of ‘Gyan Prabodh’
Granth description
‘By Tenth Master’
Bhujang Prayat Chhand
Through Thy Grace, (O Lord !)

O Perfect Lord ! Our Salutations to You ! You are always there to make our actions (functions) Complete in all respects, as You are impregnable, indiscriminate, and are always strict in Your moral duty (towards Your saints) having no failings (short comings) and with a guileless (spot less) form. O Lord ! You are impregnable, indiscriminate, indivisible and unique. (1)

O True Master of all, Lord-Almighty ! Our Salutations to You! You are always our comrade-in-arms, without any master (without any superior authority). Having only one form, You seem to be having varied forms (being omni-present), hail to You ! You are the King-emperor of all, being their True Master. (2)

O Lord ! You are impregnable, indiscriminate, nameless (without any denominative description), and without any dwelling-place (fixed location) (being omni-present), bestowing Your favours always to all, blessing us with occult powers, and the fountains of knowledge (intelligence), free from any magical powers, without any spell (charm), free from action (passive) and above all fantasies (illusions) ; You are indivisible, indiscriminate, impregnable and free from any (physical) functions. (3)

ਅਗਾਏ ਅਬਾਧੇ ਅਗੀਤੰ ਅਨੰਤੰ । ਅਲੇਖੰ ਅਭੇਖੰ ਅਭੂਤੰ ਅਗੀਤੰ ।
ਨ ਰੰਗ ਨ ਰੂਪੰ ਨ ਜਾਤੰ ਨ ਪਾਤੰ । ਨ ਸਤ੍ਰੋ ਨ ਮਿਤ੍ਰੋ ਨ ਪੁਤ੍ਰੋ ਨ ਮਾਤੰ । ੪

agadhai abadhai aguntung anuntung.
alekhung abhekhung abhootung aguntung.
na rungung na roopung na jatung na paatung.
na Satro na mitro na putro na maatung. (4)

ਅਭੂਤੰ ਅਭੰਗੀ ਅਭਿਖੰ ਭਵਾਨੰ । ਪਰੇਯੰ ਪੁਨੀਤੰ ਪਵਿਤ੍ਰੰ ਪ੍ਰਧਾਨੰ ।
ਅਗੀਜੇ ਅਭੰਜੇ ਅਕਾਮੰ ਅਕਰਮੰ । ਅਨੰਤੇ ਬਿਅੰਤੇ ਅਭੂਮੇ ਅਭਰਮੰ । ੫

abhutung abhungung abhikhang bhavanung.
apareung puneetung pavitarung pardhanung.
aganjai abhanjai akamung akarmung.
anantai biantai abhumai abharmung. (5)

ਨਹੀ ਜਾਨ ਜਾਈ ਕਛੂ ਰੂਪ ਰੇਖੰ । ਕਹਾ ਬਾਸੁ ਤਾ ਕੋ ਫਿਰੈ ਕਉਨ ਭੇਖੰ ।
ਕਹਾ ਨਾਮ ਤਾ ਕੋ ਕਹਾ ਕੈ ਕਹਾਵੈ । ਕਹਾ ਮੈ ਬਖਾਨੋ ਕਹੈ ਮੈ ਨ ਆਵੈ । ੬

nahi jaan jaiee kachhu roop rekhung.
Kaha bass ta ko phirai kaun bhekhung.
Kaha naam ta ko Kaha kai kahavai.
Kaha mein bakhano kehai mein na avai. (6)

ਅਜੋਨੀ ਅਜੈ ਪਰਮ ਰੂਪੀ ਪ੍ਰਧਾਨੈ । ਅਛਧਦੀ ਅਭੇਦੀ ਅਰੂਪੀ ਮਹਾਨੈ ।
ਅਸਾਧੇ ਅਗਾਧੇ ਅਗੰਜੁਲ ਗਨੀਮੇ । ਅਰੰਜੁਲ ਅਰਾਧੇ ਰਹਾਕੁਲ ਰਹੀਮੇ । ੭

ajoni ajai param roopi pradhanai. aachhedi abhedi arupi mahanai.
aasadhai agadhai aganjul ganeemai. arunjul aradhai rehakul rahimai. (7)

ਸਦਾ ਸਰਬਦਾ ਸਿਧਦਾ ਬੁਧਿ ਦਾਤਾ । ਨਮੋ ਲੋਕ ਲੋਕੇਸ਼ਰੀ ਲੋਕ ਗਯਾਤਾ ।

ਅਛੇਦੀ ਅਭੈ ਆਦਿ ਰੂਪੰ ਅਨੰਤੰ । ਅਛੇਦੀ ਅਛੈ ਆਦਿ ਅਦੈ ਦੁਰੰਤੰ । ੮

Sadai sarbda sidhda budh daata. namo lok lokesavarung lok giyata.
achhedi abhai aad rupung anantung. achhedi achhai aad adaiv durantung. (8)

ਨਰਾਜ ਛੰਦ

ਅਨੰਤ ਆਦਿ ਦੇਵ ਹੈ । ਬਿਅੰਤ ਭਰਮ ਭੇਵ ਹੈ ।

ਅਗਾਧਿ ਬਿਅਾਧਿ ਨਾਸ ਹੈ । ਸਦੈਵ ਸਰਬ ਪਾਸ ਹੈ । ੧ । ੯ ।

Naraj Chhand

anant aad dev hai. biant bharam bhev hai.
agadh biadh naas hai. sadaiv sarab paas hai. (9)

You are too deep to be probed (unfathomable) incomprehensible (beyond our grasp), imperceptible and eternal (endless) indescribable (beyond description), Uncommitted to any faith, (free from uniformity), free from five basic elements (Unborn) and limitless. You have no colour, no form, no Caste, no subcaste, without enmity, friendless (friendly to none) without having any son or mother. (4)

O Lord ! You are free from elements (self-effulgent), indivisible or indestructible, free from futuristic tendencies (free from charity) and are ever-present everywhere (omni-present). You are distant from all (without proximity to anyone) transparent, pure and Lord-Sublime. You are eternal (ever-existent) indivisible, free from worldly hopes and pleasures (desires), and free from any action (function). You are limitless, infinite, without earthly form, (formless) and free from all doubts or misconceptions. (5)

The Lord is beyond our reach having no form or physical entity, and is above our comprehension as His abode is unknown to us, and what is His mode of (dress) appearance, His Name, or His profession, is not known to us. How could I describe Him, as He is beyond description (indescribable)? (6)

The Lord is free from births and deaths (being ever-existent), is invincible, Lord-Sublime (Prime-male) and is the master (Lord) of all, He is impregnable, indiscriminate, formless and greatest of all. He is incorrigible, unfathomable, and indestructible (free from destruction by enemies), bestower of bliss to His saints, (to make them free from afflictions), and most gracious (to free us from bondage) and kindly to all. (7)

The Lord is the bestower of all favours, occult powers and intelligence. Our salutations to the Master (Lord) of all, who is omni-scient (having all the knowledge of others). He is unpregnable, fearless, possessing a unique form from the beginning, (of Time) Timeless and infinite. He is impregnable, indestructible, formless (from the beginning), free from dual-mindedness, and attainable with great difficulties (with lot of struggle). (8)

Naraj Chhand

O Lord ! You are limitless, Lord-abinitio and infinite. You are free from illusions, unfathomable, and destroyer of wrangles (anguish) and very close to all (being within all). (9)

ਬਚਿਤ੍ਰ ਚਿਤ੍ਰ ਚਾਪ ਹੈ । ਅਖੰਡ ਦੁਸਟ ਖਾਪ ਹੈ
 ਅਭੇਦ ਆਦਿ ਕਾਲ ਹੈ । ਸਦੈਵ ਸਰਬ ਪਾਲ ਹੈ । ੨ । ੧੦ ।
 bachitar chitar chaap hai. akhand dusat khap hai.
 abhed aad kaal hai. Sadaiv sarabh paal hai. (2) (10)

ਅਖੰਡ ਚੰਡ ਰੂਪ ਹੈ । ਪ੍ਰਚੰਡ ਸਰਬ ਸਰੂਪ ਹੈ ।
 ਕਾਲ ਹੂੰ ਕੇ ਕਾਲ ਹੈ । ਸਦੈਵ ਰਛਪਾਲ ਹੈ । ੩ । ੧੧ ।
 akhand chand roop hai. parchand sarab soop hai.
 kaal hun kai kal hai. sadaiv rachhpal hai. (3) (11)

ਕ੍ਰਿਪਾਲ ਦਿਆਲ ਰੂਪ ਹੈ । ਸਦੈਵ ਸਰਬ ਭੂਪ ਹੈ ।
 ਅਨੰਤ ਸਰਬ ਆਸ ਹੈ । ਪਰੇਵ ਪਰਮ ਪਾਸ ਹੈ । ੪ । ੧੨ ।
 Kirpal dayal roop hai. sadaiv sarab bhup hai.
 anant saeab aas hai. parev param pass hai. (4) (12)

ਅਦ੍ਰਿਸਟ ਅੰਤ੍ਰ ਧਿਆਨ ਹੈ । ਸਦੈਵ ਸਰਬ ਮਾਨ ਹੈ ।
 ਕ੍ਰਿਪਾਲ ਕਾਲ ਹੀਨ ਹੈ । ਸਦੈਵ ਸਾਧ ਅਧੀਨ ਹੈ । ੫ । ੧੩ ।
 adrist avtar dhian hai. sadaiv sarab maan hai.
 Kirpal kaal heen hai. sadaiv sadh adheen hai. (5) (13)

ਭਜਸ ਤੁਯੰ । ਭਜਸ ਤੁਯੰ । ਰਹਾਉ ।
 ਅਗਾਧਿ ਬਿਆਧਿ ਨਾਸਨੰ । ਪਰੇਯੰ ਪਰਮ ਉਪਾਸਨੰ ।
 ਤ੍ਰਿਕਾਲ ਲੋਕ ਮਾਨ ਹੈ । ਸਦੈਵ ਪੁਰਖ ਪਰਧਾਨ ਹੈ । ੬ । ੧੪ ।
 bhajas tuang. bhajas tuang. (rahou)
 agadh biadh nasanung. Parairung param upasung.
 tirkaal lok mann hai. Sadaiv purkh pardhan hai. (7) (14)

ਤਬਸ ਤੁਯੰ । ਤਬਸ ਤੁਯੰ । ਰਹਾਉ ।
 ਕ੍ਰਿਪਾਲ ਦਿਆਲ ਕਰਮ ਹੈ । ਅਗੰਜ ਭੰਜ ਭਰਮ ਹੈ ।
 ਤ੍ਰਿਕਾਲ ਲੋਕ ਪਾਲ ਹੈ । ਸਦੈਵ ਸਰਬ ਦਿਆਲ ਹੈ । ੭ । ੧੫ ।
 tabas tuang. tabas tuemng. (rahaou)
 Kirpal dayal karam hai. aganj bhung bharam hai.
 trikal lok paal hai. sadaiv sarab dayal hai. (7) (15)

ਜਪਸ ਤੁਯੰ । ਜਪਸ ਤੁਯੰ । ਰਹਾਉ ।
 ਮਹਾਨ ਮੋਨ ਭਾਵ ਹੈ । ਪਰੇਵ ਪਰਮ ਪ੍ਰਧਾਨ ਹੈ ।
 ਪੁਰਾਨ ਪ੍ਰੇਤ ਨਾਸਨੰ । ਸਦੈਵ ਸਰਬ ਪਾਸਨੰ । ੮ । ੧੬ ।
 japas turang. japas turang. (rahaou)
 mahan mone maan hai. parav param pardhan hai.
 apuran preit nasanung. sadaiv sarab pasanung. (8) (16)

(O Lord !) The form of Your bow (control) is wonderful (it refers to rainbow) Your form is indivisible, and destroyer of villains ; indiscriminate and ever-existent (Timeless). You are the sustainer of all. (10)

O Lord ! You possess an indivisible and mighty form (appearance), having a radiant and all-pervasive countenance. You are causing death to the god-of-death even, (god of the god-of-death) and the protector of all beings. (11)

O Lord ! You have a merciful (graceful) and benevolent form, and are always the king of all. You are limitless (infinite) and always fulfil the hopes and aspirations of all. You are Unseen (imperceptible) and are very close to us at the same time. (12)

O Lord ! You are Unseen (imperceptible) and are always (at the centre of) present in the meditation of all, and are the pride of all beings. You are kind and free from death (Timelers) and are always at the beck and call of Your saints. (13)

O Lord, I always remember You and meditate (recite) on Your True Name (Pause). You are beyond our comprehension and are the destroyer of all our afflictions and sufferings. You are very (distant) from us and worthy of our greatest devotion (worship). All the people of the three worlds worship You, as You are the greatest and Prime-Male, (Lord-Sublime) in all the ages. (14)

O Lord ! You are the greatest. You are the greatest . You are the only one of Your Type (form). (Pause). O benevolent Lord ! Kindness and Mercy are Your functions. O Indivisible Lord ! You always destroy our illusions. You are always sustaining the beings in all the three ages. (Present, Past and future). You are always bestowing Your kindness to all. (15)

O Lord ! I always meditate on You and worship You.

(Pause)

You are known to be a great ascetic who always observes Silence. You are far and distant from us. (further) and the Lord-Sublime. You have been destroying the demons (ghosts) during all the three ages from time immemorial. You are very close to us all. (being within us). (16)

ਪ੍ਰਚੰਡ ਅਖੰਡ ਮੰਡਲੀ । ਉਦੰਡ ਰਾਜ ਸੁ ਥਲੀ ।
ਜਗੰਤ ਜੋਤਿ ਜੁਆਲਕਾ । ਜਲੰਤ ਦੀਪ ਮਾਲਕਾ । ੯ । ੧੭ ।
Parchand akhand mandli. aoudund raj so bali.
jagunt joat jualka. jalunt deep malka. (9) (17)

ਕ੍ਰਿਪਾਲ ਦਿਆਲ ਲੋਚਨੰ । ਮੰਚਕ ਮਾਣ ਮੋਚਨੰ ।
ਸਿਰੰ ਕਰੀਟ ਧਾਰੀਯੰ । ਦਿਨੇਸ ਕ੍ਰਿਤ ਹਾਰੀਯੰ । ੧੦ । ੧੮ ।
Kirpal dayal lochanung. manchak baan mochanung.
Sirung kareet dharieung. dines kirat harieung. (10) (18)

ਬਿਸਾਲ ਲਾਲ ਲੋਚਨੰ । ਮਨੋਜ ਮਾਨ ਮੋਚਨੰ ।
ਸੁਭੰਤ ਸੀਸ ਸੁ ਪ੍ਰਭਾ । ਚਕ੍ਰੰਤ ਚਾਰੁ ਚੰਦ੍ਰਕਾ । ੧੧ । ੧੯ ।
bisal lal lochanung. manoj maan mochanung.
subhant sees so prabha. chakarat char chanderka. (11) (19)

ਜਗੰਤ ਜੋਤ ਜੋਤ ਜੁਆਲਕਾ । ਛਕੰਤ ਰਾਜ ਸੁ ਪ੍ਰਭਾ ।
ਜਗੰਤ ਜੋਤਿ ਜੈਤਸੀ । ਬਦੰਤ ਕ੍ਰਿਤ ਈਸੁਰੀ । ੧੨ । ੨੦ ।
aJagant joat jualka. Chhakant raj so prabha.
jagunt joat jaitasi. badunt kirat easuri. (13) (20)

ਤ੍ਰਿਭੰਗੀ ਛੰਦ । ਤ੍ਰਪ੍ਰਸਾਦਿ
ਅਨਕਾਦ ਸਰੂਪੰ ਅਮਿਤ ਬਿਭੂਤੰ ਅਚਲ ਸਰੂਪੰ ਬਿਸੁ ਕਰਣੰ ।
ਜਗ ਜੋਤਿ ਪ੍ਰਕਾਸੰ ਆਦਿ ਅਨਾਸੰ ਅਮਿਤ ਅਗਾਸੰ ਸਰਬ ਭਰਣੰ ।
ਅਨਗੰਜ ਅਕਾਲੰ ਬਿਸੁ ਪ੍ਰਤਿਪਾਲੰ ਦੀਨ ਦਿਆਲੰ ਸੁਭ ਕਰਣੰ ।
ਆਨੰਦੰ ਸਰੂਪੰ ਅਨਹਦ ਰੂਪੰ ਅਮਿਤ ਬਿਭੂਤੰ ਤਵ ਸਰਣੰ । ੧ । ੨੧ ।

Tribhangi Chhand-Tav Prasad
ankad sarupang amit bibhootung achal sarupung bis karnung.
Jag joat prakasung aad anasung amit agasung sarab bharnung.
angunj akalung bis(n) pritpalung deen dayalung subh karnung.
anand sarupang anhad rupang amit bibhootung. tav sarnung. (1) (21)

ਬਿਸੰਭਰ ਭਰਣੰ ਜਗਤ ਪ੍ਰਕਰਣੰ ਅਧਰਣ ਧਰਣੰ ਸਿਸਟ ਕਰੰ ।
ਆਨੰਦ ਸਰੂਪੀ ਅਨਹਦ ਰੂਪੀ ਅਮਿਤ ਬਿਭੂਤੀ ਤੇਜ ਬਰੰ ।
ਅਨਖੰਡ ਪ੍ਰਤਾਪੰ ਸਭ ਜਗ ਥਾਪੰ ਅਲਖ ਅਤਾਪੰ ਬਿਸੁ ਕਰੰ ।
ਅਦੈ ਅਬਿਨਾਸੀ ਤੇਜ ਪ੍ਰਕਾਸੀ ਸਰਬ ਉਦਾਸੀ ਏਕ ਹਰੰ । ੨ । ੨੨ ।
bisungvabhar jagat parkarnung adharan dharanung sisat karung.
anand sarupi anhad rupi amit bibhooti tej barung.
ankhand partapung sabh jug thapung alakh atapung bis(u) karung.
adeiv abnasi tej parkasi sarab udasi ek harung. (2) (22)

O Lord ! You are abiding in the mighty and indivisible spheres. Your metropolis is truly powerful. The radiance of Your light (halo) shines like the festival of light (lamps). (17)

O benevolent and Merciful Lord ! Your glance could destroy the sexual desires within us, and You are having a crest on Your head, and even Sun's brightness lacks (fails) the lustre of Your crown. (becomes feeble before it). (18)

O Lord ! Your broad and red-coloured eyes could destroy the pride of even god-of-love, and even the moon light beauty falters before the radiance and lusture of Your face (head), seeing its elegance (splendour). (19)

O Lord ! Perceiving the splendour of Your mighty elegance and brilliance the goddess Rajeshwari (queen-like) Prabha is wonder struck. Even Parbah (Shiva's Consort) praises the beauty and radiance of the shining flame of light emanating from Your mighty presence. (20)

Tribhangi Chhand. Through Lord's grace.

O Lord, Source of all diverse Creation ! O Lord of the greatest magnificence, with absolute (invariable) form, the only Cause and origin of the Universe, the source of enlightenment and flame of light in the whole world, free from extinction from the beginning of Time, Immeasurable, the root of protection of the skies (space), Indivisible, Timeless (Deathless), Sustainer of the Universe, bestower of Your benedictions to the helpless (poor), the creator (deer) of all good deeds, having power of producing Unstrung music, having countless bounties ; O Lord ! I Seek Your protection and support. (21)

O Lord ! The sustainer and responsible for Upbringing of the whole Universe, Creator of the Universe, the Supporter of the helpless, the origin of the Universe, the blissful lord, with a form full of the Music of Nature (Unstrung music), of Immense magnificence, radiant and lustrous (beyond imagination), Indivisible (Indestructible), Lord Almighty, Founder of the whole world, Indescribable, free from sufferings, the Creator of the whole Cosmos, free from duality (Pluralism), free from sufferings, the Creator of the whole Cosmos, free from duality (Pluralism), free from extinction, having a powerful splendour (effulgrnce) and detached from all ; O Lord ! You are the only Lord-Sublime. (22)

ਅਨਖੰਡ ਅਮੰਡ ਤੇਜ ਪ੍ਰਚੰਡ ਜੋਤਿ ਉਦੰਡ ਅਮਿਤ ਮਤੰ ।
 ਅਨਭੈ ਅਨਗਾਧੀ ਅਲਖ ਅਬਾਧੀ ਬਿਸੁ ਪ੍ਰਸਾਧੀ ਅਮਿਤ ਗਤੰ ।
 ਆਨੰਦ ਸਰੂਪੀ ਅਨਹਦ ਰੂਪੀ ਅਚਲ ਬਿਭੂਤੀ ਭਵ ਤਰਣੰ ।
 ਅਨਗਾਧਿ ਅਬਾਧੀ ਜਹਤ ਪ੍ਰਸਾਧੀ ਸਰਬ ਅਰਾਧੀ ਤਵ ਸਰਣੰ । ੩ । ੨੩ ।
 ankhand amundung tej prachandung joat undundung amit matung.
 anbhair angadhung alakh abadhung bis(u) parsadhung amit gatung.
 anand sarupi anhad rupi achal bibhuti bhav taranung.
 angadh abadhung jagat parsadhung sarab aradhung bhav saranung. (3) (23)

ਅਕਲੰਕ ਅਬਾਧੀ ਬਿਸੁ ਪ੍ਰਸਾਧੀ ਜਗਤ ਅਰਾਧੀ ਭਵ ਨਾਸੰ ।
 ਬਿਸੰਭਰ ਭਰਣੰ ਕਿਲਵਿਖ ਹਰਣੰ ਪਤਤ ਓਧਾਰਣੰ ਸਭ ਸਾਥੰ ।
 ਅਨਾਥਨ ਨਾਥੇ ਔਕ੍ਰਤ ਅਗਾਥੇ ਅਮਿਤ ਅਨਾਥੇ ਦੁਖ ਹਰਣੰ ।
 ਅਰੀਜ ਅਬਿਨਾਸੀ ਜੋਤਿ ਪ੍ਰਕਾਸੀ ਜਗਤ ਪ੍ਰਣਾਸੀ ਤੁਯ ਸਰਣੰ । ੪ । ੨੪ ।
 aklunk abadhung bis(u) parsadhung jagat aradhung bhav nasung.
 bisvungbhar bharnung kiliskh hurnung patit udhuraung sabh sathung.
 anathan nathung akirat agathung amit anathai dukh hurnung.
 aganj abnasi joat prakasi jagat pranasi touai sarnung. (4) (24)

ਕਲਸ

ਅਮਿਤ ਤੇਜ ਜਗ ਜੋਤਿ ਪ੍ਰਕਾਸੀ । ਆਦਿ ਅਛੇਦ ਅਭੈ ਅਬਿਨਾਸੀ ।
 ਪਰਮ ਤਤ ਪਰਨਾਰਥ ਪ੍ਰਕਾਸੀ । ਆਦਿ ਸਰੂਪ ਅਖੰਡ ਉਦਾਸੀ । ੫ । ੨੫ ।

Kalas

amit tej jug joat prakasi. aad achhed abhai abinasi.
 param tat parmareth prakasi. aad sarup akhand udasi. (5) (25)

ਤ੍ਰਿਭੰਗੀ ਛੰਦ

ਅਖੰਡ ਉਦਾਸੀ ਪਰਮ ਪ੍ਰਕਾਸੀ ਆਦਿ ਅਨਾਸੀ ਬਿਸੁ ਕਰੰ ।
 ਜਗਤਾਵਲ ਕਰਤਾ ਜਹਤ ਪ੍ਰਹਰਤਾ ਸਭ ਜਗ ਭਰਤਾ ਸਿਧ ਭਰੰ ।
 ਅਛੈ ਅਬਿਨਾਸੀ ਤੇਜ ਪ੍ਰਕਾਸੀ ਰੂਪ ਸੁ ਰਾਸੀ ਸਰਬ ਛਿਤੰ ।
 ਆਨੰਦ ਸਰੂਪੀ ਅਨਹਦ ਰੂਪੀ ਅਲਖ ਬਿਭੂਤੀ ਅਮਿਤ ਗਤੰ । ੬ । ੨੬ ।

Tribhangi Chhand

akhand udasi param prakasi aad anasi bisav karung.
 jagataval karta jagat parharta sabhjug bharta sidh bharung.
 achhai abinasi tej prakasi roop so rasi sarab chhatung.
 anand sarupi anhad roopi alakh bibhooti amit gatung. (6) (26)

O Indestructible Lord ! Free from embellishment, with mighty appearance, with lustrous beauty and charm, with endless intelligence, fearless, unfathomable, indescribable, and uncontrollable, with worldly resourcefulness, with unlimited energy, having a blissful appearance, with vibrating form (from unstung music of Nature), of Immense magnificence, liberator from worldly bondage, Immeasurable, Uncontrollable, providing all the worldly resources, worthy of worship by all ; O Lord ! I seek Your support and protection. (23)

O Lord, without any blemish, without any check and bestower of benedictions (bountiful), worthy of worship by all, dispeller of worldly fear, provider of all, worldly facilities destroyer of our sins, purifier of sinners, a comrade for all Supporter and Protector of the helpless, free from actions (functions), Unfathomable, infinite and subservient to none, dispeller of our sufferings, indivisible, free from extinction, having a lustrous and radiant form, destroyer of the Universe, O Lord ! I seek Your support only. (24)

O Lord ! you are possessing the brightest radiance, illuminator with brilliance of the whole Universe, impregnable from the beginning of Time, fearless and free from extinction, Prime-Soul, and bestower of all virtues (Salvation) with ab-initio form indivisible and detached. (25)

Tribhangi Chhand

O Lord ! You are indivisible, non-aligned, with greatest manifestation, free from extinction from the beginning and creator of the Universe, the prosecutor of worldly System (carrying out all worldly functions) destroyer of the Universe, provider of all worldly facilities, bestower of all occult powers, Indestructible, Immortal, with the greatest radiance, the (owner) source of worldly beautiful outlay, with a blissful form, having a form with Unstrung music within, indescribable, magnificent and having an endless knowledge. (26)

ਕਲਸ

ਆਦਿ ਅਭੈ ਅਨਗਾਧਿ ਸਰੂਪੰ । ਰਾਗ ਰੀਗਿ ਜਿਹ ਰੇਖ ਨ ਰੂਪੰ ।
ਰੀਕ ਭਯੋ ਰਾਵਤ ਕਹੂੰ ਭੂਪੰ । ਕਹੂੰ ਸਮੁੰਦ੍ਰ ਸਰਤਾ ਕਹੂੰ ਕੂਪੰ । ੭ । ੨੭ ।

Kalas

aad abhai angadh sarupung. raag rung jeh rekh na rupang.
runk bhiou ravat kahun bhupung. kahun samundar sarta kahun kupung. (7) (27)

ਤ੍ਰਿਭੰਗੀ ਛੰਦ

ਸਰਤਾ ਕਹੂੰ ਕੂਪੰ ਸਮੁੰਦ੍ਰ ਸਰੂਪਮ ਅਲਖ ਬਿਭੂਤੰ ਅਮਿਤ ਗਤੰ ।
ਅਦੈ ਅਬਿਨਾਸੀ ਪਰਮ ਪ੍ਰਕਾਸੀ ਤੇਜ ਸੁਰਾਸੀ ਅਕ੍ਰਿਤ ਕਿਟਰੰ ।
ਜਿਹ ਰੂਪ ਨ ਰੇਖੰ ਅਲਖ ਅਭੇਖੰ ਅਮਿਤ ਅਦੈਖੰ ਸਰਬ ਮਈ ।
ਸਭ ਕਿਲਭਿਖ ਹਰਣੰ ਪਤਿਤ ਉਧਾਰਣੰ ਅਸਰਣਿ ਸਰਣੰ ਏਕ ਦਈ । ੮ । ੨੮ ।

Tribhangi Chhand

Sarta kahun kupang samuda sarupang alakh bhibhooting amit gatung.
adaiv abinasi param prakasi tej surasi akirat Kirtung.
jeh roop na rekhung alakh abhekhang amit adaiv khung sarab maiee.
sabh kiliskh harnung patit udharanung asrun sarnung ek daiee. (8) (28)

ਕਲਸ

ਆਜਾਨੁ ਬਾਹੁ ਸਾਰੰਗ ਕਰ ਧਰਣੰ । ਅਮਿਤ ਜੋਤਿ ਜਗ ਜੋਤਿ ਪ੍ਰਕਰਣੰ ।
ਖੜਕ ਪਾਣ ਖਲ ਦਲ ਬਲ ਹਰਣੰ । ਮਹਾਬਾਹੁ ਬਿਸੰਭਰ ਭਰਣੰ । ੯ । ੨੯ ।

Kalas

aajan bah(o) sarung kar dharnung. amit joat jug joat parkarnung.
kharrag paan khal dal bal haranung. mahathath(o) bisavumbhar bharnung (9) (29)

ਤ੍ਰਿਭੰਗੀ ਛੰਦ

ਖਲ ਦਲ ਬਲ ਹਰਣੰ ਦੁਸਟ ਬਿਦਰਣੰ ਅਸਰਣ ਸਰਣੰ ਅਮਿਤ ਗਤੰ ।
ਚੰਚਲ ਚਖ ਚਾਰਣ ਮਛ ਬਿਡਾਰਣ ਪਾਪ ਪ੍ਰਹਾਰਣ ਅਮਿਤ ਮਤੰ ।
ਆਜਾਨ ਸੁ ਬਾਹੀ ਸਾਹਨ ਸਾਹੀ ਮਹਿਮਾ ਮਾਹੀ ਸਰਬ ਮਈ ।
ਜਲ ਬਲ ਬਨ ਰਹਿਤਾ ਬਨ ਤ੍ਰਿਨਿ ਕਹਿਤਾ ਖਲ ਦਲਿ ਦਹਿਤਾ ਸੁ ਨਰਿ ਸਹੀ । ੧੦ । ੩੦ ।

Tribhangi Chhand

Khal dal bal harnung dusat bidarnung asarn saranung amit gatung.
chanchal chakh charan machh bidaran paap parharan amit matung.
ajaan so bahung sahan sahung mehma mahung sarab maiee.
jal thal ban rehta ban trin kehta khal dal dehta so nar sahee. (10) (30)

Kalas :

O Lord ! You are having an ab-rintio form, fearless, unfathomable, and having no complexion, colour, form or signs and symptoms. (Caste or Creed). You are at places pemmiless, and somewhere a leader and a King ; somewhere You are appearing as an ocean, river or even a well.

(27)

Tribhangi Chhand

O Lord ! You appear sometime in the form of a river, a well, and sometime in the form of an ocean, having an indescribable magnificence and endless knowledge, You are free from duality, or extinction, having an abundant radiance and lustre, with the Capital of brilliance, self effulgent, having no form or Symbols. You are unfathomable, uncommitted (to any idea or faith), infinite, free from dual-mindedness and all-pervasive. O Lord ! You are capable of eliminating all our sins, purifier of all sinners, Supporter and helper of all helpless, and the only power with all these qualities.

(28)

Kalas :

O Lord ! You are having long arms, (upto the knees) with an approach beyond limit, holding a universal bow in Your hand, with an infinite light (radiance), illuminating the whole Universe with Your flame of light, having a sword in hand, destroyer of the enemy strength (power), with an endless approach (omni-potent), and having the power to bestow the whole world with all needs/requirements.

(29)

Tribhangi Chhand

O Lord ! You are capable of defeating the army of defaulters (mean and villainous), eliminating the scoundrels (villains) or oppressors ; supporter of the helpless people, having a magnificent greatness. Your agile eyes are faster than the movement of the fish ; You are the destroyer of our sins completely, having the greatest knowledge, with an endless approach (having long arms upto the knees), King of Kings (King-emperor), and all-pervasive with Your praiseworthy presence ; You are the Prime-soul, abiding in the oceans, lands and forests, being worshipped by the straw (vegetation) (grass) of the jungles, and destroyer of the hordes of villains and scoundrels.

(30)

ਕਲਸ

ਅਤਿ ਬਲਸਿਟ ਦਲ ਦੁਸਟ ਨਿਕੰਦਨ । ਅਮਿਤ ਪ੍ਰਤਾਪ ਸਗਲ ਜਗ ਬੰਦਨ ।
ਸੋਹਤੁ ਚਾਰੁ ਚਿਤ੍ਰ ਕਰ ਚੰਦਨ । ਪਾਪ ਪ੍ਰਹਾਰਣ ਦੁਸਟ ਦਲ ਦੰਡਨ । ੧੧ । ੩੧ ।

Kalas

at balist dal dusat nikandan. amit pratap sagal jug bandan.
sohat chhar chitar kar chandan. paap parharna dusat dal dundan. (11) (31)

ਛਪੈ ਛੰਦ

ਬੇਦ ਭੇਦ ਨਹੀ ਲਖੈ ਬ੍ਰਹਮ ਬ੍ਰਹਮਾ ਨਹੀ ਬੁਝੈ ।
ਬਿਆਸ ਪਰਾਸੁਰ ਸੁਕ ਸਨਾਦਿ ਸਿਵ ਅੰਤੁ ਨ ਸੁਝੈ ।
ਸਨਤਿ ਕੁਆਰ ਸਨਕਾਦਿ ਸਰਬ ਜਉ ਸਮਾ ਨ ਪਾਵਹਿ ।
ਲਖ ਲਖਮੀ ਲਖ ਬਿਸਨ ਕਿਸਨ ਕਈ ਨੇਤ ਬਤਾਵਹਿ ।
ਅਸੰਭ ਰੂਪ ਅਨਭੈ ਪ੍ਰਭਾ ਅਤਿ ਬਲਸਿਟ ਜਲਿ ਬਲਿ ਕਰਣ ।
ਅਚੁਤ ਅਨੰਤ ਅਦੈ ਅਮਿਤ ਨਾਥ ਨਿਰੰਜਨ ਤਵ ਸਰਣ । ੧ । ੩੨ ।

Chhapai-Chhand

beid bhed nahi lakhai braham brahma nahi bujhai.
bias parasur suk sanadsivant na sujhai.
sanat kuar sankad sarab jou sama na paveh.
lakh lakhmi lakh bisan kisan kaiee nait bataveh.
asumbh roop anbhahi prabha at balisat jal thal karan.
achut anant adaiv amit nath niranjan tev saran. (1) (32)

ਅਚੁਤ ਅਭੈ ਅਭੇਦ ਅਮਿਤ ਆਖੰਡ ਅਤੁਲ ਬਲ ।
ਅਟਲ ਅਨੰਤ ਅਨਾਦਿ ਅਖੈ ਅਖੰਡ ਪ੍ਰਬਲ ਦਲ ।
ਅਮਿਤ ਅਮਿਤ ਅਨਤੋਲ ਅਭੂ ਅਨਭੇਦ ਅਭੰਜਨ ।
ਅਨਬਿਕਾਰ ਆਤਮ ਸਰੂਪ ਸੁਰ ਨਰ ਮੁਨ ਰੰਜਨ ।
ਅਬਿਕਾਰ ਰੂਪ ਅਨਭੈ ਸਦਾ ਮੁਨ ਜਨ ਗਨ ਬੰਦਤ ਚਰਨ ।
ਭਵ ਭਰਨ ਕਰਨ ਦੁਖ ਦੋਖ ਹਰਨ ਅਤਿ ਪ੍ਰਤਾਪ ਭ੍ਰਮ ਭੈ ਹਰਨ । ੨ । ੩੩ ।

achut abhai abhed amit aknand atul bal.
atal anant anaad akhai akhand parbal dal.
amit amit antol abhu anbhed abhanjan.
anbikar atam sarup sur nar mun ranjan.
abikar roop anbhahi sada munjan gunn bandat charan.
bhav bharan karan dukh dokh haran at pratap bharam bhahi haran. (2) (33)

Kalas :

O Lord ! You are most powerful, destroyer of the forces of (demons) villains (oppressors), possessing greatest magnificence, and worthy of praise by the whole world. On Your forehead is shining the beautiful coloured mark (of sandal wood). You are capable of dispelling all our Sims and punishing the hordes of villasins (oppressors). (31)

Chhapar Chhand

O Lord-Almighty ! Your secrets are not known even to Vedas or Brahma ; none of the sages like Vyas, Prashar, Sukdev, Nandi including Shiva have realised Your limits (Greatness and Vastness) ; even Sankad, Sanat Kumar (Brahma's sons) have not known Your greatness (limits). Millions of Laxmis (goddess of wealth). Vishnus and many Krishnas have described You as Divine power (beyond their comprehension). O Self-effulgent Lord ! To be manifested within through self-realisation, (mighty) most powerful and creator of oceans and lands, ever-existent, infinite, free from duality, greatest, supporter of the helpless ; O Lord ! You are free from the effects of Maya (worldly falsehood), and I have sought Your support and protection only.(32)

O Lord-Sublime ! You are unshaken (from Your position), fearless, free from discrimination, endless, indivisible, with immeasurable power, ever-existent, infinite, without any beginning, indestructible, unbreakable, mighty, with endless systems (traditions), immeasurable, free from (five) basic elements (fire, air etc.) free from misconceptions, indivisible, free from all vices, prime-soul, Capable of bringing cheer (happiness) to gods, men, and munis (mendicants), having a noble form (free from evil), fearless, worthy of the worship of all ascetics and mendicants by their paying obeisance at Your lotus-feet, Sustainer of the whole world, dispeller of all our sufferings and afflictions, with an endless glory and splendour, and the destroyer of all fear, whims and fancies. (33)

ਛਪੇ ਛੰਦ । ਤਪ੍ਰਸਾਦਿ

ਮੁਖ ਮੰਡਲ ਪਰ ਲਸਤ ਜੋਤਿ ਉਦੋਤ ਅਮਿਤ ਗਤਿ ।
ਜਟਤ ਜੋਤ ਜਗਮਗਤ ਲਜਤ ਲਖ ਕੋਟਿ ਨਿਖਤਿ ਪਤਿ ।
ਚਕ੍ਰਵਰਤੀ ਚਕ੍ਰਵੈ ਚਕ੍ਰਤ ਚਉਚਕ੍ਰ ਕਰਿ ਧਰਿ ।
ਪਦਮ ਨਾਥ ਪਦਮਾਛ ਨਵਲ ਨਾਰਾਇਣ ਨਰਿਹਰਿ ।
ਕਾਲਖ ਬਿਹੰਡਣ ਕਿਲਭਿਖ ਹਰਣ ਸੁਰ ਨਰਿ ਮੁਨ ਬੰਦਤ ਚਰਣ ।
ਖੰਡਣ ਅਖੰਡ ਮੰਡਣ ਅਭੈ ਨਮੋ ਨਾਥ ਭਉ ਭੈ ਹਰਣ । ੩ । ੩੪ ।

Chhapai Chhand. Tav Prasad

mukh mandal par lasat joat audot amit gut.
jatat joat jagmagat lajat lakh coat nikhat pat.
Chakarvarti charvai chakarat chouchakar kar dhar.
padam nathpadmachh naval narayan narhar.
Kalakh bihandan kilvikh haran sur nar mun bandat charan.
khandan akhand mandan abhai namai nath bhou bhaie haran. (4) (34)

ਛਪੇ ਛੰਦ

ਨਮੋ ਨਾਥ ਨ੍ਰਿਦਾਇਕ ਨਮੋ ਨਿਮ ਰੂਪ ਨਿਰੰਜਨ ।
ਅਗੰਜਾਣ ਅਗੰਜਣ ਅਭੰਜ ਅਨਭੇਦ ਅਭੰਜਨ ।
ਅਛੈ ਅਥੈ ਅਬਿਕਾਰ ਅਭੈ ਅਨਭਿਜ ਅਭੇਦਨ ।
ਅਖੈਦਾਨ ਖੇਦਨ ਅਖਿਜ ਅਨਛਿਦ੍ਰ ਅਛੇਦਨ ।
ਆਜਾਨ ਬਾਹੁ ਸਾਰੰਗਧਰ ਖੜਗ ਪਾਣ ਦੁਰਜਨ ਦਲਣ ।
ਨਰ ਵਰ ਨਰੇਸ ਨਾਇਕ ਨ੍ਰਿਪਣਿ ਨਮੋ ਨਵਲ ਜਲ ਥਲ ਰਵਣਿ । ੪ । ੩੫ ।

Chhapai Chhand

namo nath nirdaik namo nim roop niranjan.
aganjaan aganjaan abhanj anbhed abhunanjan.
achhai akaai abikar abhai anbhij abhedan.
akhaidan Khedan akhij anchhidar achhedan.
ajaan bah(o) sarungdhar kharrag paan durjan dalan.
nar var nares nayak nirpan namo naval jal thal ravan. (4) (35)

ਦੀਨ ਦਯਾਲ ਦੁਖ ਹਰਣ ਦੁਰਮਤ ਹੰਤਾ ਦੁਖ ਖੰਡਣ ।
ਮਹਾ ਮੋਹ ਮਨ ਹਰਨ ਮਦਨ ਮੂਰਤ ਮਹਿ ਮੰਡਨ ।
ਅਮਿਤ ਤੇਜ ਅਬਿਕਾਰ ਅਥੈ ਅਭੰਜ ਅਮਿਤ ਬਲ ।
ਨਿਰਭੰਜ ਨਿਰਭਉ ਨਿਰਵੈਰ ਨਿਰਜੁਰ ਨ੍ਰਿਪ ਜਲ ਥਲ ।
ਅਛੈ ਸਰੂਪ ਅਛੂ ਅਛਿਤ ਅਛੈ ਅਛਾਨ ਅਛਰ ।
ਅਦੈ ਸਰੂਪ ਅਦਿਯ ਅਮਰ ਅਭਿਬੰਦਤ ਸੁਰ ਨਰ ਅਸੁਰ । ੫ । ੩੬ ।
deen dayal dukh haran durmat hunta dukh khandan.
maha mon man haran madan murat meh mandan.
amit tej abikar akhai abhanj amit bal.
niranjan nirbhou nirvair nirjur urip jal thal.
achhai sarup achhai achhit achhai achhar achhar.
adaiv sarup adiren adiren amar abh bandat sur nar asur. (5) (36)

Chhapai Chhand, 'By the Grace of the Lord'

O Lord ! a brilliant flame of light is (shining), showing its halo around Your (sphere of) countenance ; millions of moons (with their lustre) are feeling shy before the radiant light emanating from Your august Presence. Even the Universal emperors are (feeling amazed) wonderstruck by perceiving the four revolving wheels in Your (four) hands. O Lord ! The master of Laxmi (goddess of wealth) possessing charming eyes like the lotus (flowers), having a newly created form of Narayan (Lord) every time and all the time, dispeller of our vicious thoughts, destroyer of our sins, deserving the praise and obeisance from the gods, men, and mendicants equally, scattering the indivisible worlds, and then establishing them firmly in position by making them fearless, dispeller of fear and dismay (danger). O True Master ! I salute You (with devotion). (34)

O True Master, bestower and beneficiary of human beings! Our Salutations to You ; hail to the humane Lord, who is free from Maya (worldly falsehood), destroyer of the indestructible ones, without stooping to anyone, indiscriminate, indivisible, unborn (self-effulgent), free from extinction, free from deformation, fearless, neutral, free from penetration, free from sufferings, causing suffering to those responsible for harm (to others), free from irritation, impregnable, having long arms (with long approach) holding a musical bow and a sword in the hands, destroyer (crushing) of enemies, King of the renowned persons, army general in command of forces, having a new form (every time) and all-pervasive in the oceans and lands (omni-present). O Lord ! Our Salutations to You. (35)

Chhapai Chhand

O Lord Merciful to the helpless ! destroyer of our afflictions, eliminator of our vicious (evil) thoughts, dispeller of our sufferings, with a peace-loving demeanour, gaining victory over mind, pleasure loving, capable of embellishing the Earth, having an unlimited flame of light, free from evil deeds, indestructible, indivisible, having the greatest might, unbreakable, fearless, with enmity to none, free from disease, King of oceans and lands, having magnificent form, free from touch (Un-touched), with no physical entity, indestructible, unconcealed (without being hidden), free from deception, free from duality, unparalleled (peerless), immortal, and worthy of adoration and worship by gods, demons and human beings equally. (36)

ਕੁਲ ਕਲੰਕ ਕਰਿ ਹੀਨ ਕ੍ਰਿਪਾ ਸਾਗਰ ਕਰੁਣਾ ਕਰਿ ।
 ਕਰਣ ਕਾਰਣ ਸਮਰੱਥ ਕ੍ਰਿਪਾ ਕੀ ਸੂਰਤ ਕ੍ਰਿਤ ਧਰ ।
 ਕਾਲ ਕਰਮ ਕਰ ਹੀਨ ਕ੍ਰਿਆ ਜਿਹ ਕੋਈ ਨ ਬੁੱਝੈ ।
 ਕਹਾ ਕਹੈ ਕਹਿ ਕਰੈ ਕਹਾ ਕਾਲਨ ਕੈ ਸੁੱਝੈ ।
 ਕੰਜਲਕ ਨੈਨ ਕੰਬੂ ਗ੍ਰੀਵਹਿ ਕਟਿ ਕੇਹਰ ਕੁੰਜਨ ਗਵਨ ।
 ਕਦਲੀ ਕੁਰੰਕ ਕਰਪੂਰ ਗਤ ਬਿਨ ਅਕਾਲ ਦੁਜੋ ਕਵਨ । ੬ । ੩੭ ।
 Kul kalank kar heen kirpa sagar karuna kar.
 karan kaaran samrath kirpa ki surat-kirat dhar.
 kaal karam kar heen kiria jeh koiai na bujhai.
 kaha kehai keh karai kaha kalan kai sujhai.
 kunjlak nain kanth griveh kat kehar kunjan gavan.
 kadli kurank karpur gut bin akal dujo kavan. (6) (37)

ਅਲਖ ਰੂਪ ਅਲੇਖ ਅਬੈ ਅਨਭੂਤ ਅਭੰਜਨ ।
 ਆਦਿ ਪੁਰਖ ਅਬਿਕਾਰ ਅਜੈ ਅਨਗਾਧ ਅਗੰਜਨ ।
 ਨਿਰਬਿਕਾਰ ਨਿਰਜੁਚ ਸਰੂਪ ਨਿਰ ਦ੍ਰੇਖ ਨਿਰੰਜਨ ।
 ਅਭੰਜਨ ਭੰਜਨ ਅਨਭੇਦ ਅਨਭੂਤ ਅਭੰਜਨ ।
 ਸਾਹਨ ਸਾਹ ਸੁੰਦਰ ਸੁਮਤ ਬਡ ਸਰੂਪ ਬਡਵੈ ਬਖਤ ।
 ਕੋਟਕਿ ਪ੍ਰਤਾਪ ਭੂਅ ਭਾਨ ਜਿਮ ਤਪਤ ਤੇਜ ਇਸਥਿਤ ਤਖਤ । ੭ । ੩੮ ।
 alakh roop alekh abai anbhoot abhanjan.
 aad purkh abikar ajai angadh aganjan.
 nirbikar nirjur sarup nir davaikh niranjan.
 abhanjan bhunjan anbhed anbhoot abhunjan.
 sahan saah sunder sumat bud sarup badvai bakhat.
 kotik pratap bhu(a) bhan jim tapat tej isthit takhat. (7) (38)

ਛਪੇ ਛੰਦ । ਤਪ੍ਰਸਾਦਿ

ਚਕ੍ਰਤ ਚਾਰ ਚਕ੍ਰਵੈ ਚਕ੍ਰਤ ਚਉਕੰਟ ਚਵਗਨ ।
 ਕੋਟ ਸੂਰ ਸਮ ਤੇਜ ਤੇਜ ਨਹੀ ਦੂਨ ਚਵਗਨ ।
 ਕੋਟ ਚੰਦ ਚਕ ਪਰੈ ਤੁਲ ਨਹੀ ਤੇਜ ਬਿਚਾਰਤ ।
 ਬਿਆਸ ਪਰਾਸਰ ਬ੍ਰਹਮ ਭੇਦ ਨਹਿ ਬੇਦ ਉਚਾਰਤ ।
 ਸਾਹਨ ਸਾਹ ਸਾਹਿਬ ਸੁਘਰਿ ਅਤਿ ਪ੍ਰਤਾਪ ਸੁੰਦਰ ਸਬਲ ।
 ਰਾਜਨ ਰਾਜ ਸਾਹਿਬਅਬਲ ਅਮਿਤ ਤੇਜ ਅਛੈ ਅਛਲ । ੮ । ੩੯ ।

Chhapai Chhand. Tav Prasad

Chakrat char chakarvai chakrat choukunt Chavgan.
 kot soor sum tej tej nahi doon chavgan.
 kot chand chak parai tul nahi tej bicharat.
 bias parasar braham bhed neh beid ucharat.
 Sahan sah sahib sughar at partap sunder sabal.
 rajan raj sahib sabal amit tej achhai achhal. (8) (39)

O Lord ! You are powerful to free others (all) from blemish, fountain (ocean) of (Kindness) benevolence, and a mine (source) of compassion, cause and effect (of everything happening), an embodiment of benediction (Kindness) sustainer of the created world, and destroyer of the actions in different times ; beyond our comprehension, as to what the Lord says, What He does, and how to realize His secrets. You are having lotus-like eyes, having a neck like the lion, having a gait like the elephant, having legs like a banana, with the speed (swiftness) of a deer, having an aroma like that of Camphor ; O Lord ! How could there be anyone else with such a carriage (appearance) except the Time-less Lord? (37)

The Lord is having a form, which is beyond our comprehension, indescribable, and always increased in one sentimental flavour. (full of pleasure). He is free from the five basic elements (of creation), Indivisible, Lord ab-intio, free from vices, invincible, unfathomable, indestructible, free from evil deeds, with a healthy body (free from suffering), without any duality, beyond the effects of Maya (worldly falsehood), unbreakable, free from discrimination, free from the five elements (like air, water) indivisible, king of Kings, having a beautiful appearance with superior intelligence, with the greatest smartness, possessing greatest fortune, His brilliance, while seated on throne shines like the sun and His radiance is equivalent to the flame of light produced by millions of sun. (38)

Chhapai Chhand

The kings of four corners of the world (beautiful emperors of the four worlds) are wonderstruck by the Lords (beauty) form, whose flame of light is not only as good as that of the Sun but even ten times more than that Millions of moons feel shy of its radiance, being wonder struck, as they feel their brilliance has no comparison with that the Lord's light. Even (sages like) Vyas, Prashar, Brahma and Vedas are not in a position to divulge. His secrets. He is the king emperor (King of Kings), master of all cleverness, of the highest elegance, and most powerful and magnificent, the greatest king, the Lord of the mighty, with the greatest magnificence, indestructible, and can not be deceived (by others). (39)

ਕਬਿਤੁ । ਤਪ੍ਰਸਾਦਿ

ਗਹਿਓ ਜੋਨ ਜਾਇ ਸੋ ਅਗਾਹ ਕੈ ਕੈ ਗਾਈਅਤੁ ।
ਛੇਦਿਓ ਜੋ ਨ ਜਾਇ ਸੋ ਅਛੇਦ ਕੈ ਪਛਾਨੀਐ ।
ਗੰਜਿਓ ਜੋ ਨ ਜਾਇ ਸੋ ਅਗੰਜ ਕੈ ਕੈ ਜਾਨੀਅਤੁ ।
ਭੰਜਿਓ ਜੋ ਨ ਜਾਇ ਸੋ ਅਭੰਜ ਕਹਿ ਕੈ ਮਾਨੀਐ ।
ਸਾਧਿਓ ਜੋ ਨ ਜਾਇ ਸੋ ਅਸਾਧਿ ਕੈ ਕੈ ਸਾਧ ਕਰ ।
ਛਲਿਓ ਜੋ ਨ ਜਾਇ ਸੋ ਅਛਲ ਕੈ ਪ੍ਰਮਾਨੀਐ ।
ਮੰਤ੍ਰੁ ਮੈ ਨ ਆਵੈ ਸੋ ਅਮੰਤ੍ਰੁ ਕੈ ਕੈ ਮਾਨੁ ਮਨ ।
ਜੰਤ੍ਰੁ ਮੈ ਨ ਆਵੈ ਸੋ ਅਜੰਤ੍ਰੁ ਕੈ ਕੈ ਜਾਨੀਐ । ੧ । ੪੦ ।

Kabit. Tav Prasad

gehou joan jaie so agah kai kai gaieeat.
chhediou jo na jaie so achhed kai pachhaniai.
ganjiou jo na jaie so aganj kai kai janiat.
bhanjiou jo na jaie so abhanj kai kai maniai.
sadhiau jo na jaie so asadh kai kai sadh kar.
chhaliou jo na jaie so achhal kai parmaniai.
mantar mein na avai so amantar kai kai maan man.
jantar mein na avai so ajantar kai kai janiat. (1) (40)

ਜਾਤ ਮੈ ਨ ਆਵੈ ਸੋ ਅਜਾਤ ਕੈ ਕੈ ਜਾਨ ਜੀ ।
ਪਾਤ ਮੈ ਨ ਆਵੈ ਸੋ ਅਪਾਤ ਕਹਿ ਬੁਲਾਈਐ ।
ਭੇਦ ਮੈ ਨ ਆਵੈ ਸੋ ਅਭੇਦ ਕੈ ਕੈ ਭਾਖੀਅਤੁ ।
ਛੇਦਯੋ ਜੋ ਨ ਜਾਇ ਸੋ ਅਛੇਦ ਕੈ ਸੁਨਾਈਐ ।
ਖੰਡਿਓ ਜੋ ਜਾਇ ਸੋ ਅਖੰਡ ਜੁ ਕੋ ਖਿਆਲੁ ਕੀਜੈ ।
ਖਿਆਲ ਮੈ ਨ ਆਵੈ ਗਮੁ ਤਾ ਕੋ ਸਦਾ ਖਾਈਐ ।
ਜੰਤ੍ਰੁ ਮੈ ਨ ਆਵੈ ਅਜੰਤ੍ਰੁ ਕੈ ਕੈ ਜਾਪੀਅਤੁ ।
ਧਿਆਨ ਮੈ ਨ ਆਵੈ ਤਾ ਕੋ ਧਿਆਨੁ ਕੀਜੈ ਧਿਆਈਐ । ੨ । ੪੧ ।
jaat mein na avai so ajaat kai kai jaan jia.
paat mein na avai so apaat ko bulaieeai.
bhaid mein na avai so abhed kai kai bhakhiat.
chhedareuo jo na jaie so achhed kai sunaieai.
khandion jo na jaie so akhand ju ko khiat keejai.
khial mein na avai gam ta ko sada khaieeai.
jantar mein na avai ajantar kai kai japiat.
dhian mein na avai ta ko dhian keejai dhiaieeai. (2) (41)

Kabit (By Lord's Grace)

The One (Lord) who cannot be grasped, is known as beyond Comprehension ; the one Lord, who cannot be drilled (bored) is to be known as Impregnable ; The One Lord, who cannot be broken into pieces, is known as indivisible, one who cannot be split is to be called by the name unbreakable. The one (Lord) who cannot be realised, is known as Unattainable ; The one, who cannot be deceived is known by the name Unassailable. The Lord, who cannot be described by any magic (charm) should be known as beyond charm (spell), and the one Lord, beyond any magic is called as Charm-less.

(40)

The One Lord, who has no Caste, is to be understood in mind as Casteless ; and one who is above all surnames creeds (subcastes) is to be called as Creed-less. The One , who is not under discrimination is called indiscriminate, and one who cannot be shelved, is known as impregnable. The one Lord, who cannot be subdivided is to be meditated upon as Indivisible, and one who cannot be imagined in mind, is always to be lamented upon. The One Lord, who is not controlled by any spell, should be worshipped as Magic-less. (Charm-less). The One Lord who cannot be meditated upon, should be worshipped by keeping Him in mind. (by concentrating on Him).

(41)

ਛਤ੍ਰਧਾਰੀ ਛਤ੍ਰੀਪਤਿ ਛੈਲ ਰੂਪ ਛਿਤਨਾਥ ।
 ਛੋਣੀ ਕਰ ਛਾਇਆ ਬਰ ਛਤ੍ਰੀਪਤ ਗਾਈਐ ।
 ਬਿਸੁ ਨਾਥ ਬਿਸੰਭਰ ਬੇਦਨਾਥ ਬਾਲਾਕਰ ।
 ਬਾਜੀਗਰਿ ਬਾਨ ਧਾਰੀ ਬੰਧ ਨ ਬਤਾਈਐ ।
 ਨਿਉਲੀ ਕਰਮ ਦੂਧਾਧਾਰੀ ਬਿਦਿਆਧਰ ਬ੍ਰਹਮਚਾਰੀ ।
 ਧਿਆਨ ਕੋ ਲਗਾਵੈ ਨੈਕ ਧਿਆਨ ਹੂੰ ਨ ਪਾਈਐ ।
 ਰਾਜਨ ਕੇ ਰਾਜਾ ਮਹਾਰਾਜਨ ਕੇ ਮਹਾਰਾਜ ।
 ਐਸੇ ਰਾਜ ਛੋਡਿ ਅਉਰ ਦੂਜਾ ਕਉਨ ਧਿਆਈਐ । ੩ । ੪੨ ।
 Chhatardhari chhataripat chhail roop chhitnath.
 Chhouni kar chhaya bar chhatripat gaieeai.
 bisai nath bisavamber bednath balakar.
 bajigar baan dhari bandh na bataieeai.
 neoli karam doodhadhari bidiadhar braham chari.
 dhian ko lagavai naik dhian hun na paieeai.
 Rajan ke raja maharajan kai maharaj.
 aiso raj chhod aour duja houn dhiaieeai. (3) (42)

ਜੁਧ ਕੇ ਜਿਤਈਆ ਰੰਗ ਭੂਮ ਕੇ ਭਵਈਆ ।
 ਭਾਰਭੂਮ ਕੇ ਮਿਟਈਆ ਨਾਥ ਤੀਨ ਲੋਕ ਗਾਈਐ ।
 ਕਾਹੂ ਕੇ ਤਨਈਆ ਹੈ ਨ ਮਈਆ ਜਾ ਕੇ ਭਈਆ ਕੋਉ ।
 ਛਉਨੀ ਹੂੰ ਕੇ ਛਈਆ ਛੋਡ ਕਾ ਅਿਸਉ ਪ੍ਰੀਤ ਲਾਈਐ ।
 ਸਾਧਨਾ ਸਧਈਆ ਧੂਲ ਧਾਨੀ ਕੇ ਧੁਜਈਆ ।
 ਧੋਮਧਾਰ ਕੇ ਧਰਈਆ ਧਿਆਨ ਤਾ ਕੋ ਸਦਾ ਲਾਈਐ ।
 ਆਉ ਕੈ ਬਢਈਆ ਤੈਕ ਨਾਮ ਕੇ ਜਪਈਆ ।
 ਅਉਰ ਕਾਮ ਕੇ ਕਰਈਆ ਛੋਡ ਅਉਰ ਕਉਨ ਧਿਆਈਐ । ੪ । ੪੩ ।
 judh ke jitdian rung bhoom ko bhaveeai.
 bharbhoom kai mitteea nath teen lok gaieeai.
 kahu ke tanieea hai na maieea ja kai bhaieea kouoo.
 Chhouni hun kai chhaieea chhod ka siun preet laieeai.
 Sadhna sadhaieea dhool dhani ke dhujaieea.
 dhomdhar kai dhareea dhian ta ko sada laieeai.
 aou ko badieen ek naam ho japieea.
 aour kaam ke karieea chhod aour kaun dhiaieeai. (4) (43)

The Lord is having a canopy overhead is the master of Kashatriyas, with a beautiful appearance, and the Lord (Master) of the whole Universe (Earth). He is the creator of the World, having a beautiful vision (reflection), and is sung (praised) by the name of King with Canopies. (king-emperor). He is the Master of the Universe, the Supplier of the whole world (with their needs), the originator of the Vedas, having a most magnificent form. He transforms Himself into various forms like a magician, and He is to be called free from all worldly bondage. All the mendicants including those engaged in Yogic exercises, (postures), sustaining themselves only on milk (as their food), or engaged in intellectual studies, and celibates all meditate on the same one Lord, but without concentration: The Lord is the king-emperor, so discarding Him, whom else one could meditate upon or worship ? (42)

The Lord is the victor in battles, moving around in the amphitheatre (of the world), (destroying) doing away with the total load of the Earth, and the Master (Lord) of all the three worlds (Heavens, Earth and netherlands). He is not born as a son to anybody. He has no mother or brother, so with whom else could we develop friendship (love) leaving aside the support of the creator of this world ? Let us therefore always meditate upon one Master, who has adopted the path of (code of conduct) spiritual attainment, the Sustainer (for upbringing) of the whole world (Earth), keeping the skies intact and in position ; let us concentrate on Him. The Lord, who could improve upon (increase) our length of life (age), who enables us to worship Him, (by reciting True Name) and who enables us to perform various functions ; so whom else should we worship, leaving Him alone? (43)

ਕਾਮ ਕੋ ਕੁਨਿੰਦਾ ਖੈਰ ਖੁਬੀ ਕੋ ਦਿਹੰਦਾ ।
 ਗਜ ਗਾਜੀ ਕੋ ਗਜਿੰਦਾ ਸੋ ਕੁਨਿੰਦਾ ਕਹਿ ਬਤਾਈਐ ।
 ਚਾਮ ਕੋ ਚਲਿੰਦਾ ਘਾਉ ਘਾਮ ਤੋ ਬਚਿੰਦਾ ।
 ਛਤ੍ਰ ਛੈਨੀ ਕੋ ਛਲਿੰਦਾ ਸੋ ਦਿਹੰਦਾ ਕੈ ਮਨਾਈਐ ।
 ਜਰ ਕੋ ਦਿਹੰਦਾ ਜਾਨ ਮਾਨ ਕੋ ਜਨਿੰਦਾ ।
 ਜੋਤ ਜੇਬ ਕੋ ਗਜਿੰਦਾ ਜਾਨ ਮਾਨ ਜਾਨ ਗਾਈਐ ।
 ਦੋਖ ਕੋ ਦਲਿੰਦਾ ਦੀਨ ਦਾਨਸ ਦਿਹੰਦਾ ।
 ਦੋਖ ਦੋਰਜਨ ਦਲਿੰਦਾ ਧਿਆਇ ਦੂਜੇ ਕਉਨ ਧਿਆਈਐ । ੪ । ੪੪ ।

Kam ko kuninda khet khubi ke dehandi.
 gaj gazi ke gajinda so kaninda kai baraieeai
 chama ke chalinda ghaou gham te bachinda.
 Chhatar chhaini ke chhalindi so dihandai kai manaieeai.
 jar kai dihandai jaan maan ko janinda.
 joat jeb ke gajinda jaan maan jaan gaieeai.
 dekh kai dalinda deen danav dihandai.
 dekh durjan dalinda dhiae dujai kaun dhiaieeai. (5) (44)

ਸਾਲਿਸ ਸਹਿੰਦਾ ਸਿਧਤਾਈ ਕੋ ਸਧਿੰਦਾ
 ਅੰਗ ਅੰਗ ਮੈ ਅਵਿੰਦਾ ਏਕੁ ਏਕੋ ਨਾਥ ਜਾਨੀਐ ।
 ਕਾਲਖ ਕਟਿੰਦਾ ਖੁਰਾਸਾਨ ਕੋ ਖੁਨਿੰਦਾ
 ਗ੍ਰਾਬ ਗਾਫਲ ਗਿਲਿੰਦਾ ਗੋਲ ਗੰਜਬ ਬਖਾਨੀਐ ।
 ਗਾਲਬ ਗਰੰਦਾ ਜੀਤ ਤੇਜ ਕੋ ਦਿਹੰਦਾ
 ਚਿਤ੍ਰ ਚਾਪ ਕੋ ਚਲਿੰਦਾ ਛੋਡ ਅਉਰ ਕਉਨ ਆਨੀਐ ।
 ਸਤਤਾ ਦਿਹੰਦਾ ਸਤਤਾਈ ਕੋ ਸੁਖਿੰਦਾ
 ਕਰਮ ਕਾਮ ਕੋ ਕੁਨਿੰਦਾ ਛੋਡ ਦੂਜਾ ਕਉਨ ਮਾਨੀਐ । (੬) (੪੫)
 Salis sehenda sidhtaiee kai sadhinda.
 ang ang mein avinda ek eko nath janiai.
 Kalakh katinda khurasan ko khuninda.
 garab gafal gilinda gol ganjakh bakhaniai.
 galab granda jeet tej ke dihinda.
 chitar chaap kai chalinds chhod aour kaun anai.
 satta dihandai sattaiee ko sukhinda.
 karam kaam ko koininda chhod diya kaoun maniai. (6) (45)

The Lord, who is the only performer (doer) of all actions, who is the bestower of all comforts, virtues and worldly pleasures, who enables the elephants and the Pathans (oppressors) to blow their trumpets, could alone be known (called) as the creator (of the Universe). The Lord, who is the shooter of the arrows, who protects us against suffering (wounds) and the onslaughts of Sunshine, the deceiver (destroyer) of the worldly kings and emperors, should be accepted as the only Creator, the bestower of all things. only beneficiary). The Lord, who is bestower of all wealth, who protects our lives and pride (prestige), who (enables) makes us shine with resplendent glory and radiance (in the world), the fountain)source of all) of all knowledge, should be worshipped by singing His praises. Let us meditate on the Lord, who is the destroyer of all our sufferings and painful afflictions, who bestows us with moral duties and intelligence, destroyer of our enemies and foes ; leaving Him whom else should we worship ?

(44)

Let us consider the Lord alone as our Master, who directs us with the correct decision-making, being our guide, who (directs) enables us to follow the divine path, is all-pervasive (in our beings) being omni-present. recognise the Lord alone as the destroyer of our evil doings and dark image, destroyer of our opperssors, the annahilator of all egoistic and lazy persons, and the killer of (destroyer) the hordes of our enemies. Whom else should we remember and worship except the Lord, who degrades the victors even or bestows glory to the victors, the wonderous (shooter of the arrows) by using the powerful bow ? Whom else should we accept as our Master except the Lord, who bestows life on us then making that life Comfortable ; who bestows His benevolence (kindness) on us, and who fulfils all our hopes, desires and aspirations ?

(45)

ਜੋਤ ਕੋ ਜਗੀਦਾ ਜੰਗ ਜਾਫਰੀ ਦਿਹੰਦਾ
 ਮਿਤ੍ਰ ਮਾਰੀ ਕੇ ਮਲਿੰਦਾ ਪੈ ਕੁਨਿੰਦਾ ਕੈ ਬਖਾਨੀਐ ।
 ਪਾਲਕ ਪੁਨਿੰਦਾ ਪਰਮ ਪਾਰਸੀ ਪ੍ਰਗਿੰਦਾ
 ਰੰਗ ਰਾਗ ਕੇ ਸੁਨਿੰਦਾ ਪੈ ਅਨੰਦਾ ਤੇਜ ਮਾਨੀਐ ।
 ਜਾਪ ਕੇ ਜਪਿੰਦਾ ਖੈਰ ਖੂਬੀ ਕੇ ਦਹਿੰਦਾ
 ਖੂਨ ਮਾਫ ਕੋ ਕੁਨਿੰਦਾ ਹੈ ਅਭਿਜ ਰੂਪ ਠਾਨੀਐ ।
 ਆਰਜਾ ਦਹਿੰਦਾ ਰੰਗ ਰਾਗ ਕੋ ਬਿਦੰਦਾ
 ਦੁਸਟ ਦੌਹ ਕੇ ਦਲਿੰਦਾ ਛੋਡ ਦੂਜੇ ਕੌਨ ਮਾਨੀਐ । (੭) (੪੬)
 ajoat ko jaginda jung jafri dihandā.
 mitar mari kai malinda pai huninda kai bakhaniai.
 apalak puninda param parsi parginda.
 rung rag ke suninda pai ananda tej maniai.
 jaap ko japinda kheir khtubi ke dahinda.
 khoon maph ko kuninda hai abhij roop thaniai.
 arja dahinda rung rag ko bidhanda.
 dusat droh ke dalinda chood diyai kaun manai. (7) (46)

ਆਤਮਾ ਪ੍ਰਧਾਨ ਜਾਹ ਸਿਧਤਾ ਸਰੂਪ ਤਾਹ
 ਬੁਧਤਾ ਬਿਭੂਤ ਜਾਹ ਸਿਧਤਾ ਸੁਭਾਉ ਹੈ ।
 ਰਾਗ ਭੀ ਨ ਰੰਗ ਤਾਹਿ ਰੂਪ ਭੀ ਨ ਰੋਖ ਜਾਹਿ
 ਅੰਗ ਭੀ ਸੁਰੰਗ ਤਾਹ ਰੰਗ ਕੇ ਸੁਭਾਉ ਹੈ ।
 ਚਿਤ੍ਰ ਸੋ ਬਚਿਤ੍ਰ ਹੈ ਪਰਮਤਾ ਪਵਿਤ੍ਰ ਹੈ
 ਸੁ ਮਿਤ੍ਰ ਹੂੰ ਕੇ ਮਿਤ੍ਰ ਹੈ ਬਿਭੂਤ ਕੋ ਉਪਾਉ ਹੈ ।
 ਦੇਵਨ ਕੇ ਦੇਵ ਹੈ ਕਿ ਸਾਹਨ ਕੇ ਸਾਹ ਹੈ
 ਕਿ ਰਾਜਨ ਕੋ ਰਾਜੁ ਹੈ ਕਿ ਰਾਵਨ ਕੋ ਰਾਉ ਹੈ । (੮) (੪੭)
 atma pardhan jah sidhta sarup tãh.
 budhta bibhoot jah sidhta subhaou hai.
 rag bhi na rung tahe roop bhi na rekh jaraih.
 ang bhi surang tah rung ke subhaou hai.
 chitar so bichatar hai permata pavitar hai.
 so mitar hun kai mitar hai bibhoot ko upaon hai.
 devan ke dev hai ke sahan ke sah hai.
 Ke rajan ke raj hai ke ravan ko raou hai. (8) (47)

Let us consider and describe the Lord as our creator, who brings light (life) within our beings, who bestows victory on us in the battle, who destroys our enemies (who kill our friends) ; we should consider the Lord as the embodiment of the flame of light, who sustains us, who supports us giving us protection (and asylum), the greatest far-sighted Master, who is omni-potent and who listens to all our comforts and sufferings and bestows complete bliss of life ; on us. Let us Consider the Lord as completely detached from worldly attractions, who enables us to meditate on True Name, who bestows all worldly pleasures and comforts on us, and who pardons us from even a blame of murder (killing some one). Whom else should we worship except the Lord, who bestows life (the lease of life) on us, the bestower of all worldly pleasures and comforts, and who destroys our enemies and oppressors in this world ?

(46)

The Lord is a personification of the Prime-soul ; whose form is the source of all good deeds (well-wisher of all), whose intellect is His wealth, and who bestows Salvation on us as His vocation. He has no attachment (love) for anyone ; nor He possesses any colour, nor any form, and has no signs or symbols. He possesses a beautiful body (appearance) and His disposition is blissful. His appearance is truly wonderful and highly purified. He is a friend par excellence, having all means of wealth and riches. (worldly pleasures). He is the god-supreme, king-emperor, and the greatest Raja and the greatest Lord-Almighty.

(47)

ਬਹਿਰ ਤਵੀਲ ਛੰਦ । ਪਸਚਮੀ । ਤਪ੍ਰਸਾਦਿ
ਕਿ ਅਗੰਜਸ । ਕਿ ਅਭੰਜਸ । ਕਿ ਧਰੂਪਸ । ਕਿ ਅਰੰਜਸ । ੧ । ੪੮ ।

Baihar taveel Chhand Paschami Tav Prasad
ke aganjas. ke abhanjas. ke arups. ke arunjas. (1) (48)

ਕਿ ਅਛੇਦਸ । ਕਿ ਅਭੇਦਸ । ਕਿ ਅਨਾਮਸ । ਕਿ ਅਕਲਮਸ । ੨ । ੪੯ ।
ke achhedas. ke abhedas. ke anamas. ke akamas. (2) (49)

ਕਿ ਅਭੇਖਸ । ਕਿ ਅਲੇਖਸ । ਕਿ ਅਨਾਦਸ । ਕਿ ਅਗਾਧਸ । ੩ । ੫੦ ।
ke abhekhas. ke alekhas. ke anadas. ke agadhas.

ਕਿ ਅਰੂਪਸ । ਕਿ ਅਭੂਤਸ । ਕਿ ਅਦਾਗਮ । ਕਿ ਅਰਾਗਮ । ੪ । ੫੧ ।
ke arups. ke abhuras. ke adagas. ke aragas. (5) (51)

ਕਿ ਅਭੇਦਸ । ਕਿ ਅਛੇਦਸ । ਕਿ ਅਛਾਦਸ । ਕਿ ਅਗਾਧਸ । ੫ । ੫੨ ।
ke abhedas. ke achhedas. ke achhadai. ke achhedas. (6) (52)

ਕਿ ਅਗੰਜਸ । ਕਿ ਅਭੰਜਸ । ਕਿ ਅਭੇਦਸ । ਕਿ ਅਛੇਦਸ । ੬ । ੫੩ ।
ke aganjas. ke abhanjas. ke abhedas. ke achhedai. (7) (53)

ਕਿ ਅਸੇਅਸ । ਕਿ ਅਧੇਅਸ । ਕਿ ਅਗੰਜਸ । ਕਿ ਇਕੰਜਸ । ੭ । ੫੪ ।
ke aseas. ke adheas. ke aganjai. ke achhedai. (8) (54)

ਕਿ ਉਕਾਰਸ । ਕਿ ਨਿਕਾਰਸ । ਕਿ ਅਖੰਜਸ । ਕਿ ਅਭੰਜਸ । ੮ । ੫੫ ।
ke ukaras. ke nikaras. ke akhanjas. Ke abhanjas. (8) (55)

ਕਿ ਅਘਾਤਸ । ਕਿ ਅਕਿਆਤਸ । ਕਿ ਅਚਲਸ । ਕਿ ਅਛਲਸ । ੯ । ੫੬ ।
ke aghadas. ke akiatas. ke akhanjas. ke abhanjas. (9) (56)

ਕਿ ਅਜਾਤਸ । ਕਿ ਅਝਾਤਸ । ਕਿ ਅਛਲਸ । ਕਿ ਅਟਲਸ । ੧੦ । ੫੭ ।
ke ajatas. ke ajhatas. ke achhlas. ke atlas. (10) (57)

ਅਟਾਟਸਚ । ਅਡਾਟਸਚ । ਅਡੰਗਸਚ । ਅਣੰਗਸਚ । ੧੧ । ੫੮ ।
ke atatsach. ke adatsach. ke adungsach. ke arrungsach. (11) (58)

ਅਤਾਨਸਚ । ਅਥਾਨਸਚ । ਅਦੰਰਗਸਚ । ਅਨੰਗਸਚ । ੧੨ । ੫੯ ।
ke atansach. ke athansach. ke adungsach. ke anungsach. (12) (59)

ਅਪਾਰਸਚ । ਅਠਾਰਸਚ । ਅਬੇਅਸਤੁ । ਅਭੇਅਸਤੁ । ੧੩ । ੬੦ ।
apar sach. athar sach. abeiasat. abhaiast. (13) (60)

Behar Taveel Chhand (Based on Pashto language)
'Through the Lord's Grace'

The Lord is indestructible, indivisible, formless and free from grief. (48)

He is impregnable, free, from discrimination, nameless and free from any hopes or desires. (49)

The Lord is uncommitted to any faith (guise or garb), indescribable, without any origin (beginning) and having an unfathomable form. (50)

He is formless, free from elements, without any blemish and above worldly attachments or love. (51)

He is undifferentiating (without discrimination, impregnable, and is never hidden, having an unfathomable form. (52)

He is free from extinction, is indivisible, manifest (without discrimination) and cannot be probed (beyond comprehension). (53)

He is free from service (eating), above meditation, indestructible and homogeneous (uniform). (54)

The Lord has no physical entity, is formless, indestructible, and indivisible. (55)

He is free from ambush (startergem), is our Sustainer, ever-existent and free from deception. (fraud). (56)

He is Unborn, Unseen (Imperceivable), free from any pretensions, and is irrevocable (permanent). (57)

The Lord is free from Caste or Creed, beyond intimidation, cannot be harmed (poisoned), and is not corporeal (is body less). (58)

He is free from strength (might), abodeless, above any disturbance or blemish (flaw less). (59)

He is infinite, and the greatest, ever-existent, and is fearless. (60)

ਅਮਾਨਸਚ । ਅਹਾਨਸਚ । ਅਤ੍ਰੰਗਸਚ । ਅਤ੍ਰੰਗਸਚ । ੧੪ । ੬੧ ।
amansach. ahansach. arrungsach. atrungsach. (14) (61)

ਅਰਾਮਸਚ । ਅਲਾਮਸਚ । ਅਜੋਧਸਚ । ਅਵੇਜਸਚ । ੧੫ । ੬੨ ।
aramsach. alamsach. ajodhsach. avojsach. (14) (62)

ਅਸੇਅਸਤੁ । ਅਭੇਅਸਤੁ । ਆਅੰਗਸਤੁ । ਇਅੰਗਸਤੁ । ੧੬ । ੬੩ ।
asaiast. abhaist. aangsath. eang sat. (16) (63)

ਉਕਾਰਸਤੁ । ਅਕਾਰਸਤੁ । ਅਕੰਡਸਚੁ । ਅਡੰਗਸਤੁ । ੧੭ । ੬੪ ।
oukarsath. akarsath. akhandsath. adungsath. (17) (64)

ਕਿ ਅਤਾਪਹਿ । ਕਿ ਅਥਾਪਹਿ । ਕਿ ਅਦੰਗਹਿ । ਕਿ ਅਨੰਗਹਿ । ੧੮ । ੬੫ ।
ke atapeh. ke athapeh. ke adungeh. ke anungeh. (18) (65)

ਕਿ ਅਤਾਪਹਿ । ਕਿ ਅਥਾਪਹਿ । ਕਿ ਅਨੀਲਹਿ । ਕਿ ਸੁਨੀਲਹਿ । ੧੯ । ੬੬ ।
ke atapeh. ke athapeh. ke aneeleh. ke suneeleh. (19) (66)

ਅਰਧ ਨਰਾਜਛੰਦ । ਤ੍ਵਪ੍ਰਸਾਦ

ਸਜਸ ਤੁਯੰ । ਧਜਸ ਤੁਯੰ । ਅਲਸ ਤੁਯੰ । ਇਕਸ ਤੁਯੰ । ੧ । ੬੭ ।

Ardh Narasj Chhand. Tav Prasad

Sajas tuang. dhajas tuang. alas tuang. ekas tuang. (1) (67)

ਜਲਸ ਤੁਯੰ । ਥਲਸ ਤੁਯੰ । ਪੁਰਸ ਤੁਯੰ । ਬਨਸ ਤੁਯੰ । ੨ । ੬੮ ।
jalas tueng. thalas tueng. puras tueng. banas tueng. (2) (68)

ਗੁਰਸ ਤੁਯੰ । ਗੁਫਸ ਤੁਯੰ । ਨਿਰਸ ਤੁਯੰ । ਨਿਦਸ ਤੁਯੰ । ੩ । ੬੯ ।
gurath. gufath. nirath. nidath. (3) (69)

ਰਵਸ ਤੁਯੰ । ਸਸਸ ਤੁਯੰ । ਰਜਸ ਤੁਯੰ । ਤਮਸ ਤੁਯੰ । ੪ । ੭੦ ।
ravath. sarath. rajath. tamath. (4) (70)

ਧਨਸ ਤੁਯੰ । ਮਨਸ ਤੁਯੰ । ਬ੍ਰਿਛਸ ਤੁਯੰ । ਬਨਸ ਤੁਯੰ । ੫ । ੭੧ ।
dhanath. manath. brichhas tueng. banas tueng. (5) (71)

ਮਤਸ ਤੁਯੰ । ਗਤਸ ਤੁਯੰ । ਬ੍ਰਤਸ ਤੁਯੰ । ਚਿਤਸ ਤੁਯੰ । ੬ । ੭੨ ।
math. gath. brath. chithath. (6) (72)

ਪਿਤਸ ਤੁਯੰ । ਸੁਤਸ ਤੁਯੰ । ਮਤਸ ਤੁਯੰ । ਗਤਸ ਤੁਯੰ । ੭ । ੭੩ ।
pithath. suthath. math. gathath. (7) (73)

He is without ego, harmless, free from entanglements, and within our soul (or without impulses or emotions). (61)

He is bestower of all comforts (pleasures), omni-scient, invincible and protector of our strength (helpful). (62)

The Lord is an embodiment of help (support), fearless, Prime-male, and represents the female as well. (63)

He represents virtue, and is perfectionist, is indivisible, and is free from being harmed (being stung). (64)

He is free from afflictions, is Unestablished, is above all wranglings, and is free from poverty/hunger or blemish. (65)

He is above all Sufferings (three-pronged Maya), He cannot be installed (in position) is free from colour (race), and is having a beautiful form (appearance). (66)

“Ardh Naraj Chhand. Through the Lord’s Grace.”

O Lord ! You are praise worthy, and honourable, a (model) picture of perfection, and are only One of Your Type. (Peerless). (67)

You are omni-present, being all-pervasive equally on lands, oceans, jungles and towns (villages). (68)

O Lord ! You are the teacher (Guru)., You are the cave (secluded darkened place), free from all worldly-pleasures, and beyond description. (69)

O Lord ! You are like the Sun, the Moon ; You are representing the lust for power or the greedy outlook even. (70)

O Lord ! You are the wealth, the mind, the trees, and the forest. (71)

You are the intellect, the Salvation ; You are the fast and the conscious soul. (72)

O Lord ! You are the father, the son, the mother and the Sub-Caste even. (73)

ਨਰਸ ਤੁਯੰ । ਤ੍ਰਿਯਸ ਤੁਯੰ । ਪਿਤਸ ਤੁਯੰ । ਬ੍ਰਿਦਸ ਤੁਯੰ । ੮ । ੭੪ ।
nagas tueng. trieus tueng. pitas tueng. bridas tueng. (8) (74)

ਹਰਮ ਤੁਯੰ । ਕਰਸ ਤੁਯੰ । ਛਲਸ ਤੁਯੰ । ਬਲਸ ਤੁਯੰ । ੯ । ੭੫ ।
haras tuang. karas tuang. chalas tuang. balas tuang. (9) (75)

ਉਡਸ ਤੁਯੰ । ਪੁਡਸ ਤੁਯੰ । ਗਡਸ ਤੁਯੰ । ਦਧਸ ਤੁਯੰ । ੧੦ ੭੬ ।
udas tuang. pudas tuang. gadas tuang. dadhas tuang. (10) (76)

ਰਵਸ ਤੁਯੰ । ਅਪਸ ਤੁਯੰ । ਗਰਬਸ ਤੁਯੰ । ਦਿਰਬਸ ਤੁਯੰ । ੧੧ । ੭੭ ।
ravas tuang. apas tuang. garbas tuang. dirbas tuang. (11) (77)

ਜੈਸਅ ਤੁਯੰ । ਖੈਅਸ ਤੁਯੰ । ਪੈਅਸ ਤੁਯੰ । ਤ੍ਰੈਅਸ ਤੁਯੰ । ੧੨ । ੭੮ ।
jias tuang. khaias tuang. paias tuang. traias tuang. (12) (78)

ਨਿਰਾਜ ਅੰਦ । ਤਪ੍ਰਸਾਦਿ

ਚੰਕਤ ਚਾਰ ਚੰਦ੍ਰਕਾ । ਸੁਭੰਤ ਰਾਜ ਸੁ ਪ੍ਰਭਾ ।
ਦਵੰਤ ਦੁਸਟ ਮੰਡਲੀ । ਸੁਭੰਤ ਰਾਜ ਸੁ ਬਲੀ । ੧ । ੭੯ ।

Naraj Chhand Tavi Prasad

Chakant char Chandrika. subhant raj so prabha.
duvant dusat mandli. Subhant raj so bali. (1) (79)

ਚਲੰਤ ਚੰਡ ਮੰਡਕਾ । ਅਖੰਡ ਖੰਡ ਦੁਪਲਾ ।
ਖਿਛੰਤ ਬਿਜੁ ਜਾਲਕਾ । ਅਨੰਤ ਗਾਂਦਿ ਬਿਦਸਾ । ੨ । ੮੦ ।
Chalant Chand Mandika. akhand khand dupla.
khivant brij javalka. anant gad(e)bidsa. (2) (80)

ਲਸੰਤ ਭਾਵ ਉਜਲੰ । ਦਲੰਤ ਦੁਖ ਦੁ ਦੰਲ ।
ਪਵੰਗ ਪਾਤ ਸੋਹੀਯੰ । ਸਮੁੰਦ੍ਰ ਬਾਜ ਲੋਹੀਯੰ । ੩ । ੮੧ ।
lasant bhai oujalung. dalunt dukh do dalung.
pavung paat sohieung. samundar baaj lohieung. (3) (81)

ਨਿਨੰਦ ਗੇਦ ਬ੍ਰਿਦਯੰ । ਅਖੇਦ ਨਾਦ ਦੁਧਰੇ ।
ਅਠਤ ਬਟ ਬਟਕੰ । ਅਘਟ ਅਨਟ ਸੁਖਲੰ । ੪ । ੮੨ ।
ninand geid birdeung. akhed nad dudhrung.
athat but batakung. aghat anat sukhlung. (4) (82)

ਅਖੁਟ ਤੁਟ ਦ੍ਰਿਬਕੰ । ਅਜੁਟ ਛੁਟ ਸੁਛਕੰ ।
ਅਘੁਟ ਤੁਟ ਆਸਨੰ । ਅਲੇਖ ਅਭੇਖ ਅਨਾਸਨੰ । ੫ । ੮੩ ।
athat tut dribakung. ajut chhut suchhkung.
aghut tut asanung. alekh abhekh anasanung. (5) (83)

O Lord ! You are the male, the female, the father and the aged even. (74)

You are the abductor ; You are the performer (of actions), the deceit, and also the mighty power. (75)

O Lord ! You represent the stars, the skies ; You are the mountains and the Oceans as well. (76)

You represent the Sun, You are the moon ; You represent the egoism and the worldly wealth or riches as well. (77)

You are the victor, the destroyer, You alone represent the male's semen and even the female who assimilates it. (78)

Naraj Chhand, Through the Lord's Grace

O Lord ! Your flame of light (Chandrika) baffles one, and Your princely elegance is praise worthy, in whose presence the gang of villains (oppressors) gets subdued (busted). Your central Abode is truly auspicious and praiseworthy. (79)

(O Lord !) Your mighty army is also transient, but destroys those in no time, who consider themselves indestructible. Your blaze of light illuminates like a streak of lightning and one hears the music of infinity (eternal music of bliss) all around. (in all the four directions). (80)

(O Lord !) Your radiant form (appearance) glitters with brilliance, which destroys both the hordes (of births and deaths) of sufferings and afflictions (in the world). The formation of Your horses is auspiciously lined up, in whose presence the horse of the oceans feels belittled and enraged. (Even the glory of oceans feels pale before Your elegant form). (81)

(O Lord !) Your created Universe in a circular formation (round) appears flawless, while Your Unstrung music of bliss (sounds) shows Your perfection in both the stages of creation and destruction (of the Universe). Your self effulgent and divine source of the Universe is intertwined like a pellet (which is incomprehensible) and and You are a personification of perfection with all the eternal amenities of bliss (happiness), which never diminish (dwindle). (82)

(O Lord !) Your wealth is inexhaustible and never dwindling. You are non-aligned (detached). Your royal abode (seat) is never failing in size (abating) and is eternal (Unbreakable). You are indescribable, Uncommitted (to any faith) and indestructible. (83)

ਸੁਭੰਤ ਦੰਤ ਪਦੁਕੰ । ਜਲੰਤ ਸਾਮ ਸੁ ਘਟੰ ।
 ਸੁਭੰਤ ਛੁਦ੍ਰ ਘੰਟਕਾ । ਜਲੰਤ ਭਾਰ ਕਛਟਾ । ੬ । ੮੪ ।
 subhant dant padukang. jalunt saam so ghatung.
 subhant chhadar gphantka. jelant bhar kachhta. (6) (84)

ਸਿਰੀਸੁ ਸੀਸ ਸੁਭੀਯੰ । ਘਟਾਕ ਬਾਨ ਉਭੀਯੰ ।
 ਸੁਭੰਤ ਸੀਸ ਸਿਧਰੰ । ਜਲੰਤ ਸਿਧਰੀ ਨਰੰ । ੭ । ੮੫ ।
 siriso sees subheung. ghatak baan aoubheing.
 subhant sees sidharung. jalunt sidhri narung. (7) (85)

ਚਲੰਤ ਦੰਤ ਪਤਕੰ । ਭਜੰਤ ਦੇਖਿ ਦੁਦਲੰ ।
 ਤਜੰਤ ਸਸਤ੍ਰ ਅਸਤ੍ਰਕੰ । ਚਲੰਤ ਚਕ੍ਰ ਚਉਦਿਸੰ । ੮ । ੮੬ ।
 chalant dant patkung. bhajunt dekh dudlung.
 tajunt sastar astakung. chalant chakar choudisung. (8) (86)

ਅਗੰਮ ਤੇਜ ਸੋਭੀਯੰ । ਰਿਖੀਸ ਈਸ ਲੋਭੀਯੰ ।
 ਅਨੇਕ ਬਾਰ ਧਿਆਵਹੀ । ਨ ਤਤ੍ਰ ਪਾਰ ਪਾਵਹੀ । ੯ । ੮੭ ।
 agam tej sobhieung. rikhees eao lobhieung.
 anek bar dhiavhi. Na tatar paar pavhi. (9) (87)

ਸੁ ਪੰਚ ਅਗਨ ਸਾਧੀਯੰ । ਨ ਤਾਮ ਪਾਰ ਲਾਧੀਯੰ । ੧੦ । ੮੮ ।
 adho so dhoom dhoomi. aghur netar ghumi.
 so panch agan sadhieung. na taam paar ladhieung. (10) (88)

ਨਿਵਲ ਆਦਿ ਕਰਮਣੰ । ਅਨੰਤ ਦਾਨ ਧਰਮਣੰ ।
 ਅਨੰਤ ਤੀਰਥ ਬਾਸਨੰ । ਨ ਏਕ ਨਾਮ ਕੇ ਸਮੰ । ੧੧ । ੮੯ ।
 nival aad karamanung. anant daan dharmung.
 anant teerath basanung. Na ek naam ke samung. (11) (89)

ਅਨੰਤ ਜਗਯ ਕਰਮਣੰ । ਗਜਾਦਿ ਆਦਿ ਧਰਮਣੰ ।
 ਅਨੰਤ ਦੇਸ ਭਰਮਣੰ । ਨ ਏਕ ਨਾਮ ਕੇ ਸਮੰ । ੧੨ । ੯੦ ।
 anant jagen karamanung. gajad aad dharmanung.
 anek des bharmanung. naek naam ke samung. (12) (90)

ਇਕੰਤ ਕੁੱਟ ਬਾਸਨੰ । ਭ੍ਰਮਤ ਕੋਟਕੰ ਬਨੰ ।
 ਉਚਾਟਨਾਟ ਕਰਮਣੰ । ਅਨੇਕ ਉਦਾਸ ਭਰਮਣੰ । ੧੩ । ੯੧ ।
 ekant kunt basanung. bharmant kotakung banung.
 auchatnad barmanung. anek udas bhar amung. (13) (91)

(O Lord !) Your set of teeth are glittering with grace, on perceiving their beauty, the **dark clouds** (of afflictions) feel jealous ; small tinkling bells attached to Your girdle (waist string) appear impressive, while the Sunshine feels jealous of Your dazzling radiance, (feeling belittled). (84)

(O Lord !) The plume on Your head is looking beautiful and elegant just as the rainbow appears protruding from the over cast clouds, and the crown (crest) is looking impressive on Your head, seeing which even the moon feels abashed (shy) before the lustre. (85)

(O Lord !) Even long formations of demons fade away by perceiving (Your grandeur), and great multitudes of villains flee away from the scene (Your Presence). When You are making use (wielding) of Your arms and weapons, then Your mandate in the form of a wheel runs throughout the four corners of the Universe. (Your writ runs all over). (86)

(O Lord !) Your Inaccessible radiance is shining impressively, and for viewing it Rishis (mendicants) and even Shiva are longing and looking forward to . They recite Your Name a number of times, but are unable to grasp your infinite and unlimited Greatness. (87)

Many ascetics, by hanging upside down, burn an ignited pile of chaff (light a fire) and many mendicants wander around with motionless eyes and worship by burning (igniting) five flames of fire, but are unable to decipher Your infinite Vastness and limitless Greatness. (88)

Even if someone were to perform various rituals like carrying out yogic exercises (asans) or a alms-giving for religious purposes, or visiting holy places of pilgrimage, but none of these rituals could match (equal) the efficacy of reciting Lord's True Name. (89)

Even if someone were to perform yogic exercises or rituals, by giving away elephants in alms thus performing a religious duty ; or roaming around various foreign lands (in search of Truth), but all these actions cannot equal the efficacy of True Name alone. (90)

Even if someone were to observe Silence by abiding in caves, or roams around millions of jungles (in desperation), and performs religious functions to discard worldly pleasures and attachments and moves around various places, being disinterested and dejected (from the world). (it is not worth anything). (91)

ਅਨੇਕ ਭੇਖ ਆਸਨੰ । ਕਰੋਰ ਕੋਟੰਕ ਬ੍ਰਤੰ ।
 ਦਿਸਾ ਦਿਸਾ ਭ੍ਰਮੇਸਨੰ । ਅਨੇਕ ਭੇਖ ਪੇਖਨੰ । ੧੪ । ੯੨ ।
 anek bhekh asanung. karor kotkung bartung.
 disa disa bharmesanung. anek bhekh bhekhnung. (14) (92)

ਕਰੋਰ ਕੋਟ ਦਾਨਕੰ । ਅਨੇਕ ਜਗਯ ਕ੍ਰਤਬਿਯੰ ।
 ਸਨਯਾਸ ਆਦਿ ਧਰਮਣੰ । ਉਦਾਸ ਨਾਮ ਕਰਮਣੰ । ੧੫ । ੯੩ ।
 Karor kot dankung. anek jagew kartabieung.
 Sanayas aad dharmanung. audas naam karmanung. (15) (93)

ਅਨੇਕ ਪਾਠ ਪਾਠਨੰ । ਅਨੰਤ ਠਾਟ ਠਾਟਨੰ ।
 ਨ ਏਕ ਨਾਮ ਕੇ ਸਮੰ । ਸਮਸਤ ਸ੍ਰਿਸਟ ਕੇ ਭ੍ਰਮੰ । ੧੬ । ੯੪ ।
 anek paath paathung. anant that thatnung.
 na ek naam ke samung. samast srisat ke bharmung. (16) (94)

ਜਗਾਦਿ ਆਦਿ ਧਰਮਣੰ । ਬੈਰਾਗ ਆਦਿ ਕਰਮਣੰ ।
 ਦਯਾਦਿ ਆਦਿ ਕਾਮਣੰ । ਅਨਾਦ ਸੰਜਮੰ ਬ੍ਰਿਦੰ । ੧੭ । ੯੫ ।
 jagad aad dharmung. bairag aad karmanung.
 dayal aad kamanung. anad sanjamung bridung. (17) (95)

ਅਨੇਕ ਦੇਸ ਭਰਮਣੰ । ਕਰੋਰ ਦਾਨ ਸੰਜਮੰ ।
 ਅਨੇਕ ਗੀਤ ਗਿਆਨਨੰ । ਅਨੰਤ ਗਿਆਨ ਧਿਆਨਨੰ । ੧੮ । ੯੬ ।
 anek des bharamung. karor daan sanjamung.
 anek geet gyananung. anant gyan dhiananung. (18) (96)

ਅਨੰਤ ਗਿਆਨ ਸੁਤਮੰ । ਅਨੇਕ ਕ੍ਰਿਤ ਸੁ ਬ੍ਰਿਤੰ ।
 ਬਿਆਸ ਨਾਰਦ ਆਦਕੰ । ਸੁ ਬ੍ਰਹਮ ਮਰਮ ਨਹਿ ਲਹੰ । ੧੯ । ੯੭ ।
 anant gyan sutmung. anek krit so britung.
 bias Narad aadkung. So braham marain neh lehung. (19) (97)

ਕਰੋਰ ਜੰਤ੍ਰ ਮੰਤ੍ਰਣੰ । ਅਨੰਤ ਤੰਤ੍ਰਣੰ ਬਣੰ ।
 ਬਸੇਖ ਬਯਾਸ ਨਾਰਦ ਆਦਕੰ । ਅਨੰਤ ਨਯਾਸ ਪ੍ਰਾਸਨੰ । ੨੦ । ੯੮ ।
 Karor jautrung mantarung. anant tantrung banung.
 basekh biayas nasnung. anant nayas parsan. (20) (98)

ਜਪੰਤ ਦੇਵ ਦੈਤਨੰ । ਬਪੰਤ ਜਛ ਗੰਧਬੰ ।
 ਬਦੰਤ ਬਿਦਣੋਧਰੰ । ਗਣੰਤ ਸੇਸ ਉਰਗਣੰ । ੨੧ । ੯੯ ।
 japant dev daintanung. bapant jachh granthung.
 badunt bidnaidiarung. ganat seij aurganung. (21) (99)

Even if someone were to adopt various forms of guises (dress) or yogic exercises, undertakes fasts of various types (millions of) and millions of times, and undertakes journeys to various places in all the directions at home or abroad, and assumes various places in all the directions at home or abroad, and assumes various garbs (in disguise) in following different sects (religious) ; (it would not be equivalent to True Name). (92)

If someone were to undertake alms-giving in millions of ways and millions of times, or undertakes yogic postures of various kinds, or adopts the functions of a recluse, and remains dejected or disinterested in worldly things (as a householder) being under the spell of meditation ; (even then it is not worth any attainment). (93)

If one were to recite various scriptures, or engages himself in great pomp and show of various types (to impress others with his spiritual achievements), but none of these activities would be on par with the recitation of Lord's True Name ; as these are all fallacies of the world in the garb of spiritualism. (94)

Even if someone were to practise various yogic postures (asans) following the concept of Yoga ; or performs penance or renunciation of any type, or undertakes functions of mercy and kindness (towards needy persons) with worldly hopes and aspirations, or undertakes various acts of discipline, prevalent from times immemorial (from the beginning of Time) indicating penance (to control mind) ; but none of these would be worth anything towards Lord's attainment. (95)

Even if someone were to roam around many foreign lands (in search of Truth) or were to indulge in (a discipline of) austerities of alms-giving in millions of ways, and were to recite the Gita-light of knowledge (Gita-discourses) and were to meditate on the Lord in numerous manners, (nothing would avail). (96)

Even if someone were to have the greatest knowledge of spiritual-pursuits, and were to have the tendency of performing many virtuous deeds, in fact even sages like Vyas and Narad could not realize the secrets of Nature. (the Lord's attainment). (97)

Even if someone were to indulge in millions of magic-spells, or were to make mystical formulae (for God's worship), in myriads of modes, and were to specially indulge in efforts to occupy the stature of Rishi Vyas and were to relinquish the consumption of many types of foods. (abstinence of diets) ; (nothing will be of any avail). (98)

(O Lord !) All the gods and demons meditate on You ; all the demi gods and musicians of Shiva worship You ; learned scholars sing Your praises, and even Sheshnags (thousand-headed python) recite Your Name. (but without any success). (99)

ਜਪੰਤ ਪਾਰਵਾਰਯੰ । ਸਮੁੰਦ੍ਰ ਸਪਤ ਧਾਰਯੰ ।
ਜਣੰਤ ਚਾਰ ਚਕ੍ਰਣੰ । ਧ੍ਰਮੰਤ ਚਕ੍ਰ ਬਕ੍ਰਣੰ । ੨੨ । ੧੦੦ ।
japant paar vareung. Samundar sapat dhareung.
janat chaar chakarung. dharmant chakar bakarung. (22) (100)

ਜਪੰਤ ਪੰਨਗੰ ਨਕੰ । ਬਰੰ ਨਰੰ ਬਨਸਪਤੰ ।
ਅਕਾਸ ਉਰਬੀਅੰ ਜਲੰ । ਜਪੰਤ ਜੀਵ ਜਲ ਥਲੰ । ੨੩ । ੧੦੧ ।
japant pungung nakung. barung narung banaspatung.
akas aurthiang jalung. japant jeei jal thalung. (23) (101)

ਸੋ ਕੋਟ ਚਕ੍ਰ ਬਕ੍ਰਣੰ । ਬਦੰਤ ਬੇਦ ਚਤ੍ਰਕੰ ।
ਅਸੰਭ ਅਸੰਭ ਮਾਨੀਐ । ਕਰੋਰ ਬਿਸਨ ਠਾਨੀਐ । ੨੪ । ੧੦੨ ।
So kot chakar baktranung. badunt beid chatarkung.
asumbh asumbh maniai. karor bisan thaniai. (24) (102)

ਅਨੰਤ ਸੁਰਸਤੀ ਸਤੀ । ਬਤੰਤ ਕ੍ਰਿਤ ਈਸੁਰੀ ।
ਅਨੰਤ ਅਨੰਤ ਭਾਖੀਐ । ਅਨੰਤ ਅੰਤ ਲਾਖੀਐ । ੨੫ । ੧੦੩ ।
anant sursukh sati. badunt kirat easuri.
anant anant bhakhiai. anant ant lakhiai. (25) (103)

ਬ੍ਰਿਧ ਨਰਾਜ ਛੰਦ

ਅਨਾਦਿ ਅਗਾਧਿ ਬਿਆਧਿ ਆਦਿ ਅਨਾਦਿ ਕੋ ਮਨਾਈਐ ।
ਅਹੰਜ ਅਭੰਜ ਅਰੰਜ ਅਗੰਜ ਗੰਜ ਕਉ ਧਿਆਈਐ ।
ਅਲੇਖ ਅਭੇਖ ਅਦੈਖ ਅਰੇਖ ਅਸੇਖ ਕੋ ਪਛਾਨੀਐ ।
ਨ ਭੂਲ ਜੰਤ੍ਰ ਤੰਤ੍ਰ ਮੰਤ੍ਰ ਭਰਮ ਭੇਖ ਠਾਨੀਐ । ੧ । ੧੦੪ ।

Bridh Naraj Chhand

anad agadh biadh aad anad ko manieeai.
aganj abhanj arung aganj ganj kou dhiaieeai.
alekh abhekh adaivakh arokh asekh ko pachhaniai.
na bhul jantar mantar bharam bhekh thaniai. (1) (104)

ਕ੍ਰਿਪਾਲ ਲਾਲ ਅਕਾਲ ਅਪਾਲ ਦਇਆਲ ਕੋ ਉਚਾਰੀਐ ।
ਅਧਰਮ ਕਰਮ ਧਰਮ ਭਰਮ ਕਰਮ ਮੈ ਬਿਚਾਰੀਐ ।
ਅਨੰਤ ਦਾਨ ਧਿਆਨ ਗਿਆਨ ਧਿਆਨਵਾਨ ਪੇਖੀਐ ।
ਅਧਰਮ ਕਰਮ ਕੋ ਬਿਨਾ ਸੁ ਧਰਮ ਕਰਮ ਲੇਖੀਐ । ੨ । ੧੦੫ ।
kirpal lal akal apal dayal ko auchariai.
adharam karam dharam bharam karam mein bichariai.
anant dan dhian gyan dhianvaan pekhiai.
adharam karam ko bina so dharam karam lekhiai. (2) (105)

(O Lord !) All the worldly people (of this world and the world-hereafter) worship You, You have established all the seven seas in position (enshrined in place), and You are known in all the four worlds (throughout the World and have adopted an oblique (indirect) and circuitous existence (incomprehensible form). (100)

(O Lord !) Even Snakes, and Octopus are worshipping You ; all the Vegetation and great men narrate Your Greatness and Vastness ; all the beings of the skies, lands, nether lands, oceans and deserts worship You alone. (101)

(O Lord !) Millions of Brahmas with four Countenances (four-facted), all the four Vedas, sing Your praises. Shivas also meditate (worship) on Your wonderous form, and millions of Vishnus (gods) also meditate on You. (102)

(O Lord !) All the goddesses like Saraswati, Sati and Lakshmi sing Your praises only ; many Sheshnags worship You alone ; but finally all have recognized Your countless forms (beyond their reach). (103)

Let us recognize the ab-initio, the incomprehensible, the source and cause of all suffering, and the Lord without any beginning (self-effulgent) and meditate on the Lord who is indivisible, unbreakable, free from any anguish, and a treasure of all wealth (formation of worldly pleasures). We should realise the value of the Lord who is indescribable, uncommitted (to any faith), free from duality, and any signs or symbols, and an embodiment of perfection. We should never, through a misconception, adopt any spells of magic or charm or any fallacies or code of dress (disguise). (104)

Beid Naraj Chhand

Let us always recite the True Name of the Lord who is benevolent, lovable, Timeless, free from upbringing (sustenance) and merciful. We should always think of Him, while performing actions of vicious nature, misconceptions of religious rituals, or fallacies. We should perceive His presence everywhere including various forms of alms-giving, gaining knowledge or discourses, meditation and those engaged in spiritual pursuits. Let us recognise Him as one without any vicious actions of immoral nature, or in any functions of duty and spiritualism. (105)

ਬ੍ਰਤਾਦਿ ਦਾਨ ਸੰਜਨਾਦਿ ਤੀਰਥ ਦੇਵ ਕਰਮਣੈ ।
 ਹੈ ਆਦਿ ਕੁੰਜਮੇਦ ਰਾਜਸੂ ਬਿਨਾ ਨ ਭਰਮਣੈ ।
 ਨਿਵਲ ਆਦਿ ਕਰਮ ਭੇਖ ਅਨੇਕ ਭੇਖ ਅਨੇਕ ਭੇਖ ਮਾਨੀਐ ।
 ਅਸੇਖ ਭੇਖ ਕੇ ਬਿਨਾ ਸੁ ਕਰਮ ਭਰਮ ਜਾਨੀਐ । ੩ । ੧੦੬ ।
 bartaad daan sanjamaad tirath dev karmung.
 hai aad kunjmed rajsu bina na bharmung.
 nival aad karam bhakh avek bhekh manai.
 adekh bhekh ke bina so karam bharam janiai. (3) (106)

ਅਜਾਤ ਪਾਤ ਅਮਾਤ ਤਾਤ ਅਜਾਤ ਸਿਧ ਹੈ ਸਦਾ ।
 ਅਸਤ੍ਰ ਮਿਤ੍ਰ ਪੁਤ੍ਰ ਪਉਤ੍ਰ ਜਤ੍ਰ ਤਤ੍ਰ ਸਰਬਦਾ ।
 ਅਖੰਡ ਮੰਡ ਚੰਡ ਉਦੰਡ ਅਖੰਡ ਖੰਡ ਭਾਖੀਐ ।
 ਨ ਰੂਪ ਰੰਗ ਰੇਖ ਅਲੇਖ ਭੇਖ ਮੈ ਨ ਰਾਖੀਐ । ੪ । ੧੦੭ ।
 ajat paat amaat taat ajaat sidh hai sada.
 astar mitar puttar pautar jatar tatar sarabda.
 akhand mund chand aoudund akhand khand bhakhiai.
 na roop rung rekh alekh bhekh mein na rakhiai. (4) (107)

ਅਨੰਤ ਤੀਰਥ ਆਦਿ ਆਸਨਾਦਿ ਨਾਰਦ ਆਸਨੈ ।
 ਬੈਰਾਗ ਅਉ ਸੰਨਿਆਸ ਅਉ ਅਨਾਦਿ ਜੋਗ ਪ੍ਰਾਸਨੈ ।
 ਅਨਾਦਿ ਤੀਰਥ ਸੰਜਮਾਦਿ ਬਰਤ ਨੇਮ ਪੇਖੀਐ ।
 ਅਨਾਦਿ ਅਗਾਧਿ ਕੇ ਬਿਨਾ ਸਮਸਤ ਭਰਮ ਲੇਖੀਐ । ੫ । ੧੦੮ ।
 anant tirath aad aasnad naraḍ aasnung..
 bairag aou saniyas aou anaad jog prasnung.
 anaad tirath sanjmad harat nem pekhiai.
 anaad agaadh ke bina samasat bharam lekhiai. (5) (108)

ਰਸਾਵਲ ਛੰਦ

ਦਇਆਦਿ ਆਦਿ ਧਰਮੀ । ਸੰਨਿਆਸ ਆਦਿ ਕਰਮੀ ।
 ਗਜਾਦਿ ਆਦਿ ਦਾਨੀ । ਹਯਾਦਿ ਆਦਿ ਥਾਨੀ । ੧ । ੧੦੯ ।

Rasaval Chhand

daiyad aad dharmung. sanias aad karmung.
 gajaad aad daanung. hayad aad thanung. (1) (109)

ਸੁਵਰਨ ਆਦਿ ਦਾਨੀ । ਸਮੁੰਦ੍ਰ ਆਦਿ ਟਿਸਨਾਨੀ ।
 ਬਿਸੁਵਾਦਿ ਆਦਿ ਭਰਮੀ । ਬਿਰਕਤਾਦਿ ਆਦਿ ਕਰਮੀ । ੨ । ੧੧੦ ।
 suvaranaad danung. samundar aad isnung.
 bisuvad aad bharmung. birkatad aad karmung. (2) (110)

All the rituals like alms-giving, disciplined life (of austerities) or bathing at holy places of pilgrimage, godly-actions, performing oblations (or Yogas), religious sacrifices (sacrificial fires) like ashavmaidh, Kunjarmaid, and Rajsu are all (equally good) misconceptions or disillusion. All the Yogic rituals or exercises and various other disguises (garbs) should be considered as misguided concepts. In fact, apart from the Lord's Presence (form) all other activities should be considered as fallacies or fantasies. (106)

The Lord who is free from Caste and creed, without having mother and father (parents), and is always known to be unborn (is not born) and who has no friend, or foe, son or grandson, and who is omni-present (and is present wherever you Could think of). He should be known as indivisible, Mund (who bestows birth) ; Chand (having a mighty appearance), fearless, and destroyer of indivisible persons even. He is formless, colourless (without any race), and without any signs or symbols. Such a sublime indescribable Lord should not be considered as having any garb or guise. (Not committed to any faith). (107)

Brathing at holy places of pilgrimage, or performing yogic exercises (asan) or Yogic as per Narad's five-point schedule, or to lead a life of detachment or of a recluse or adopting many modes of ascetics, and then enjoying worldly pleasures, or visiting holy places and leading a life of discipline (austerity) by keeping fasts ; these are many ways (of leading this life) as seen in the world but without the attainment of the Lord, (by reciting His Name) who is without beginning, is incomprehensible, all other means are to be considered as misconceptions and fantasies. (108)

Rasaval Chhand

Performing Kindness and religious duties (ritnals), or performing acts like a recluse, or giving away elephants in alms, or perfuming Yagnas (of sacrificing horses), are some of the functions for attaining unison with the Lord. (but without success).(109)

Some others are engaged in alms-giving of gold, bathing at the seas, or visiting holy places like Rameshwar for pilgrimage, and performing acts without worldly love, (for the attainment of the Lord) but without success. (110)

ਨਿਵਲ ਆਦਿ ਕਰਣੈ । ਸੁ ਨੀਲ ਆਦਿ ਬਰਣੈ ।
 ਅਨੀਲ ਆਦਿ ਧਿਆਨੈ । ਜਪਤ ਤਤ ਪ੍ਰਧਾਨੈ । ੩ । ੧੧੧ ।
 nival aad karnung. so neel aad barnung.
 aneel aad dhianung. japat-tat pardhanung. (3) (111)

ਅਮਿਤਕਾਦਿ ਭਗਤੰ । ਅਵਿਕਤਾਦਿ ਬ੍ਰਕਤੰ ।
 ਪ੍ਰਛਸਤੁਵਾ ਪ੍ਰਜਾਪੰ । ਪ੍ਰਭਗਤਾ ਅਥਾਪੰ । ੪ । ੧੧੨ ।
 amitkaad bhagtung. aviktaad barktung.
 prachhasatva parjapung. parbhagta athapung. (4) (112)

ਸੁ ਭਗਤਾਦਿ ਕਰਣੈ । ਅਜਗਤੁਆ ਪ੍ਰਹਰਣੈ ।
 ਬਿਰਕਤੁਆ ਪ੍ਰਕਾਸ । ਅਵਿਗਤੁਆ ਪ੍ਰਣਾਸੰ । ੫ । ੧੧੩ ।
 so bhagtaad karnung. ajgatua parharnung.
 birkatua parkasung. avigtua parnasung. (5) (113)

ਸਮਸਤੁਆ ਪ੍ਰਧਾਨੈ । ਧੁਜਸਤੁਆ ਧਰਾਨੈ ।
 ਅਵਿਕਤੁਆ ਅਭੰਗੰ । ਇਕਸਤੁਆ ਅਨੰਗੰ । ੬ । ੧੧੪ ।
 samastua pardhanung. dhujastua dharnung.
 aviktua abhangung. ekastua anungung. (6) (114)

ਉਅਸਤੁਆ ਅਕਾਰੰ । ਕ੍ਰਿਪਸਤੁਆ ਕ੍ਰਿਪਾਰੰ ।
 ਖਿਤਸਤੁਆ ਅਖੰਡੰ । ਗਤਸਤੁਆ ਅਗੰਡੰ । ੭ । ੧੧੫ ।
 auastua akarnung. kirpasatua kirparnung.
 khitsatua akhundung. gatsatua agundung. (7) (115)

ਘਰਸਤੁਆ ਘਰਾਨੈ । ਕ੍ਰਿਅਸਤੁਆ ਕ੍ਰਿਹਾਲੰ ।
 ਚਿਤਸਤੁਆ ਅਤਾਪੰ । ਛਿਤਸਤੁਆ ਅਛਾਪੰ । ੮ । ੧੧੬ ।
 gharsatua gharanung. girasatua girhanung.
 chitsatua atapung. chhitsatua achhapung. (8) (116)

ਜਿਤਸਤੁਆ ਅਜਾਪੰ । ਝਿਕਸਤੁਆ ਅਝਾਪੰ ।
 ਇਕਸਤੁਆ ਅਨੇਕੰ । ਟੁਟਸਤੁਆ ਅਟੇਟੰ । ੯ । ੧੧੭ ।
 jitasatua ajapung. jhiksatua ajhapung.
 iksatua anekung. tutasatua atetung. (9) (117)

ਠਟਸਤੁਆ ਅਠਾਟੰ । ਡਟਸਤੁਆ ਅਡਾਟੰ ।
 ਦਟਸਤੁਆ ਅਦਾਪੰ । ਟਕਸਤੁਆ ਅਣਾਪੰ । ੧੦ । ੧੧੮ ।
 thatasatua athatung. datsatua adatung.
 dhatsatua adhapung. rarkasatua arrapung. (10) (118)

Performing Yogic exercises or adopting a blue-coloured dress (grade) or meditating on the Lord (who is without any colour) ‘ Out of all there functions, the recitation of Lord’s True Name is supreme. (111)

The worship of the Lord is the supreme and subline function from the beginning (of Time). The Lord is free from various acts or worldly attachments. O Lord ! You could be realized by inquisitiveness only ; You alone are enjoying all the worldly pleasures, and You cannot be established in position by anybody (being self-effulgent). (112)

O Lord ! You are helping Your saints in their functions (support of the saints), and are the destroyer of those, bereft of Your worship., You are enlightening with knowledge all those persons who are free from worldly attachment (through Your light) ; but You are the destroyer of the Sinners. (113)

O Lord ! You are the Lord-Sublime, You are the (centre) of the standards, and are flawless, and indestructible, and You are the only one free from physical entity. (limits). (114)

O benevolent Lord ! Your entity is Saviour of the World, having no phusical entity, and it is through Your benevolence and kindness (that we exist). You are prevalent in the form of the Earth’s capacity to regenerate, and You are all-pervasive without any physical entity. (without body limbs). (115)

You represent the abode of all dwellers, being the householder among the householders and are the conscious soul of the Universe, being free from all suffering. You have manifested Yourself on this Earth. (116)

(O Lord !) You represent Victory and are beyond any holy chantings and are not bothered about any obstacles. You are the only One, present in myriad forms of life. You could destroy all but are (Yourself) indestructible. (117)

(O Lord !) You represent all pomp and show, being Yourself free from all splendour. You have the authority to reprimand all, being Yourself free from any rebuke. You could raze (pull down) everything, being Yourself above demotion. You could (evaluate) measure everything but are Yourself immeasurable. (118)

ਤਪਸਤੁਆ ਅਤਾਪੰ । ਥਪਸਤੁਆ ਅਥਾਪੰ ।
 ਦਲਸਤੁਆਦਿ ਦੇਖੰ । ਨਹਿਸਤੁਆ ਅਭੇਖੰ । ੧੧ । ੧੧੯ ।
 tapsatua atapung. thapsatua athapung.
 dalsatuad dokhang. nehsatua anokhang. (11) (119)

ਅਪਕਤੁਆ ਅਪਾਨੰ । ਫਲਕਤੁਆ ਫਲਾਨੰ ।
 ਬਦਕਤੁਆ ਬਿਸੇਖੰ । ਭਜਸਤੁਆ ਅਭੇਖੰ । ੧੨ । ੧੨੦ ।
 apkatua apanung. phalkatua phalung.
 badkatua bisekhung. bhajasatua abhekhung. (12) (120)

ਮਤਸਤੁਆ ਫਲਾਨੰ । ਹਰਿਕਤੁਆ ਹਿਰਦਾਨੰ ।
 ਅੜਕਤੁਆ ਅੜੀਰੰ । ਤ੍ਰਿਕਸਤੁਆ ਤ੍ਰਿਭੀਰੰ । ੧੩ । ੧੨੧ ।
 matsatua phalanung. harkatua hirdanung.
 adkatua arrungung. triksatua tirbhangung. (13) (121)

ਰੰਗਸਤੁਆ ਅਰੰਗੰ । ਲਵਸਤੁਆ ਅਲੰਗੰ ।
 ਯਕਸਤੁਆ ਯਕਾਪੰ । ਇਕਸਤੁਆ ਇਕਾਪੰ । ੧੪ । ੧੨੨ ।
 rungasatua arungung. lavasatua alungung.
 yaksatua yakapung. iksatua ikapung. (14) (122)

ਵਦਿਸਤੁਆ ਵਰਦਾਨੰ । ਯਕਸਤੁਆ ਇਕਾਨੰ ।
 ਲਵਸਤੁਆ ਅਲੇਖੰ । ਰਰਿਸਤੁਆ ਅਰੇਖੰ । ੧੫ । ੧੨੩ ।
 vadsatua vardanung. yakasatua ikanung.
 lavasatua alekhung. rarsatua arekhaung. (15) (123)

ਤ੍ਰਿਅਸਤੁਆ ਤ੍ਰਿਭੰਗੇ । ਹਰਿਸਤੁਆ ਹਰੰਗੇ ।
 ਮਹਿਸਤੁਆ ਮਹੇਸੰ । ਭਜਸਤੁਆ ਅਭੇਸੰ । ੧੬ । ੧੨੪ ।
 trisatua tribhangai. harsatua harungai.
 mehsatua mahasang. bhajasatua abhesung. (16) (124)

ਬਰਸਤੁਆ ਬਰਾਨੰ । ਪਲਸਤੁਆ ਫਲਾਨੰ ।
 ਨਰਸਤੁਆ ਨਰੇਸੰ । ਦਲਸਤੁਆ ਦਲੇਸੰ । ੧੭ । ੧੨੫ ।
 barsatua barnung. palsatua phalanung.
 narsatua naresung. dalsatua dalesung. (17) (125)

ਪਾਧੜੀ ਛੰਦ । ਤ੍ਰਪ੍ਰਸਾਦਿ
 ਦਿਨ ਅਜਬ ਏਕ ਆਤਮਾ ਰਾਮ । ਅਨਭਉ ਸਰੂਪ ਅਨਹਦ ਅਕਾਮ ।
 ਅਨਛਿਜ ਤੇਜ ਆਜਾਨ ਬਾਹੁ । ਰਾਜਾਨ ਰਾਜ ਸਾਹਾਨ ਸਾਹੁ । ੧ । ੧੨੬ ।

Padhrri Chhand
 din ajab ek atama ram. anboou sarup ankhahad akam.
 anchhij tej ajan bahu. rajan raj sahan sahu. (1) (126)

(O Lord !) You are radiant with brilliance, but are Yourself without any warmth. (heat); You are installing all (in position) but are Yourself beyond being installed. (being self- effulgent) ; You are crushing (suppressing) all afflictions from the beginning of Time ; and there is none else as wonderous (extra ordinary) as Yourself. (119)

(O Lord !) You are free from ripening (maturity) and free from suppressions ; You are representing the sweetness in fruits; You are specially present (pervasing) among the perpetrators of wickedness (vices), while You are equally present among the godly persons (saints), being uncommitted to any faith. (120)

(O Lord !) You are the source of intoxication in the fruits, while You are the cause of inspiration among human hearts; You are restive (resisting) among the stumbling blocks also ; You represent all the three worlds and are the destroyer of the three worlds also. (Earth, Sky and netherlands). (121)

(O Lord !) You represent merriment and are free from any worldly pleasures also ; You are (always) all-pervasive and are equally detached (from the world). You are (always) all-pervasive and are equally detached (from the world). You are the only one (of Your class), being the symbol of One Lord ; You are the only saviour and the One Lord-Sublime. (122)

(O Lord !) You are being described (as the Greatest) and are bestower of blessings, but You are one and the Only One (of Your Type) ; You are involved (in everything) and are indescribable ; You are being described as without any signs and symbols (free from destiny). (123)

(O Lord !) You are pervading all the three worlds and are their destroyer as well ; You are present within all in all hues and colours. You are capable of breaking (dividing) up, but are without any robe (guise). (124)

(O Lord !) You have been known (described) as the greatest, and are powerful enough to reward us (for our actions). in a moment, and are the Prime-male among males, and are capable of destroying the Master of hordes of armies even. (125)

Padhri Chhand 'By the Lord's Grace' :

One day the soul asked the Prime-Soul a pecutiar (extra-ordinary) question saying that, "O Lord-to be realized by perception only, (feeling) throughout the fouages. O personification of Unstrung Music, free from hopes and desires, having indivisible radiance with long arms (with long approach), king of Kings and king-emperor !

(126)

ਉਚਰਿਓ ਆਤਮਾ ਪਰਮਾਤਮਾ ਸੰਗ । ਉਤਭੁਜ ਸਰੂਪ ਅਬਿਗਤ ਅਭੰਗ ।
 ਇਹ ਕਓਨ ਆਹਿ ਆਤਮਾ ਸਰੂਪ। ਜਿਹ ਅਮਿਤ ਤੇਜਿ ਅਤਿਭੂਤਿ ਬਿਭੂਤਿ। ੨। ੧੨੭।
 uchriou atma parmatma sung. utbhuj sarup abigat abhung.
 eh kaun ahai atama sarup. jeh amit the atbhut bibhoot. (2) (127)

ਯਹਿ ਬ੍ਰਹਮ ਆਹਿ ਆਤਮਾ ਰਾਮ । ਜਿਹ ਅਮਿਤ ਤੇਜਿ ਅਬਿਗਤ ਅਕਾਮ ।
 ਜਿਹ ਭੇਦ ਭਰਮ ਨਹੀ ਕਰਮ ਕਾਲ । ਜਿਹ ਸਤ੍ਰ ਨਿਤ੍ਰ ਸਰਬਾ ਸਿਆਲ । ੩ । ੧੨੮ ।
 yeh braham ahai atma ram. jeh amit tej abigat akaam.
 jeh bhed bharam nahi karam kaal. jeh satar nitar sarba dayal. (3) (128)

ਡੋਬਿਯੋ ਨ ਡੁਬੈ ਸੋਖਿਯੋ ਨ ਜਾਇ । ਕਟਿਯੋ ਨ ਕਟੈ ਨ ਬਾਰਿਯੋ ਬਰਾਇ ।
 ਛਿਜੈ ਨ ਨੈਕ ਸਤ ਸਤ੍ਰ ਪਾਤ। ਜਿਹ ਸਤ੍ਰ ਮਿਤ੍ਰ ਨਹੀ ਜਾਤ ਪਾਤ। ੪ । ੧੨੯ ।
 dobiou na dubai sokhiou na jaie. katiou na katai na bariou baraie.
 chhijai na naik sat satar paat. jeh satar mitar nahi jaat paat. (4) (129)

ਸਤ੍ਰ ਸਹੰਸ ਸਤਿ ਸਤਿ ਪ੍ਰਘਾਇ । ਛਿਜੈ ਨ ਨੈਕ ਖੰਡਿਓ ਨ ਜਾਇ ।
 ਨਹੀ ਜਰੈ ਨੈਕ ਪਾਵਕ ਮੰਝਾਰ । ਬੋਰੈ ਨ ਸਿੰਧ ਸੋਧੈ ਨ ਬਯਾਰ । ੫ । ੧੩੦ ।
 satar sahuns sat sat parghaie. chhijai na naik khandiou na jaie.
 nahi jarai naik pavak manjhar. barai na sindh sokhai na baayar. (5) (130)

ਇਕ ਕਰਯੋ ਪ੍ਰਸੰਨ ਆਤਮਾ ਦੇਵ । ਅਨਭੰਗ ਰੂਪ ਅਨਿਭਉ ਅਭੇਵ ।
 ਯਹਿ ਚਤੁਰ ਵਰਗ ਸੰਸਾਰ ਦਾਨ। ਕਿਹੁ ਚਤੁਰ ਵਰਗ ਕਿਜੈ ਵਖਿਆਨ । ੬। ੧੩੧ ।
 ik kariou parsan atama dev. anbhung roop anibhou abhaiv.
 yeh chatur varag sansar daan. keh chatur varag kisai vakhian. (6) (131)

ਇਕ ਰਾਜ ਧਰਮ ਇਕ ਦਾਨ ਧਰਮ । ਇਕ ਭੋਗ ਧਰਮ ਇਕ ਮੋਛ ਕਰਮ ।
 ਇਕ ਚਤੁਰ ਵਰਗ ਸਭ ਜਗ ਭਣੰਤ। ਸੋ ਆਤਮਾਹ ਪਰਾਤਮਾ ਪੁਛੰਤ। ੭ । ੧੩੨ ।
 ik raj dharam ik daan dharam. ik bhog dharam ik mochh karam.
 ik chatur varag sabh jag bharunat. se aatmah pratama puchhunt. (7) (132)

ਇਕ ਰਾਜ ਧਰਮ ਇਕ ਧਰਮ ਦਾਨ । ਇਕ ਭੋਗ ਧਰਮ ਇਕ ਮੋਛਵਾਨ ।
 ਤੁਮ ਕਹੋ ਚਤ੍ਰ ਚਤ੍ਰੈ ਬਿਚਾਰ । ਜੇ ਤ੍ਰਿਕਾਲ ਭਏ ਜੁਗ ਅਪਾਰ । ੮ । ੧੩੩ ।
 ik raaj dharam ik dharam daan. ik bhog dharam ik mochhvan.
 tum kaho chatur chatrai bichar. je trikal bhaie jug apar. (8) (133)

ਬਰਨੰਨ ਕਰੋ ਤੁਮ ਪ੍ਰਿਥਮ ਦਾਨ । ਜਿਮ ਦਾਨ ਧਰਮ ਕਿੰਨੇ ਨਿਪਾਨ ।
 ਸਤਿਜੁਗ ਕਰਮ ਸੁਰ ਦਾਨ ਦੰਤ । ਭੂਮਾਦਿ ਦਾਨ ਕੀਨੇ ਅਕੰਥ । ੯ । ੧੩੪ ।
 barnun karo tum pritham daan. jim daan dharam kinai nirpan.
 satyug karan sur daan dant. bhumad daan keenai akanth. (9) (134)

What is this soul, which is prevalent throughout the Vegetable world, free from salvation (movement) and is indestructible, having the greatest brilliance and peculiar magnificence ? (127)

O Soul (of human-being) ! This is the eternal abode of Brahma (Lord), having infinite lusture but free from movement (salvation) and worldly aspirations, but discrimination, fallacy, action and Time have nothing to interfere with it, and is kind (benevolent) to friend and foe equally. (128)

The Lord replied,

Which cannot get drowned by trying to (sink) drown it ; which does not desiccate even on drying which cannot be divided by trying to cut it (in pieces) ; which cannot catch fire by trying to ignite it ; which cannot be eroded or sub-divided and broken by the attack of hundreds of weapons who has no friend or foe or Caste and creed or social obligation. (129)

The Lord (Brahm), even if attacked by millions of enemies and hundreds of times, cannot be eroded or sub-divided ; He does not get burnt even slightly by the fire ; and cannot be drowned by the ocean, or air cannot wither it. (130)

Then again the soul asked another question : that O indestructible, fearless, and indiscriminate Lord ! There are supposed to be four groups (claims) of alms-giving. Pray explain in detail the four types of alms ! (131)

The Lord (Prime-Soul) then replied, "One is royal Duty (Politics), one is Daan-Dharam (moral duty) ; another is householders" (policy) duty, and the last one is Salvation Policy, (Recluse policy). These are the four common worldly groups. Then again the Soul asked the Prime-soul. (132)

Out of the four policies of political religious or moral, hoseholders and Salvation, kindly explain their functions in detail with full deliberations. Also please explain that out of the three ages and many Yogas, who all were supposed to sustain them and promote them ? (133)

First of all, please explain the political policy as to how the kings were practising this political policy. During the Sat-Yug (age of Truthfulness) people were functioning like gods and giving alms and gave away lands, which are beyond description.(134)

ਤੈ ਜੁਗ ਮਹੀਪ ਬਰਨੇ ਨ ਜਾਤ । ਗਾਥਾ ਅਨੰਤ ਉਪਮਾ ਅਗਾਤ ।
 ਜੋ ਕੀਏ ਜਗਤ ਮੈ ਜਗ ਧਰਮਾ ਬਰਨੇ ਨ ਜਾਹਿ ਤੇ ਅਮਿਤ ਕਰਮਾ ੧੦ । ੧੩੫ ।
 trai jug maheep karnai na jaat. gatha anant upma agaath.
 jo koi jagat mein jug dharam. barnai na jahai tai amit karam. (10) (135)

ਕਲਯੁਗ ਤੇ ਆਦਿ ਜੋ ਭਏ ਮਹੀਪ । ਇਹਿ ਬਰਥ ਖੰਡਿ ਮਹਿ ਜੰਬੂ ਦੀਪ ।
 ਤੁ ਬਲ ਪ੍ਰਤਾਪ ਬਰਨੈ ਸੋ ਤੈਣ । ਰਾਜਾ ਯੁਦਿਸਤ੍ਰ ਭੂ ਭਰਥ ਏਣ । ੧੧ । ੧੩੬ ।
 Kaljug te aad jo bhaie maheep. eh bharath khand meh jambu deep.
 tav bal pratap barnai so traien. raja yudhistar bhu bhartia ein. (11) (136)

ਖੰਡੇ ਅਖੰਡੇ ਜਿਹ ਚਤੁਰ ਖੰਡ । ਕੈਰੋ ਕੁਰਖੇਤ੍ਰ ਮਾਰੇ ਪ੍ਰਚੰਡ ।
 ਜਿਹ ਚਤੁਰ ਕੁੰਡ ਜਿਤਿਯੋ ਦੁਬਾਰਾ । ਅਰਜਨ ਭੀਮਾਦਿ ਭ੍ਰਾਤਾ ਜੁਝਾਰਾ ੧੨ । ੧੩੭ ।
 Khando akhand jeh chatur khand. Kairou kurkhatar maarai parchand.
 ajeh chatur kund jitiou dybar. arjan bhimaie bharata jujhar. (12) (137)

ਅਰਜਨ ਪਠਿਯੋ ਉਤਰ ਦਿਸਾਨ । ਭੀਮਾਦਿ ਕਰਾਇ ਪੂਰਬ ਪਯਾਨ ।
 ਸਹਿਦੇਵ ਪਠਿਯੋ ਦਛਣ ਸੁਦੇਸ । ਨੁਕਲਹਿ ਪਠਾਇ ਪਛਮ ਪ੍ਰਵੇਸ । ੧੩ । ੧੩੮ ।
 Arjun pathiou uttar disan. bheemeh karaie purab payan.
 Sehdev pathion dachhan sudes. Nukleh pathaie pachham parves. (13) (138)

ਮੰਡੇ ਮਹੀਪ ਖੰਡਿਯੋ ਖਤ੍ਰਾਣ । ਜਿਤੇ ਅਜੀਤ ਮੰਡੇ ਮਹਾਨ ।
 ਖੰਡਿਯੋ ਸੁ ਉਤਰ ਖੁਰਾਸਾਨ ਦੇਸ । ਦਛਨ ਪੂਰਬ ਜੀਤੇ ਨਰੇਸ । ੧੪ । ੧੩੯ ।
 mandai maheep khandiou khatran. jitai ajeet mandai mahan.
 khandion so auttar khurasan des. dachhan purab jeetai nares. (14) (139)

ਖਗ ਖੰਡ ਖੰਡ ਜੀਤੇ ਮਹੀਪ । ਬਜਿਯੋ ਨਿਸਾਨ ਇਹ ਜੰਬੂਦੀਪ ।
 ਇਕ ਠਉਰ ਕੀਏ ਸਭ ਦੇਸ ਰਾਉ । ਮਖ ਰਾਜਸੂਯ ਕੋ ਕੀਉ ਚਾਉ । ੧੫ । ੧੪੦ ।
 khag khand khand jeetai maheep. bajiou nisan eh jambudeep.
 ite thour kiai sah des raon. amukh rajsula ko kiou chaou. (15) (140)

ਸਬ ਦੇਸ ਦੇਸ ਪਠੇ ਸੋ ਪਤ੍ਰ । ਜਿਤ ਜਿਤ ਗੁਨਾਢ ਕੀਏ ਇਕਤ੍ਰ ।
 ਮਖ ਰਾਜਸੂਯ ਕੋ ਕੀਯੋ ਅਰੰਭ । ਨ੍ਰਿਪ ਬਹੁਤ ਬੁਲਾਇ ਜਿਤੇ ਅਸੰਭ । ੧੬ । ੧੪੧ ।
 sab des des pathai so pattar. jit jit gunadh kiai ikatar.
 makh rajsia(a) ko kiou arumbh. nrip bahut bulaie jitai asumbh. (16) (141)

It is not possible to describe the functioning of Kings during the three Yugas as that anecdote is unlimited (infinite) and their praise is beyond description. Whatever moral and religious duties they performed while doing Yagnas (sacrificial fires) alongwith many other functions, are in fact, indescribable. (135)

Before the advent of Kali-Yuga, there were some kings in the Indian sub-continent, about whom I am going to describe as to their might through the Lord's Grace. There happened to be one king Yudishtra, without any blemish who used to rule and sustain this land. (136)

He had destroyed the indetentable kings of all the four corners and then through his great powers he had killed the Kauravs in the battle of Kurukeshetra. He had won victories twice over the whole land in the four sides, alongwith his brothers named Arjuna and Bhim etc who were great warriors. (137)

He had sent Arjuna to win over the northern Areas, while Bhim was made to run over the Eastern lands and Sehdev was sent to the South and Nakul to the western side. (138)

All these brothers had made various Rajas as very strong and fragmented the Kashatriyas and won over all the invincible kings and crushed all the mighty kings even. In the north, they broke up the country of Khurasan while winning over the kings of the south and East. (139)

With the might of their sword they had gained victories over all the lands ; and in the Island of Jamboo the king Yudishtra's writ ran all over, and then collecting together all the Rajas of the land at one place, he celebrated his desire of performing Rajsu Yagna. (the victory Yagna). (140)

He sent letters to all the lands and gathered together all the virtuous and scholarly persons from all over and began performing the Rajsu Yagna. He called many kings of the areas, who were almost invincible, but he managed to win them over. (141)

ਰੁਆਲ ਛੰਦ

ਕੋਟਿ ਕੋਟਿ ਬੁਲਾਇ ਤਿਤਜ ਕੋਟਿ ਬ੍ਰਹਮ ਬੁਲਾਇ ।
ਕੋਟਿ ਕੋਟਿ ਬਨਾਇ ਬਿੰਜਨ ਭੋਗੀਅਹਿ ਬਹੁ ਭਾਇ ।
ਜਤ੍ਰ ਤਤ੍ਰ ਸਮਗ੍ਰਕਾ ਕਹੂੰ ਲਾਗ ਹੈ ਨਿਪਰਾਇ ।
ਰਾਜਸੂਇ ਕਰਹਿ ਲਗੇ ਸਭ ਧਰਮ ਕੋ ਚਿਤ ਚਾਇ । ੧ । ੧੪੨ ।

Ruaal Chhand

kot kot bulaie ritaj hot braham bulaie.
kot kot banaie binjan bhogiah boh bhaie.
jatar tatar samgarka kahun laag hai nripraie.
rajsuaie kareh lagai sabh dharam ke chit chaie. (1) (142)

ਏਕ ਏਕ ਸੁਵਰਨ ਕੋ ਦਿਜ ਏਕ ਦੀਜੈ ਭਾਰ ।
ਏਕ ਸਉ ਗਜ ਏਕ ਸਉ ਰਥਿ ਦੁਇ ਸਹੀਸ੍ਰ ਤੁਖਾਰ ।
ਸਹੀਸ ਚਤੁਰ ਸੁਵਰਨ ਸਿੰਗੀ ਮਹਿਖ ਦਾਨ ਅਪਾਰ ।
ਏਕ ਏਕਹਿ ਦੀਜੀਐ ਸੁਨ ਰਾਜ ਰਾਜ ਅਉਤਾਰ । ੨ । ੧੪੩ ।
ek ek sarvarn ko dij ek deejai bhaar.
aek sou gaj ek sou rathi doaie sahanas tukhar.
sahanas chatur suvaran singi mehakh daan apar.
ek ekeh deejiai sunn kaj raj aoutari. (3) (143)

ਸੁਵਰਨ ਦਾਨ ਸੁ ਦਾਨ ਰੁਕਮ ਦਾਨ ਸੁ ਤਾਬ੍ਰ ਦਾਨ ਅਨੰਤ ।
ਅੰਨ ਦਾਨ ਅਨੰਤ ਦੀਜਤ ਦੇਖ ਦੀਨ ਦੁਰੰਤ ।
ਬਸਤ੍ਰ ਦਾਨ ਪਟੰਬ੍ਰ ਦਾਨ ਸੁ ਸਸਤ੍ਰ ਦਾਨ ਦਿਜੰਤ ।
ਭੂਪ ਭਿਛਕ ਹੁਇ ਗਏ ਸਬ ਦੇਸ ਦੇਸ ਦੁਰੰਤ । ੩ । ੧੪੪ ।
savaran daan so daan rukam daan so tam bar daan anant.
ann daan anant deejat dekh deen durant.
bastar daan patambar daan so satar daan dijant.
abhooop bhichhak hoiai gaie sabh des des durant. (3) (144)

ਚਤ੍ਰ ਕੋਸ ਬਨਾਹਿ ਕੁੰਡਕ ਸਹਸ੍ਰ ਲਾਇ ਪਰਨਾਰ ।
ਸਹੀਸ੍ਰ ਹੋਮ ਕਰੈ ਲਗੈ ਦਿਜ ਬੇਦ ਬਿਆਸ ਅਉਤਾਰ ।
ਹਸਤ ਸੁੰਡ ਪ੍ਰਮਾਨ ਘ੍ਰਿਤ ਕੀ ਪਰਤ ਧਾਰ ਅਪਾਰ ।
ਹੋਤ ਭਸਮ ਅਨੇਕ ਬਿੰਜਨ ਲਪਟ ਝਪਟ ਕਰਾਲ । ੪ । ੧੪੫ ।
chatur kes banahe kundak sahasar laie parnar.
sahanas hom karai lagai dij beid bias aoutar.
hasat sund parman ghrit ki parat dhar apar.
hote bhasam anek binjan lapat jhapat karal. (5) (145)

Ruaal Chhand

Millions of workers (experts) of the art of performing Yagnas and millions of Brahmins were summoned there. Then he got made (arranged) foods of various types which they relished with great fervour. Many Rajas were utilised to collect the material spread over all the places, and the kings having great regard and faith in the religious rites, were busy in performing the Rajsu Yagna. (142)

The King, performing the Yagna, declared that each one of the Brahmins were to be given a cart load of gold, and ordered to give in alms one hundred elephants, a hundred chariots, two thousand horses and four thousand buffalos with golden horns, O king of kings, Give to the Brahmins, each one of them, so much (that they are satiated). Listen to me carefully. (143)

Thus he gave gold, silver and copper in alms in abundance, and distributed lot of food among the poor and helpless people of the land. He even gave in alms clothes, silken clothes and weapons also ; even many beggars of distant lands, (who came there) became Rajas (rich) by accepting all this in alms. (144)

The fire-altars for the Yagna were spread over an area of four miles, and there were one thousand outlets (for the waste). One thousand Brahmins of the stature (of the Incarnation) of Ved Vyas were engaged in performing this fire-worship. A stream of ghee, almost as the trunk of an elephant, was being thrown in the fire-altar continuously and materials (worth millions) were being burnt in this sacrificial fire-worship. (145)

ਮ੍ਰਿਤਕਾ ਸਭ ਤੀਰਥ ਕੀ ਸਭ ਤੀਰਥ ਕੋ ਲੈ ਬਾਰ ।
 ਕਾਸਟਕਾ ਸਭ ਦੇਸ ਕੀ ਸਭ ਦੇਸ ਖੀ ਜਿਉਨਾਰ ।
 ਭਾਤ ਭਾਤਨ ਕੇ ਮਹਾ ਰਸ ਹੋਮੀਐ ਤਿਹ ਮਾਹਿ ।
 ਦੇਖ ਚਕਤ੍ਰ ਰਹੈ ਦਿਜੰਬਰ ਰੀਝ ਹੀ ਨਰ ਨਾਹ । ੫ । ੧੪੬ ।
 mitarta sabh teerath ki sabh tirath ko lai baar.
 kastaka sabh des ki sabh sabh des ki jiou nar.
 bhat bhaatan ke maha ras homiai the mahai.
 adekh chakarat rehai dijambar reejh hi nar nah. (5) (146)

ਭਾਤ ਭਾਤ ਅਨੇਕ ਬਿਜੰਨ ਹੋਮੀਐ ਤਿਹ ਆਨ ।
 ਚਤੁਰ ਬੇਦ ਪੜੇ ਚਤ੍ਰ ਸਭ ਬਿਧ ਬ੍ਰਹਮ ਸਮਾਨ ।
 ਭਾਤ ਭਾਤ ਅਨੇਕ ਭੂਪਤ ਦੇਤ ਦਾਨ ਅਨੰਤ ।
 ਭੂਮ ਭੂਰ ਉਠੀ ਜਯਤ ਧੁਨ ਜਤ੍ਰ ਤਤ੍ਰ ਦੁਰੰਤ । ੬ । ੧੪੭ ।
 bhat bhat anek binjan homiai the aan.
 chatur beid parrai chatur sabbh bip bias saman.
 bhat bhat anek bhupat deit daan anant.
 bhoom bhur uthi jayat dhun jatai tatai durant. (6) (147)

ਜੀਤ ਜੀਤ ਮਵਾਸ ਆਸਨ ਅਰਬ ਖਰਬ ਛਿਨਾਇ ।
 ਆਨਿ ਆਨਿ ਦੀਏ ਦਿਜਾਨਨ ਜਗ ਮੈ ਕੁਰ ਰਾਇ ।
 ਭਾਤ ਭਾਤ ਅਨੇਕ ਧੂਪ ਸੁ ਧੂਪੀਐ ਤਿਹ ਆਨ ।
 ਭਾਤ ਭਾਤ ਉਠੀ ਜਯ ਧੁਨਿ ਜਤ੍ਰ ਤਤ੍ਰ ਦਿਸਾਨ । ੭ । ੧੪੮ ।
 jeet jeet mavas asan arb kharab chhinaie.
 aan aan diai dijanan jug mein kur rai.
 bhaat bhaat anek dhoop so dhupiai the aan.
 bhaat bhaat uthi jeh dhun jatar tatar disan. (7) (148)

ਜਰਾਸੰਧਹ ਮਾਰ ਕੈ ਪੁਨਿ ਕੈਰਵਾ ਹਥਿ ਪਾਇ ।
 ਰਾਜਸੂਇ ਕੀਓ ਬਡੋ ਮਖਿ ਕਿਸਨ ਕੋ ਮਤਿ ਭਾਇ ।
 ਰਾਜਸੂਇ ਸੁ ਕੈ ਕਿਤੇ ਦਿਨ ਜੀਤ ਸਤ੍ਰ ਅਨੰਤ ।
 ਬਾਜਮੇਧ ਅਰੰਭ ਕੀਨੋ ਬੇਦ ਬਯਾਸ ਮਤੰਤ । ੮ । ੧੪੯ ।
 jarasandeh maar kai punn kairava hathi pai.
 rajsuiyai kiou bado mukh kisan kai mat bhaie.
 rajsuiyai so kai kitai din jeet satar anant.
 bajmedh arambh kee no beid bias matant. (8) (149)

ਪ੍ਰਿਥਮ ਜਗ ਸਮਾਪਤਿਹ ।

pritham jug Samapteh

The dust from various holy places of pilgrimage along with the waters from these holy places were brought there. Even wood from various lands and eatables of delicious type were thrown in that fire-worship. Perceiving all this (happening) the Brahmins were getting surprised (perplexed) while the kings were feeling amused.

(146)

Multi farious types of eatables were being brought and thrown in this sacrificial fire, and all around (on all four sides) Brahmins like Ved Vyas were reciting the (cantos) text of the four vedas ; and all over the land the songs of victory, hailing the King (Yudishtra) were being heard.

(147)

By winning over the rebellious kings, the king Yudishtra, depriving the defeated Rajas of their wealth of millions, brought all the material to the Yagna and distributed among Brahmins (lavishly). Various types of incense were being brought there and burnt and the songs hailing the victory (of Yudishtra) were being heard in all the directions of the land.

(148)

Having killed Jarasandh, (the King Yudishtra) subdued the Kauras, and in consultation with Krishna, performed this great Rajsu Yagna. Having won over many enemies, the Rajsu Yagna continued to be performed for many days. Then on the advice of Ved Vyas, the Ashavmaid yagna was performed.

(149)

Here the First Chapter is completed.

ਸ੍ਰੀ ਬਰਣ ਬਧਹ

ਚੰਦ੍ਰ ਬਰਣੇ ਸੁਕਰਨਿ ਸਿਯਾਮ ਸੁਵਰਨ ਪੂਛੁ ਸਮਾਨ ।
ਰਤਨ ਤੁੰਗ ਉਤੰਗ ਬਾਜਤ ਉਚ ਸ੍ਰਵਾਹ ਸਮਾਨ ।
ਨਿਰਤ ਕਰਤ ਚਲੈ ਧਰਾ ਪਰਿ ਕਾਮ ਰੂਪ ਪ੍ਰਭਾਇ ।
ਦੇਖਿ ਦੇਖਿ ਛਕੈ ਸਭੈ ਨਿਪ ਰੀਝਿ ਇਉ ਨਿਪਰਾਇ । ੯ । ੧੫੦ ।
chader barnai suaran Siam Suvaran prabh saman.
ratan tung utang bajat uch earavh saman.
nirat karat chalai dhara par kaam roop parbhaie.
dekh dekh chhakai Sabhai nrip reejh eaaun nirpraie. (9) (150)

ਬੀਣ ਬੇਣ ਮ੍ਰਿਦੰਗ ਬਾਜਤ ਬਾਸੁਰੀ ਸੁਰਨਾਇ ।
ਮੁਰਜ ਤੂਰ ਨੁਚੰਗ ਮੰਦਲ ਚੰਗ ਬੰਗ ਸਨਾਇ ।
ਦੋਲ ਦੋਲਕ ਖੰਜਕਾ ਦਫ ਝਾਝ ਕੋਟ ਬਜੰਤ ।
ਜੰਗ ਘੁੰਘਰੂ ਟਲਕਾ ਉਪਜੰਤ ਰਾਗ ਅਨੰਤ । ੧੦ । ੧੫੧ ।
bneen bain mirdung bajat basuri surnaie.
muraj tur muchang mandal chang bang sanaie.
dhol dholak khanjka daph jhanjh kot bajant.
jung ghunghru talka aupjant rag anant. (10) (151)

ਅਮਿਤ ਸਬਦ ਬਜੰਤੁ ਭੋਰਿ ਹਰੰਤ ਬਾਜ ਅਪਾਰ ।
ਜਾਤ ਜਉਨ ਦਿਸਾਨ ਕੇ ਪਛ ਲਾਗ ਹੀ ਸਿਰਦਾਰ ।
ਜਉਨ ਬਾਧ ਤੁਰੰਗ ਜੁਝਤ ਜੀਤੀਐ ਕਰਿ ਜੁਧ ।
ਆਨ ਜੌਨ ਮਿਲੈ ਬਚੈ ਨਹਿ ਮਾਰੀਐ ਕਰਿ ਕੁਧ । ੧੧ । ੧੫੨ ।
amit sabad bajantar bhore harant baj apar.
jaat jaan disan te pachh lag hi sirdar.
jaoun badh turang jujhat jeetiai har judh.
aan jaun milai bachai neh mariaai kar karodh. (11) (152)

ਹੈਯਾ ਫੇਰ ਚਾਰ ਦਿਸਾਨ ਮੈ ਸਭ ਜੀਤ ਕੈ ਛਿਤਪਾਲ ।
ਬਾਜਮੇਧ ਕਰਿਯੋ ਸਪੂਰਨ ਅਮਿਤ ਜਗ ਰਿਸਾਲ ।
ਭਾਤ ਭਾਤ ਅਨੇਕ ਦਾਨ ਸੁ ਦੀਜੀਅਹਿ ਦਿਸਰਾਜ ।
ਭਾਤ ਭਾਤ ਪਟੰਬਰਾਦਿਕ ਬਾਜਿਯੋ ਗਜਰਾਜ । ੧੨ । ੧੫੩ ।
haien pher char disan mein sabh jeet kai chhitpal.
bajmedh karion supran amit jug risal.
bhat bhant anek daan so deejeah dijraj.
bhant bhant patam haradik bajiou gajraj. (12) (153)

Killing of Sri Baran

A horse, with moon-like white coloured appearance, having black ears, and a golden coloured tail, with large (broad) eyes, and a high mien (neck), and from a good breed was let loose, who is jumping (dancing) around on the ground. He was being praised like the god of love (for beauty). Perceiving him all the kings were feeling amused, and king Yudishtra was equally pleased. (150)

Millions of musical instruments like lyre, bein, drum, flute, kettle drum, muraj, clarionet, mandal, mucnang, ching, Bung, clarionet, drum, small drum, tim brel, tambourine, and jhanj, were being sounded. Great bells were being used, anklets, and tinkling bells were producing great musical notes. (151)

The continuous sound of clarionets or other instruments were producing a musical note while the warrior's horses were neighing. Whichever direction the Yogna-horse was moving, the troopers were going and following him. The soldiers would fight with those who would stop the horse by teethering him, and would win him over by fighting it out. Whoever would compromise with them, was saved, else he would be killed out of anger (rage). (152)

The horse was made to move around in all the four directions, and having gained victory over all the kings, Yudishtra had performed the Ashavmaid Yogna, which was magnificent and beautiful. The Brahmans were given various types of alms, including silken clothes of various types, horses and elephants even. (153)

ਅਨੇਕ ਦਾਨ ਦੀਏ ਦਿਜਾਨਨ ਅਮਿਤ ਦਰਬ ਅਪਾਰ ।
 ਹੀਰ ਚੀਰ ਪਟੰਬਰਾਦਿ ਸੁਵਰਨ ਕੇ ਬਹੁ ਭਾਰ ।
 ਦੁਸਟ ਪੁਸਟ ਤੁਸੇ ਸਭੈ ਬਰਹਰਿਓ ਸੁਨਿ ਗਿਰਰਾਇ ।
 ਕਾਟਿ ਕਾਟਿ ਨ ਦੈ ਦਿਜੈ ਨ੍ਰਿਪ ਬਾਟ ਬਾਟ ਲੁਟਾਇ । ੧੩ । ੧੫੪ ।
 anek daan diai dijanan amit darab apar.
 heer cheer patambarad suvaran ko boh bhaar.
 dusat pusat trasai sabaitharhariou Sunn girraie.
 kaat kaat na dai drijai nrip baat baat lutaie. (13) (154)

ਫੇਰ ਕੈ ਸਭ ਦੇਸ ਮੈ ਹਯ ਮਾਰਿਯੋ ਨਖ ਜਾਇ ।
 ਕਾਟਿ ਕੈ ਤਿਹ ਕੋ ਤਬੈ ਪਲ ਕੈ ਕਰੈ ਚਤੁ ਭਾਇ ।
 ਏਕ ਬਿਪ੍ਰਨ ਏਕ ਛਤ੍ਰਨ ਏਕ ਇਸਤ੍ਰਿਨ ਦੀਨ ।
 ਚਤ੍ਰ ਅੰਸ ਬਚਿਯੋ ਜੁ ਤਾ ਤੇ ਹੋਮ ਮੈ ਵਹਿ ਕੀਨ । ੧੪ । ੧੫੫ ।
 pher kai sabh des mein heu mariou makh jaie.
 kaat kai the ko tabai pal karai chat bhaie.
 ek bipran ek chhatran ek istran deen.
 chatar ans bachiou jo ta te hom mein veh keen. (14) (155)

ਪੰਚ ਮੈ ਬਰਖ ਪ੍ਰਮਾਨ ਸੁ ਰਾਜ ਕੈ ਇਹ ਦੀਪ
 ਅੰਤ ਜਾਇ ਗਿਰੇ ਰਸਾਤਲ ਪੰਡ ਪੁਤ੍ਰ ਨਹੀਪ ।
 ਭੂਮ ਭਰਤ ਭਏ ਪਰੀਛਤ ਪਰਮ ਰੂਪ ਮਹਾਨ ।
 ਅਮਿਤ ਰੂਪ ਉਦਾਰ ਦਾਨ ਅਛਿਤ ਤੇਜ ਨਿਧਾਨ । ੧੫ । ੧੫੬ ।
 panch sou barakh so raj kai eh deep.
 ant jaie girai rasatal pand puttar mahep.
 bhoom roop bhaie prachhat paran roop mahan.
 amit roop andkar daan achhij tej nidhan. (15) (156)

The Brahmins were provided with various types of benefactions, (gifts) along with abundant wealth, diamonds, clothes, silken dresses and loads of gold. All the mighty enemies got frightened on seeing all these gifts, and the great Sumer Mountain also was shaken up, fearing that king Yadishtra may not break it into pieces and distribute them among the Brahmins as loot. (154)

After rotating (moving) the horse in all the countries, it was killed in the Yagna-fire and cutting it into four pieces (parts) and distributed in all directions. One portion was given to Brahmins, one part to Kashatriyas and other portion to the women folk. The remaining fourth part was diverted as an offering in the sacrificial fire. (155)

After the reign of about five hundred years over the country, (island) the Pandava (kings) sons (five Pandvas) went to Himalayas and perished there. After them the most beautiful and strong Parikshit became the King of the land of Bharat, who was a treasure (wealth) of magnificent appearance, kind, impregnable and an illumined king. (156)

ਸ੍ਰੀ ਗਿਆਨ ਪ੍ਰਬੋਧ ਪੋਥੀ ਦੁਤੀਆ ਜਗ ਸਮਾਪਤੰ ।
ਸ਼ਰੀ ਗਯਾਨ ਪਾਰਬੋਧ ਪੋਤਹੀ ਦੁਤੀਆ ਜੁਗ ਸਾਮਾਪਅਤੁਨਗ

ਅਬ ਰਾਜਾ ਪ੍ਰੀਛਤ ਕੋ ਰਾਜ ਕਥਨੰ
ਆਬ ਰਾਜਾ ਪਰੇਚਹਾਤ ਕੋ ਰਾਜ ਕਅਤਹਅਨੁਨਗ
ਰੁਆਲ ਛੰਦ

ਏਕ ਦਿਵਸ ਪਰੀਛਤਹਿ ਮਿਲਿ ਕੀਯੋ ਮੰਤ੍ਰ ਮਹਾਨ ।
ਗਜਾਮੇਧ ਸੁ ਜਗ ਕੋ ਕਿਉ ਕੀਜੀਐ ਸਵਧਾਨ ।
ਬੋਲਿ ਬੋਲਿ ਸੁ ਮਿਤ੍ਰ ਮੰਤ੍ਰਨ ਮੰਤ੍ਰ ਕੀਓ ਬਿਚਾਰ ।
ਸੇਤ ਦੰਤ ਮੰਗਾਇਕੈ ਬਹੁ ਜਗਤ ਸੋ ਅਬਿਚਾਰ । ੧ । ੧੫੭ ।

Ruaal Chhand

ek divas preechhateh mil kioumantar mahan.
gajamedh so jug ko kiun keejai savdhan.
bol bol so mitar mantran mantar kiou bichar.
sait dant mangaiekai boh jagat son abichar. (1) (157)

Completion of the Second Chapter on Gyan Prabodh

ਜਗ ਮੰਡਲ ਕੋ ਰਚਿਯੋ ਤਹਿ ਕੋਟ ਅਸਟ ਪ੍ਰਮਾਨ ।
ਅਸਟ ਸਹੀਸ੍ਰ ਬੁਲਾਇ ਰਿਤੁਜੁ ਅਸਟ ਲੱਛ ਦਿਜਾਨ ।
ਭਾਤ ਭਾਤ ਬਨਾਇ ਕੈ ਤਹਾ ਅਸਟ ਸਹੀਸ੍ਰ ਪ੍ਰਨਾਰ ।
ਹਸਤ ਸੁੰਡ ਪ੍ਰਮਾਨ ਤਾ ਮਹਿ ਹੋਮਿਐ ਘ੍ਰਿਤ ਧਾਰ । ੨ । ੧੫੮ ।
jug mandal kai rachiou the hot asat parman.
asat sahasav bulaie ritju asat lachh dijan.
bhant bhant banaie kai taha asat sahaus parnar.
hasat sund parman ta meh homiai ghrit dhar. (2) (158)

ਦੇਸ ਦੇਸ ਬੁਲਾਇਕੈ ਬਹੁ ਭਾਤ ਭਾਤ ਨ੍ਰਿਪਾਲ ।
ਭਾਤ ਭਾਤਨ ਕੇ ਦੀਏ ਬਹੁ ਦਾਨ ਮਾਨ ਰਸਾਲ ।
ਹੀਰ ਚੀਰ ਪਟੰਬਰਾਦਿਕ ਬਾਜ ਐ ਗਜਰਾਜ ।
ਸਾਜ ਸਾਜ ਸਬੈ ਦੀਏ ਬਹੁ ਰਾਜ ਕੋ ਨ੍ਰਿਪਰਾਜ । ੩ । ੧੫੯ ।
des des bulai kai boh bhant bhant nirpal.
abhaat bhaat kai deesai boh dan maan rasal.
heer cheer patambaradik baaj aou gajraj.
saaj saaj sabai deesai boh raj ko nripraj. (3) (159)

Here starts the eposide of the Kingdom of King Prikshit.

Ruaal Chhand

One day Prikshit consulted all (his noble men) on an important subject as how to perform Gaj-medh Yogna in a systematic manner. He called his friends and ministers one by one and pondered over the matter. Then he sent for an alephant with white ivory tusks with tactful skill, without going into more discussions or Consultations.
(157)

There he got a Yogna-Circle prepared on a tract of land extending over eight miles (kos). Then he arranged to collect eight thousand workers involved in performing Yogna (fire-worship) and eight lakh Brahmins. Then he arranged to build eight thousand outlets of various types (along the side of the Yogna site) which would maintain a continuous flow stream of ghee, as taink as the think of an elephant. (for this sacrificial fire).
(158)

Many kings from different lands were also called and were given many beautiful gifts with lot of honour and pomp and show. The King Preekshit gave diamonds, clothes, silken robes, horses and elephants to many kings with great embellishments. (159)

ਐਸਿ ਭਾਤਿ ਕੀਓ ਤਹਾ ਬਹੁ ਬਰਖ ਲਉ ਤਿਹ ਰਾਜ ।
 ਕਰਨ ਦੇਵ ਪ੍ਰਮਾਨ ਲਉ ਅਰ ਜੀਤ ਕੈ ਬਹੁ ਸਾਜ ।
 ਏਕ ਦਿਵਸ ਚੜਿਓ ਨ੍ਰਿਪ ਬਲ ਸੈਲ ਕਾਜ ਅਖੇਟ ।
 ਦੇਖ ਮ੍ਰਿਗ ਭਇਓ ਤਹਾ ਮੁਨਰਾਜ ਸਿਉ ਭਈ ਭੇਟ । ੪ । ੧੬੦ ।
 aise bhant kiou taha boh baraka lou the raj.
 karan dev paeman lou or jeet kai boh saaj.
 ek divas charriou nrip bar saiel kaaj akhot.
 dekh mirag bhiou taha munraj sinn bhiaee bhet. (4) (160)

ਪੈਡ ਯਾਹਿ ਗਯੋ ਨਹੀ ਮ੍ਰਿਗ ਰੇ ਰਖੀਸਰ ਬੋਲ ।
 ਉਤ੍ਰ ਭੂਪਹਿ ਨ ਦੀਓ ਮੁਨਿ ਆਖਿ ਭੀ ਇਕ ਖੋਲ ।
 ਮ੍ਰਿਤਕ ਸਰਪਨਿਹਾਰ ਕੈ ਜਿਹ ਅਗ੍ਰ ਤਾਹ ਉਠਾਇ ।
 ਤਉਨ ਕੇ ਗਰ ਡਾਰ ਕੈ ਨ੍ਰਿਪ ਜਾਤ ਭਯੋ ਨ੍ਰਿਪਰਾਇ । ੫ । ੧੬੧ ।
 paied yahai geau nahi mirag re rakhisar bol.
 uttar bhoopah na diou mun aakh bhi ik khel.
 mitrak sarap nihaar kai jeh agar tab uthaie.
 toun kai gar dar kai nrip jaat bhiou nriptraie. (5) (161)

ਆਖ ਉਘਾਰ ਲਏ ਕਹਾ ਮੁਨ ਸਰਪ ਦੇਖ ਡਰਾਨ ।
 ਕ੍ਰੋਧ ਕਰਤ ਭਯੋ ਤਹਾ ਦਿਜ ਰਕਤ ਨੇਤ੍ਰ ਚੁਚਾਨ ।
 ਜਉਨ ਮੋ ਗਰਿ ਡਾਰਿ ਗਿਓ ਤਹਿ ਕਾਟਿ ਹੈ ਅਹਿਰਾਇ ।
 ਸਪਤ ਦਿਵਸਨ ਮੈ ਮਰੈ ਯਹਿ ਸਤਿ ਸ੍ਰਾਪ ਸਦਾਇ । ੬ । ੧੬੨ ।
 aakh ughar lakhai kaha mun sarap dekh daran.
 karodh harat bhiou taha dij rakat netar chuchan.
 jaaun mein gar daar giou the kaat hai aehraie.
 Sapat divsan mein marai yehi sat sarap sadaie. (6) (162)

ਸ੍ਰਾਪ ਕੋ ਸੁਨਿ ਕੋ ਡਰਿਯੋ ਨ੍ਰਿਪ ਮੰਦ੍ਰ ਏਕ ਉਸਾਰ ।
 ਮਧਿ ਗੰਗ ਰਚਿਯੋ ਧਉਲਹਰਿ ਛੁਟਿ ਸਕੈ ਨ ਬਿਆਰ ।
 ਸਰਪ ਕੀ ਤਹ ਗੰਮਤਾ ਕੋ ਕੋਟਿ ਹੈ ਤਿਹ ਜਾਇ ।
 ਕਾਲ ਪਾਇ ਕਟਯੋ ਤਬੈ ਤਹਿ ਆਨਿ ਕੈ ਅਹਿਰਾਇ । ੭ । ੧੬੩ ।
 Sarap ko sunn kai dariou nrip maudir ek usar.
 amadh gung rachiou dhoular chhoie sakai na biar.
 Sarap ki the gumta ko kaat hai the jai.
 kaal paie katiou tabai the aan ko aihraie. (7) (163)

Thus he continued to rule the country for many years to come. Many renowned kings like Karan Dev, who were his enemies, were won over by him and were divested of all their properties. One day King Preekshit went on a hunting expedition, and on sighting a deer, he chased him, where he happened to meet a scholarly ascetic.(160)

The king asked the Rishi "O Rishi ! Has any deer passed away on this side ?" But the mendicant neither opened his eyes nor gave any answer to the King. On perceiving a dead snake lying there, king Prikshit Biched it up with the corner of his bow and throwing it around the mendicant's neck, the king-emperor went away from there. (161)

When the ascetic opened his eyes, he got frightened on seeing the snake, and flew into arage with red-blooded eyes. He then cursed the perpetrator of this heinous crime saying that he would be bitten by the King Cobra and would die within the next seven days. This curse of his will always bear fruit being a reality. (162)

When the king heard about this curse, he got scared and got a house built. This white royal palace was built in the midst of (river) Ganga, which could not be affected with the touch of air even, so there was no possibility of the snake sneaking there causing a snake-bite. But when the exact time approached, the cobra, did bite the king.(163)

ਸਾਠ ਬਰਖ ਪ੍ਰਮਾਨ ਲਉ ਦੁਇ ਮਾਸ ਯੋ ਦਿਨ ਚਾਰ ।
ਜੋਤਿ ਜੋਤਿ ਬਿਖੈ ਰਲੀ ਨ੍ਰਿਪ ਰਾਜ ਕੀ ਕਰਤਾਰ ।
ਭੂਮ ਭਰਥ ਭਏ ਤਬੈ ਜਨਮੇਜ ਰਾਜ ਮਹਾਨ ।
ਸੂਰਬੀਰ ਹਠੀ ਤਪੀ ਦਸ ਚਾਰ ਚਾਰ ਨਿਧਾਨ । ੮ । ੧੬੪ ।
Saath barkh parman lou doiai mass yo din chaar.
joat joat bikhai rali nrip raj ki hartar.
bhoom bharth bhaie tabai janmej raj mahan.
surbeer hathi tapi das chaar chaar nidhan. (8) (164)

ਇਤ ਰਾਜਾ ਪ੍ਰੀਛਤ ਸਮਾਪਤੰ ਭਏ ।
it raja prichhat samaptang bhaie.

ਰਾਜਾ ਜਨਮੇਜਾ ਰਾਜ ਪਾਵਤ ਭਏ
ਰੁਆਲ ਛੰਦ
ਰਾਜ ਕੋ ਗ੍ਰਿਹ ਪਾਇਕੈ ਜਨਮੇਜ ਰਾਜ ਮਹਾਨ ।
ਸੂਰਬੀਰ ਹਠੀ ਤਪੀ ਦਸ ਚਾਰ ਚਾਰ ਨਿਧਾਨ ।
ਪਿਤਰ ਕੇ ਬਧ ਕੋਪ ਤੇ ਸਬ ਬ੍ਰਿਪ ਲੀਨ ਬੁਲਾਇ ।
ਸਰਪ ਮੇਧ ਕਰਿਯੋ ਲਗੇ ਮਖ ਧਰਮ ਕੇ ਚਿਤ ਚਾਇ । ੧ । ੧੬੫ ।

Raja Janmeja raj pavat bhaie
Rual Chhand
raj ko greh paiekai Janmej raj mahan.
surbeer hathi tapi das chaar chaar nidhan.
pittar kai badh kope te sabh bipar leen bulaie.
Sarap maidh kariou lagai makh dharam kai chit bhaie.(1)165)

ਏਕ ਕੋਸ ਪ੍ਰਮਾਨ ਲਉ ਮਖ ਕੁੰਡ ਕੀਨ ਬਨਾਇ ।
ਮੰਤ੍ਰ ਸਕਤ ਕਰਨੈ ਲਗੇ ਤਹਿ ਹੋਮ ਬਿਪ੍ਰ ਬਨਾਇ ।
ਆਨ ਆਨ ਗਿਰੈ ਲਗੇ ਤਹਿ ਸਰਪ ਕੋਟ ਅਪਾਰ ।
ਜਤ੍ਰ ਤਤ੍ਰ ਉਠੀ ਜੈਤ ਧੁਨ ਭੂਮ ਭੂਰ ਉਦਾਰ । ੨ । ੧੬੬ ।
ek kos parman lou makh kund keen banaie.
manter sakat karnai lagai tup hom bipar banaie.
aan aan girai lagai the sarap kot apar.
jatar tatarauthi jait dhun bhoom bhoot udar. (2) (166)

The king had ruled the country for sixty years, two months and four days, and then his soul mingled with the Prime-soul. (he died). Then the great monarch janmeja ruled over Bharat land, who was a great warrior, an asetic leading a life of austerity, and a great scholar of the four Vedas and having the knowledge of the fourteen worlds. (164)

Here the rule of King Prikshit is completed.

Now King Janmeja was enshrined as the King (of Bharat)

Rual Chhand

Having been born in the royal (house) family, Janmeja became a renowned king, who was a great warrior, an ascetic with austerity having the knowledge of the four (Vedas) and the fourteen sciences. He heard the story of his father's death and getting enraged, he sent for all the Brahmins. He asked them about the measures to be taken for revenge and the Brahmins suggested the performance of Sarap-medh Yagna. So the king Janmeja got himself fully involved in preparing for the great Sarap-medh Yagna with great fervour. (165)

He got a fire-altar built in an area of one mile (koh) with special means, where all the Brahmins started chanting the mantras in performing the sacrificial fire-worship, where countless snakes came and dropped into the tank. Throughout the land, the King was being hailed as the greatest religious king. (166)

ਹਸਤ ਏਕ ਦੂ ਹਸਤ ਤੀਨ ਚਉ ਹਸਤ ਪੰਚ ਪ੍ਰਮਾਨ ।
ਬੀਸ ਹਾਥ ਇਕੀਸ ਹਾਥ ਪਚੀਸ ਹਾਥ ਸਮਾਨ ।
ਤੀਸ ਹਾਥ ਬਤੀਸ ਹਾਥ ਛਤੀਸ ਹਾਥ ਗਿਰਾਹਿ ।
ਆਨ ਆਨ ਗਿਰੇ ਤਹ" ਸਭ ਭਸਮ ਭੂਤ ਹੋਇ ਜਾਇ । ੬ । ੧੬੭ ।
hasat ek du hasat teen chou hasat panch parman.
bees haath ikees haath pachees haath saman.
tees haath batees haath chhatees haath griahai.
aan aan girai taha sabh bhasam bhoot hoiai jaie. (3) (167)

ਏਕ ਸੌ ਹਸਤ ਪ੍ਰਮਾਨ ਦੋ ਸੌ ਹਸਤ ਪ੍ਰਮਾਨ ।
ਤੀਨ ਸੌ ਹਸਤ ਪ੍ਰਮਾਨ ਚਤ੍ਰ ਸੈ ਸੌ ਸਮਾਨ ।
ਪਾਚ ਸੈ ਖਟ ਸੈ ਲਗੇ ਤਹਿ ਬੀਚ ਆਨ ਗਿਰੰਤ ।
ਸਹੀਸ ਹਸਤ ਪ੍ਰਮਾਨ ਲਉ ਸਭ ਹੋਮ ਹੋਤ ਅਨੰਤ । ੮ । ੧੬੮ ।
ek sou hasat parman do sou hasat parman.
teen sou hasat parman chatar sai so saman.
pach sai khat sai lagai the beech aan girant,
sahans hasat perman lou sabh hom hote anant. (4) (168)

ਭੁਜੰਗ ਪ੍ਰਯਾਤ ਛੰਦ

ਰਚਿਯੋ ਸਰਪ ਮੇਧੰ ਬਡੋ ਜਗ ਰਾਜੰ ਕਿਰੈ ਬਿਪ ਹੋਮੈ ਸਰੈ ਸਰਬ ਕਾਜੰ ।
ਦਹੇ ਸਰਬ ਸਰਪੰ ਅਨੰਤੰ ਪ੍ਰਕਾਰੰ। ਭੁਜੈ ਭੋਗ ਅਨੰਤੰ ਜੁਗੈ ਰਾਜ ਦੁਆਰੰ । ੧। ੧੬੯

Bhujang prayat Chhand

rachiou sarap medhung hade jug rafung. karai bip homai sabhai sarab kajung.
dehai sarab sarpung anantung parkarang. bhajai bhog anantung jugai raj duarung.
(1) (169)

ਕਿਤੇ ਅਸਟ ਹਸਤੰ ਸਤੰ ਪ੍ਰਾਇ ਨਾਰੰ ਕਿਤਿ ਦੁਆਦਸੇ ਹਸਤ ਲੋ ਪਰਮ ਭਾਰੰ ।
ਕਿਤੇ ਦ੍ਰੈ ਸਹੀਸੁ ਕਿਤੇ ਜੋਜਨੇਕੰ । ਗਿਰੇ ਹੋਮ ਕੁੰਡੰ ਅਪਾਰੰ ਅਚੇਤੰ । ੨ । ੧੭੦ ।
kitai asat hastung satung paraie narung. kitai duadisai hasat lai param bharung.
kitai davai sahansar kitai jojnunkung. girai hom kundung aparung achantung. (2)
(170)

ਕਿਤੇ ਜੋਜਨੇ ਦੁਇ ਕਿਤੇ ਤੀਨ ਜੋਜਨ । ਕਿਤੇ ਚਾਰ ਜੋਜਨ ਦਹੇ ਭੂਮ ਭੋਗਨ ।
ਕਿਤੇ ਮੁਸਟ ਅੰਗੁਸਟ ਗ੍ਰਿਸਟੰ ਪ੍ਰਮਾਨੰ ਕਿਤੇ ਡੇਢ ਗ੍ਰਿਸਟੇ ਅੰਗੁਸਟੰ ਅਰਧਾਨੰ । ੩ । ੧੭੧ ।
kitai jojamai doiai kitai teen jojan. kitai chaar jojan dehai bhoom bhogan.
kitai musat agunsat gristung parmanung. kitai daidh gaistai angustung ardhanung.
(3) (171)

Snakes of various lengths including one hand-length (18 inches long), two, three, four, five, twenty hand lengths, twenty one, twenty five, thirty, thirty-two and thirty six hand lengths were coming creeping and dropping into the fire-pit; and all the snakes which came there, were reduced to ashes. being burnt. (167)

Even snakes of one hundred hand lengths, two-hundred, three hundred, four hundred, five-hundred lengths, six hundred hand-lengths came creeping and dropped into the fire-pit. Even snakes of a thousand hand-lengths came and got burnt in the fire-pit. (168)

Bhujang Prayat Chhand

Thus the King performed the Sarap-medh Yagna, and the Brahmins were busy in carrying out the fire-worship, while Snakes of various species were dropping dead there being burnt. All the countless snakes, who were being attracted towards the fire-pit with the force of magic charm, got burnt in the (king's) fire-pit. (169)

There were many eight hand-length long snakes, seven hand-length snakes with large necks ; many with twelve hand-length, and many snakes as long as one-Yojan, were dropping dead (being unconscious) unknowingly in the fire-pit. (170)

Then there were snakes as long as two-yojan, three-yojan, four yojan ; many snakes like the first, the thumb, or a hand-span, or one and a half hand-span or many as long as half a thumb, came creeping. (171)

ਕਿਤੇ ਚਾਰ ਜੋਜਨ ਲਉ ਚਾਰ ਕੋਸਮ । ਛੁਐ ਘ੍ਰਿਤ ਜੈਸੈ ਕਰੈ ਅਗਨ ਹੋਮੰ ।
 ਫਣੈ ਫਟਕੈ ਫੇਣਕਾ ਫੰਤਕਾਰੰ । ਛੁਟੈ ਲਪਟ ਜਾਲਾ ਬਸੈ ਬਿਖਧਾਰੰ । ੪ । ੧੭੨ ।
 kitai chaar jojan lou chaar kosung. chhuai ghrit jaisai karai aganhomung.
 pharrung phatkai phorrka phantkarung. chhutai lapat juala basai bikhdharung. (4)
 (172)

ਕਿਤੇ ਸਪਤ ਜੋਜਨ ਲੋ ਕੋਸ ਅਸਟੰ । ਕਿਤੇ ਅਸਟ ਜੋਜਨ ਮਹਾ ਪਰਮ ਪੁਸਟੰ ।
 ਭਯੋ ਘੋਰ ਬੰਧੰ ਜਰੇ ਕੋਟ ਨਾਰੰ । ਭਹਯੋ ਤਛਕੰ ਭਛਕੰ ਜੇਮ ਕਾਰੰ । ੫ । ੧੭੩ ।
 kitai sapat jojan lou kos astung. kitai ast jojan maha param pustung.
 bhioi jhor badhung jarai kot nagung. bhajiou tachhung bhachhkung jame kagung.
 (5) (173)

ਕੁਲੰ ਕੋਟ ਹੋਮੈ ਬਿਖੈ ਵਹਿਣ ਕੁੰਡੰ । ਬਚੇ ਬਾਧ ਡਾਰੇ ਘਨੇ ਕੁੰਡ ਝੁੰਡੰ ।
 ਭਜਯੋ ਨਾਗ ਰਾਜੰ ਤਕਯੋ ਇੰਦ੍ਰ ਲੋਕੰ । ਜਰਯੋ ਬੈਦ ਮੰਤ੍ਰ ਭਰਯੋ ਸਕ ਸੋਕੰ । ੬ । ੧੭੪ ।
 kalung kot homai bikhai vehan kundung.
 bachaṛ badh bharai ghanai kumbh jhundung.
 abhajiou nag rajung takiou Inder lokung.
 jariou baid mantarung bhariou satar sokung. (6) (174)

ਬਧਯੋ ਮੰਤ੍ਰ ਜੰਤ੍ਰ ਗਿਰਯੋ ਭੁਮ ਮਧੰ । ਅਤ੍ਰਿਓ ਆਸਤੀਕੰ ਮਹਾ ਬ੍ਰਿਪ ਸਿੰਧੰ ।
 ਭਿੜਯੋ ਭੇੜ ਭੂਪੰ ਝਿਣਯੋ ਝੇਰ ਝਾੜੰ । ਨਹਾ ਕ੍ਰੋਧ ਉਠਿਯੋ ਤਣੀ ਤੋੜ ਤਾੜੰ । ੭ । ੧੭੫ ।
 badhiou mantar jantarung giriou bhoom madhung.
 arriou aasteekung maha bipar sidhung.
 bhirriou bheirr bhupang jhiriou jher jharrung.
 maha karod uthiou tani torr tarrung (7) (175)

ਤਜਯੋ ਸ੍ਰਪ ਮੇਧੰ ਭਜਯੋ ਏਕ ਨਾਥੰ । ਕ੍ਰਿਪਾ ਮੰਤ੍ਰ ਸੂਤ੍ਰੈ ਸਬੈ ਸ੍ਰਿਸਟ ਸਾਜੰ ।
 ਸੁਨਹੁ ਰਾਜ ਸਰਦੂਲ ਬਿਦਯਾ ਨਿਦਾਨੰ । ਤਪੈ ਤੇਜ ਸਾਵੰਤ ਜੁਆਲਾ ਸਮਾਨੰ । ੮ । ੧੭੬ ।
 bhajiou sarap medhung bhajuai ek nathung. kirpa mantar sujhai sabai srisat sajung.
 Sunoh raj sardul bidiya nidhanung. tapai tej savant juala samanung. (8) (176)

ਮਹੀ ਮਾਹ ਰੂਪੰ ਤਪੈ ਤੇਜ ਭਾਨੰ । ਦਸੰ ਚਾਰ ਚਉਦਾਹ ਬਿਦਿਆ ਨਿਦਾਨੰ ।
 ਸੁਨਹੁ ਰਾਜ ਸਾਸਤ੍ਰਗ ਸਾਰੰਗ ਪਾਨੰ । ਤਜਹੁ ਸਰਪ ਮੇਧੰ ਗਿਜੈ ਮੋਹਿ ਦਾਨੰ । ੯ । ੧੭੭ ।
 mahi mah rupung tapai tej bharung. dasung chaar choudah bidia midhanung.
 Sunoh raj sastarag sarang panung. tajoh sarap medhung dijai mohai dannung. (9)
 (177)

Many snakes as long as four Yojan, or four miles (koh) long were burning in the fire-pit as if ghee was being burnt. The burning snakes were seen knocking their fangs, fuming and fretting or whizzing loudly. When the snake drops in the pit, there is a flame of light (fire) springing up. (172)

Many snakes of Seven Yojan length, or eight miles length, or as fat as eight Yajan were burnt giving a frightful scene and millions of snakes were burnt to ashes in this Yagna. Being frightened the Tuchhak (Cobra King) fled away just as the crow flies away on sighting a falcon. (173)

Many pedigrees of snakes got themselves burnt in the fire-worship ; and whosoever had escaped, were collected and tied together and thrown into the fire-pits. The king-cobra Tuchhak ran towards Indra-puri. Due to the heat generated by the chanting of (magic-spells) incantations, Indra-puri started burning so (god) Indra got worried). (174)

In the end, the cobra Tachhak being mesmerised by the incantations, also came and tumbled near the fire-pit. Seeing him fall, a famous Brahmin named Astik, Confronted the king and had a long discussion and wrangling with him, during which he became furious. He was greatly enraged and started rebuking the king by plucking a string from his robe. (175)

He told the king to abandon the Yagna of snakes and meditate on one Lord only, whose benevolence enables us to chant these incantations, which enable us to embellish all the worldly functions. O King-emperor ! O fountain of learning ! Listen to me ! If you care to follow my instructions, then you will shine in the firmament like the sun and the (god of) fire. (176)

O King ! Your moon-like form (appearance) will shine on the Earth, with the radiance of the sun, your fame will pervade everywhere. You will have the treasure of all the ten, four and fourteen sciences. O scholar of the Shastras and king of expert archery skill ! Pray abandon this Yagna of snakes, and give me this boon in alms ! (177)

ਤਜਹੁ ਜੋ ਨ ਸਰਪੰ ਜਰੋ ਅਗਨ ਆਪੰ । ਕਰੋ ਦਗਧ ਤੋ ਕੋ ਦਿਵੋ ਐਸ ਸ੍ਰਪੰ ।
 ਹਣਯੋ ਪੇਟ ਮਧੰ ਛੁਰੀ ਜਮਦਾੜੰ । ਲਗੇ ਪਾਪ ਤੋ ਕੋ ਸੁਨਹੁ ਰਾਜ ਗਾੜੰ । ੧੦ । ੧੭੮ ।
 tajoh jo no sarpang jaro agan apung. karo dagadh te kou divai ais sarapung.
 haniou peit madhung chhuri jamdarrung. lagai paap touko sunoh raj garrung. (10)
 (178)

ਸੁਨੇ ਬਿਪ ਬੋਲੰ ਉਠਿਯੋ ਆਪ ਰਾਜੰ । ਤਜਿਯੋ ਸਰਪ ਮੇਧੰ ਪਿਤਾ ਬੈਰ ਕਾਜੰ ।
 ਬੁਲਯੋ ਬਿਆਸ ਪਾਸੰ ਕਰਿਯੋ ਮੰਤ੍ਰ ਚਾਰੰ । ਮਹਾ ਬੇਦ ਬਿਆਕਰਣ ਬਿਦਿਆ ਬਿਚਾਰੰ । ੧੧ । ੧੭੯ ।
 Sunai bip bolung uthiou aap rajung. tajiou sarap medhung pita baur hajung.
 baliou bias paasung kariou mantar charung. maha heid biakaran bidia bicharung.
 (11) (179)

ਸੁਨੀ ਪੁਤ੍ਰਕਾ ਦੁਇ ਗ੍ਰਿਹੰ ਕਾਸਿ ਰਾਜੰ । ਮਹਾ ਸੁੰਦਰੀ ਰੂਪ ਸੋਭਾ ਸਮਾਜੰ ।
 ਜਿਣਿਯੋ ਜਾਇ ਤਾ ਕੋ ਹਣੇ ਦੁਸਟ ਪੁਸਟੰ । ਕਰਿਯੋ ਧਿਆਨ ਤਾਨੇ ਲਦੇ ਭਾਰ ਉਸਟੰ । ੧੨ । ੧੮੦ ।
 Sunni putarka duai girhung kasi rajung. maha sundri roop sobha samajung.
 jiniou jaie ta ko hano dusat pustang. kariou dhian tanai ladai bhar ustang. (12) (180)

ਚਲੀ ਸੈਨ ਸੂਕਰ ਪ੍ਰਾਚੀ ਦਿਸਾਨੰ । ਚੜੇ ਬੀਰ ਧੀਰੰ ਹਠੇ ਸਸਤ੍ਰ ਪਾਨੰ ।
 ਦੁਰਿਯੋ ਜਾਇ ਦੁਰਗ ਸੁ ਬਾਰਾਣਸੀਸੰ । ਘੇਰਿਯੋ ਜਾਇ ਫਉਜੰ ਭਜਿਯੋ ਏਕ ਸੀਸੰ । ੧੩ । ੧੮੧ ।
 Chali sain sukar prachi disanung. charrai beer dhirang hathai sastar panung.
 duriou jaie durag so baranseesung. gheriou jaie faujang bhajiou ek easung. (13)
 (181)

ਮਚਿਯੋ ਜੁਧ ਸੁਧੰ ਬਹੇ ਸਸਤ੍ਰ ਘਾਤੰ । ਗਿਰੇ ਅਧੁ ਵਧੰ ਸਨਧੰ ਬਿਪਾਤੰ ।
 ਗਿਰੇ ਹੀਰ ਚੀਰੰ ਸੁ ਬੀਰੰ ਰਜਾਣੰ । ਕਟੈ ਅਧੁ ਅਧੰ ਛੁਟੇ ਰੁਦ੍ਰ ਧਯਾਨੰ । ੧੪ । ੧੮੨ ।
 machiou judh sudhang bahar sastar ghatung. girai adh vadhung sandhung bipatung.
 girai heer cheerung so beerung rajanung. katai adh adhung chhutai rudar dhayanung.
 (14) (182)

ਗਿਰੇ ਖੇਰ ਖੜਾਣੰ । ਬਜੀ ਭੇਰ ਭੁੰਕਾਰ ਦੁਕਿਆ ਨਿਸਾਣੰ ।
 ਕਰੇ ਪੈਜਵਾਰੰ ਪ੍ਰਚਾਰੈ ਸੁ ਬੀਰੰ । ਫਿਰੈ ਰੁੰਡ ਮੁੰਡੰ ਤਣੰ ਤਛ ਤੀਰੰ । ੧੫ । ੧੮੩ ।
 girai khatar khatran khatri khatranung. bagi bher bhunkar drukia nisanung.
 karai pajvarung parcharai so beerung. phirai dant varrung parchhedai tananung.
 (15) (183)

ਬਿਭੇ ਦੰਤ ਵਰਮੰ ਪ੍ਰਛੈਦੈ ਤਨਾਨੰ । ਕਰੇ ਨਰਦਨੰ ਅਰਦਨੰ ਮਰਦਮਾਨੰ ।
 ਕਟੇ ਚਰਮ ਬਰਮੰ ਛੁਟੇ ਚਉਰ ਚਾਰੰ । ਗਿਰੇ ਬੀਰ ਠੀਰੰ ਛੁਟੇ ਸਸਤ੍ਰ ਧਾਰੰ । ੧੬ । ੧੮੪ ।
 bibhai dant varmung parchhedai. tenanung. karai mardanung ardanung mardmanung.
 katai charm barnung chhitai chaur charung. girai beer dheerung chhutai sastar
 dharung. (16) (184)

O King ! if you are not prepared to give up the Yagna of Snakes, then I will immolate myself in the fire of this Yagna, and invoke a curse on you, so that you will also be burnt (in the fire-pit), Else I will stab myself with a dagger. O King! Listen to me Then you will be called a great-sinner for killing a Brahim. (178)

On hearing the Brahmin's dialogue (speech) the king rose from his throne and abandoned the Sarap-Yagna, being conducted for taking revenge of his father's enmity. Then he sent for the great scholar of Vedas, grammar, and various sciences, the (Rishi) Vyas and consulted him for long. (179)

Vyas then told the king that he had heard about the King of Kanshi, having two beautiful daughters, who were an embodiment of beauty and splendour. You should win them over by killing many (famous) great villains (despots). On hearing this, the king immediately left for Kanshi alongwith camel-loads of arms and weapons.(180)

The army started marching towards the Eastern side like a whirlwind. The great warriors with endurance and perseverance, taking up their weapons, launched an attack. The king of Kanshi, out of fear, hid himself in the fort. The army then encircled the fort, while the king of Kanshi meditated on Shiva. (181)

A great battle ensued, and the skill and art of wielding weapons was greatly seen in action. Many warriors, armed with weapons, were seen falling down being smitten into two (pieces), with the onslaught of arms. The Rajput warriors wearing the robes, studded with jewels and diamonds, fell down on the ground. Due to their being cut into two pieces, even Shiva got disturbed from his meditation. (182)

Even Kashatriyas, trying to hold their fighting traditions, had fallen on the ground in the battle-field. The beating of drums and sounding of trumpets was heard, and the warriors were fulfilling their pledges by challenging the enemy. One could see at places either (cut) trunks, heads or bodies pierced with arrows moving all around. (183)

The coats of mail of the elephants had broken down, and their bodies were wounded. The great mighty warriors had been crushed. The coats of mail and shields were cut into pieces, while beautiful fly whisks were rolling on the ground. Many persevering warriors, due to the onslaughts of various weapons, were lying fallen on the ground. (184)

ਜਿਣਯੋ ਕਾਸਕੀਸੀ ਹਣਯੋ ਸਰਬ ਸੈਨੰ । ਬਰੀ ਪੁਤ੍ਰਕਾ ਤਾਹ ਕੰਪਯੋ ਤ੍ਰਿਨੈਨੰ ।
 ਭਇਓ ਮੇਲ ਗੇਲੰ ਮਿਲੇ ਰਾਜ ਰਾਜੰ । ਭਈ ਨਿਤ੍ਰ ਚਾਰੰ ਸਰੇ ਸਰਬ ਕਾਜੰ । ੧੭ । ੧੮੫ ।
 jiniou kasheesung haniou sarab sainung. abari putrika tah kampiou trinainung.
 abhiou mail gailung milai raj rajung. bhaiee nirtar charung sarai sarab kajung. (17)
 (185)

ਮਿਲੀ ਰਾਜ ਦਾਜੰ ਸੁ ਦਾਸੀ ਅਨੁਪੰ । ਮਹਾ ਬਿਦਯਵੰਤੀ ਅਪਾਰੰ ਸਰੂਪੰ ।
 ਮਿਲੇ ਹੀਰ ਚੀਰੰ ਕਿਤੇ ਸਿਆਉ ਕਰਨੰ । ਮਿਲੇ ਮਤ ਦੰਤੀ ਕਿਤੇ ਸੇਤ ਬਰਨੰ । ੧੮ । ੧੮੬ ।
 mili raj dajung so dasi anupung. maha bidyavanti aparung sarupung.
 milai heer cheerung kitai sirou karrung. milai mat danti kitai sait barnung. (18)
 (186)

ਕਰਿਯੋ ਬਯਾਹ ਰਾਜਾ ਭਇਓ ਸੁ ਪ੍ਰਸੰਨੰ । ਭਲੀ ਭਾਤ ਪੋਖੇ ਦਿਜੰ ਸਰਬ ਅੰਨੰ ।
 ਕਰੇ ਭਾਤਿ ਭਾਤੰ ਮਹਾ ਗਜ ਦਾਨੰ । ਭਏ ਦੋਇ ਪੁਤ੍ਰੰ ਮਹਾ ਰੂਪ ਮਾਨੰ । ੧੯ । ੧੮੭ ।
 kariou baiyah raja bhiou so parsunung. bhali bhant pekhai dijung sarab anung.
 karan bhant bhatung maha gaj danung. bhaie duoai putrang maha roop manung.
 (19) (187)

ਲਖੀ ਰੂਪਵੰਤੀ ਮਹਾਰਾਜ ਦਾਸੀ । ਮਨੋ ਚੀਰ ਕੈ ਚਾਰ ਚੰਦ੍ਰਾ ਨਿਕਾਸੀ ।
 ਲਹੈ ਚੰਚਲਾ ਚਾਰ ਬਿਦਿਆ ਲਤਾ ਸੀ । ਕਿਧੋ ਕੰਜਕੀ ਮਾਝ ਸੋਭਾ ਪ੍ਰਕਾਸੀ । ੨੦ । ੧੮੮ ।
 lakhi rupvanti maharaj daasi. mano cheer kai chaar chandra nikasi.
 lahai chanchala chaar bidia lata see. kidhou kanjki majh sobha parkasi. (20) (188)

ਕਿਧੋ ਫੂਲਮਾਲਾ ਲਖੈ ਚੰਦ੍ਰਮਾ ਸੀ । ਕਿਧੋ ਪਦਮਨੀ ਮੈ ਬਨੀ ਮਾਲਤੀ ਸੀ ।
 ਕਿਧੋ ਪੁਹਪ ਧੰਨਿਆ ਫੂਲੀ ਰਾਇ ਬੇਲੀ । ਤਹੇ ਅੰਗ ਤੇ ਬਾਸੁ ਚੰਪਾ ਫੁਲੇਲੀ । ੨੧ । ੧੮੯ ।
 bidhou phool mala lakhai chanderma see. kidhou padmini mein bani malti see.
 kidhou puhapdhania phuli raie bailung. tajai ang te bass champa phulelung. (21)
 (189)

ਕਿਧੋ ਦੇਵ ਕੰਨਿਆ ਪ੍ਰਿਥੀ ਲੋਕ ਡੋਲੈ । ਕਿਧੋ ਜਛਨੀ ਕਿਨਨੀ ਸਿਉ ਕਲੋਲੈ ।
 ਕਿਧੋ ਰੁਦ੍ਰ ਬੀਜੰ ਫਿਰੈ ਮਧਿ ਬਾਲੰ । ਕਿਧੋ ਪਤ੍ਰ ਪਾਨੰ ਨਚੈ ਕਉਲ ਨਾਲੰ । ੨੨ । ੧੯੦ ।
 kidhou dev kania priyji lok dolai. kidhou jachhni kinarni sinn kalolai.
 kidhou rudar beejung phirai madh bahung. kidhou patar patung nachai kaul nalung.
 (22) (190)

ਕਿਧੋ ਰਾਗਮਾਲਾ ਰਚੀ ਰੰਗ ਰੂਪੰ । ਕਿਧੋ ਇਸਤ੍ਰਿ ਰਾਜ ਰਚੀ ਭੂਪ ਭੂਪੰ ।
 ਕਿਧੋ ਨਾਗ ਕੰਨਿਆ ਕਿਧੋ ਬਾਸਵੀ ਹੈ । ਕਿਧੋ ਸੰਖਨੀ ਚਿਤ੍ਰਨੀ ਪਦਮਨੀ ਹੈ । ੨੩ । ੧੯੧ ।
 kidhou ragmala rachirung roopung. kidhou istri raja rachi bhoop bhupung.
 kidhou naag kanya kidhou basvi hai. kidhou sunkhani chitarantipadmini hai. (23)
 (191)

The king Janmeja had been victorious over the king of Kashi, having killed his huge army. Then Janmeja got married with both his daughters. Shiva even was shaken up having seen this sight. Then both the kings patched up with a compromise and the king of Kanshi got back his kingdom. Both the kings then developed great friendship and all the functions were completed with great eclat. (185)

Janmeja was given in the dowry by the king of Kanshi, an accomplished maid, who was extremely beautiful and (scholarly) learned ; and many diamonds, robes of honour and horses with black ears, were also given to him. Many white coloured intoxicated elephants were also received by him. (186)

The King was very much delighted, having married the Kanshi princesses and then gave sumptuous food etc. to all the Brahmins . Various types of great elephants were given away in alms. After some time both the queens gave birth to two sons, who were most beautiful. (187)

One day Janneja happened to see the glamorous maid, who appeared as if moonlight had pierced through the moon. Or one could say, she looked like lightning or a personification of learning was moving around, or as if the beauty of the lotus-flower had shone forth. (188)

Or she appeared like a necklace of flowers, looking beautiful like the moon. Or she was as Charming as Padmani or a flower or a premier blossoming creeper ; and an aroma of a fragrant flower was coming out (oozing out) of her body. (189)

Or a fairy (godly princess) was moving around on the land ; or a fairy or a dancing girl making fun and frolic, or mercury seemed to be running around in the form of a beautiful girl, or a betel-nut root or the root of a lotus-flower were dancing around. (190)

It appeared she was a necklace (rosary) of beauty and merriment studded together; or the Lord, King-emperor, had enthroned her as the queen of women0folk or she was a snake-princess, or the spouse of (god) Indra or she was a conch-shell (fairy) flower, painting or Padmini herself. (191)

ਲਸੈ ਚਿਤ੍ਰ ਰੂਪੰ ਬਚਿਤ੍ਰੰ ਅਪਾਰੰ । ਮਹਾ ਰੂਪਵੰਤੀ ਮਹਾ ਜੋਬਨਾਰੰ ।
 ਮਹਾ ਗਿਆਨ ਵੰਤੀ ਸੁ ਬਿਗਿਆਨ ਕਰਮੰ । ਪੜੈ ਕੀਨਿ ਬਿਦਿਆ ਸੁ ਬਿਦਿਆਦਿ ਧਰਮੰ । ੨੪ । ੧੯੨ ।
 lasai chitar rupang bachitarung aparung. maha roopvanti maha jobnarung.
 amaha gyanvanti so bigian karmung. parrai kanth bidia so bidiaad dharmung. (24)
 (192)

ਲਖੀ ਰਾਜ ਕੀਨਿਆਨ ਤੇ ਰੂਪਵੰਤੀ । ਲਸੈ ਜੋਤ ਜਾਲਾ ਅਪਾਰੰ ਅਨੰਤੀ ।
 ਲਖਯੋ ਤਾਹਿ ਜਨਮੇਜੇਏ ਆਪ ਰਾਜੰ । ਕਰੇ ਪਰਮ ਭੋਗੀ ਦੀਏ ਸਰਬ ਸਾਜੰ । ੨੫ । ੧੯੩ ।
 lakhi raj kaniaan te rupvanti. lassai joat javala aparung ananti.
 lakhiou tahai janmejeai aap rajung. karai param bhogung diai sarab sajung. (25)
 (193)

ਬਦਿਯੋ ਨੇਹੁ ਤਾਸੋ ਤਜੀ ਰਾਜ ਕੀਨਿਆ । ਹੁਤੀ ਸਿਸਟ ਕੀ ਦਿਸਟ ਮਹਿ ਪੁਸਟ ਧੀਨਿਆ ।
 ਭਇਓ ਏਕ ਪੁਤ੍ਰੰ ਮਹਾ ਸਸਤ੍ਰ ਧਾਰੀ । ਦਸੰ ਚਾਰ ਚਉਦਾਹ ਬਿਦਿਆ ਬਿਚਾਰੀ । ੨੬ । ੧੯੪ ।
 badhiou neho taso taji raj kania. huti sisat ki disat meh pusat dhania.
 bhiou ek putrang maha satar dhari. dasung chaar choudah bidia bichari. (26) (194)

ਧਰਿਓ ਅਸਮੇਧੰ ਪ੍ਰਿਥਮ ਪੁਤ੍ਰ ਨਾਮੰ । ਭਇਓ ਅਸਮੇਧਾਨ ਦੂਜੋ ਪ੍ਰਧਾਨੰ ।
 ਅਜੈ ਸਿੰਘ ਰਾਖਿਯੋ ਰਜੀ ਪੁਤ੍ਰ ਸੂਰੰ । ਮਹਾ ਜੰਗ ਜੋਧਾ ਮਹਾ ਜਸ ਪੂਰੰ । ੨੭ । ੧੯੫ ।
 dhariou asmedhung pritham putar naamung. bhiou asmedhan dujai pardhanung.
 ajai singh rakhiau raji puttar surang. maha jung jodha maha jas purang. (27) (195)

ਭਇਓ ਤਨ ਦੁਰੁਸਤੰ ਬਲਿਸਤੰ ਮਹਾਨੰ । ਮਹਾਜੰਗ ਜੋਧਾ ਸੁ ਸਸਤ੍ਰੰ ਪ੍ਰਧਾਨੰ ।
 ਹਣੈ ਦੁਸਟ ਪੁਸਟੰ ਮਹਾ ਸਸਤ੍ਰ ਧਾਰੰ । ਬਡੇ ਸਤ੍ਰ ਜੀਤੇ ਜਿਵੇ ਰਾਵਣਾਰੰ । ੨੮ । ੧੯੬ ।
 bhiou tan durastung balastung mahanung.
 mahajang jodha so satarung pasrdhanung.
 hanaidusat pustung maha satar dharrung.
 badai satar jeetai jivas ravanarung. (28) (196)

ਚੜਿਓ ਏਕ ਦਿਵਸੰ ਅਖੇਟੰ ਨਰੇਸੰ । ਲਖੇ ਮ੍ਰਿਗ ਧਾਯੋ ਗਯੋ ਅਉਰ ਦੇਸੰ ।
 ਸ੍ਰਮਿਓ ਪਰਮ ਬਾਟੰ ਤਕਿਯੋ ਏਕ ਤਾਲੰ । ਤਹਾ ਦਉਰ ਕੈ ਪੀਨ ਪਾਨੰ ਉਤਾਲੰ । ੨੯ । ੧੯੭ ।
 Charriou ek divsung akhetung naresung. lakhai mirag dhieou geyo aur desung.
 sarmiou param batung takiou ek talung. taha dour kai peen panung outalung. (29)
 (197)

ਕਰਿਯੋ ਰਾਜ ਸੈਨੰ ਕਦਿਓ ਬਾਜ ਬਾਜੰ । ਤਕੀ ਬਾਜਨੀ ਰੂਪ ਰਾਜੰ ਸਮਾਜੰ ।
 ਲਗਯੋ ਆਨ ਤਾ ਕੋ ਰਹਯੋ ਤਾ ਹਿ ਗਰਭੰ । ਭਇਓ ਸਿਆਮ ਕਰਣੰ ਸੁ ਬਾਜੀ ਅਦਰਬੰ । ੩੦ । ੧੯੮ ।
 kariou raj sainung kadhiau bar bajung. taki bajni roop rajung samajung.
 lagiou aan tako rehiou tahie garbhang. bhiou siam karnung so baji adarbung. (30)
 (198)

Her painting-like marvellous and beautiful appearance was shining brilliantly; She was beauty and youthful exuberance personified. She was a learned lady, who could perform scientific (scholarly) acts. She was an embodiment of learning and righteousness, as she was reciting knowledge verbatim. (192)

The King Janmeja had seen her beauty, as excelling that of the snake princess even, as she was radiant like an endless flame of fire and light. The king Janmeja, considering her beauty as such, was delighted with her and enjoyed her sexual pleasure, giving her all the materials of embellishment and display. (193)

Janmeja then developed more affection and love for her, and discarded the queens even. Once known as a maid to the world, was now a most fortunate woman. She gave birth to a great warrior like son, adept in all the worldly knowledge and scholarly in all the sciences. (194)

The king had named his first son as asmed (offering of a horse) and when the second son was born, he was named asumedhan ; then the son of the maid was called ajai singh (Invincible), who proved to be a great warrior, a great fighter, a knight and was a renowned person. (195)

He proved to be a sturdy, healthy and most powerful person, who was a great warrior, and an expert in wielding weapons. In fact, he killed many mighty villains (despots) and gained victories over great enemies as Sri Ram Chander (had won Ravana). (196)

One day king Janmeja went on a hunting expedition and sighting a deer, started chasing him on his horseback, thus crossing over to the borders of the other country (enemy territory). The king, having travelled for long, was tired and seeing a pond rushed towards it for drinking water. (197)

After drinking water the king went to sleep. Then from the pond appeared a (male) horse through divine power. The horse had a union with the glorious female horse (of the king) resulting in her becoming pregnant, and she gave birth to a precious horse with black ears after some time. (198)

ਕਰਿਯੋ ਬਾਜ ਮੇਧੰ ਬਡੋ ਜਗ ਰਾਜਾ । ਜਿਣੈ ਸਰਬ ਭੂਪੰ ਸਰੇ ਸਰਬ ਕਾਜਾ ।
ਗਡਯੋ ਜਗ ਥੰਡੰ ਕਰਿਯੋ ਹੋਮ ਕੁੰਡੰ । ਭਲੀ ਭਾਤ ਪੋਖੇ ਬਲੀ ਬਿਪ੍ਰ ਝੁੰਡੰ । ੩੧ । ੧੯੯ ।
kariou baaj madhung badai jug raja. jinaï sarab bhoopung sarai sarab raja.
gadiou jug thumbhung kariou hom kundung. bhali bhant pokhai bali bipar jhundung.
(31) (199)

ਦਏ ਕੋਟ ਦਾਨੰ ਪਕੇ ਪਰਮ ਪਾਕੰ । ਕਲੂ ਮਧਿ ਕੀਨੋ ਬਡੋ ਪਰਮ ਸਾਕੰ ।
ਲਗੀ ਦੇਖਨੇ ਆਪ ਜਿਉ ਰਾਜ ਬਾਲਾ । ਮਹਾ ਰੂਪਵੰਤੀ ਮਹਾ ਜੁਆਲ ਆਲਾ । ੩੨ । ੨੦੦ ।
deiai kot danung pakai param pakung. kalu madh keero badai dharam sakung.
lagi dekhno aap jiou raj bala. maha roopvanti maha jual ala. (32) (200)

ਉਡਯੋ ਪਉਨ ਕੇ ਬੇਗ ਸਿਯੋ ਅਗ੍ਰ ਪਤ੍ਰੰ । ਹਸੇ ਦੇਖ ਅਗਨੰ ਤੀਯੰ ਬਿਪ੍ਰ ਛਤ੍ਰੰ ।
ਭਇਓ ਕੋਪ ਰਾਜਾ ਗਹੇ ਬਿਪ੍ਰ ਸਰਬੰ । ਦਹੇ ਖੀਰ ਖੰਡੰ ਬਡੋ ਪਰਮ ਗਰਬੰ । ੩੩ । ੨੦੧ ।
oudiou paun ke beig siou agar patrung.
hassai dekh nagnung trieung bipar chhatrung.
bhiau kop raja gahai bipar sarbung.
dahai kheer khandung bado param garbung. (33) (201)

ਪ੍ਰਿਥਮ ਬਾਧਿ ਕੈ ਸਰਬ ਮੁੰਡੇ ਮੁੰਡਾਏ । ਪੁਨਰ ਏਡੁਆ ਸੀਸ ਤਾ ਕੇ ਟਿਕਾਏ ।
ਪੁਨਰ ਤਪਤ ਕੈ ਖੀਰ ਕੈ ਮਧਿ ਡਾਰਿਓ । ਇਮੰ ਸਰਬ ਬਿਪ੍ਰਾਨ ਕਉ ਜਾਰਿ ਮਾਰਿਓ । ੩੪ । ੨੦੨ ।
pritham badh kai sarab mundai mundaie. punar eidua sees ta ke tikaie.
punar tapat kai kheer ke madh daariou. emung sarab bipran kou jaar mariou. (34)
(202)

ਕਿਤੇ ਬਾਧਿ ਕੈ ਬਿਪ੍ਰ ਬਾਚੇ ਦਿਵਾਰੰ । ਕਿਤੇ ਬਾਧਿ ਫਾਸੀ ਦੀਏ ਬਿਪ੍ਰ ਭਾਰੰ ।
ਕਿਤੇ ਬਾਰ ਬੋਰੇ ਕਿਤੇ ਅਗਨਿ ਜਾਰੇ । ਕਿਤੇ ਅਧਿ ਚੀਰੇ ਕਿਤੇ ਬਾਧ ਫਾਰੇ । ੩੫ । ੨੦੩ ।
kitai badh kai bipar bachai divarung. kitai badh phasi diai bipar bharung.
kitai baar borai kitai agan jarai. kitai adh cheerai kitai badh pharai. (35) (203)

ਲਗਿਯੋ ਦੋਖ ਭੂਪੰ ਬਦਿਯੋ ਕੁਸਟ ਦੇਹੀ । ਸਭੇ ਬਿਪ੍ਰ ਬੋਲੇ ਕਰਿਯੋ ਰਾਜ ਨੇਹੀ ।
ਕਹੋ ਕਉਨ ਸੋ ਬੈਠਿ ਕੀਜੈ ਬਿਚਾਰੰ । ਦਹੋ ਦੇਹ ਦੋਖ ਮਿਟੈ ਪਾਪ ਭਾਰੰ । ੩੬ । ੨੦੪ ।
lagiou dokh bhoopung badhiou kusat dehi. sabhai bipar bolai kariou raaj nehi.
kaho kaun so baith keejai bicharung. dahai deh dokhang mitai paap bharung. (36)
(204)

ਬੋਲੇ ਰਾਜ ਦੁਆਰੰ ਸਬੈ ਬਿਪ੍ਰ ਆਏ । ਬਡੇ ਬਿਆਸ ਤੇ ਆਦਿ ਲੈ ਕੇ ਬੁਲਾਏ ।
ਦੇਖੈ ਲਾਗ ਸਾਸਤ੍ਰੰ ਬੋਲੇ ਬਿਪ੍ਰ ਸਰਬੰ । ਕਰਿਯੋ ਬਿਪ੍ਰਮੇਧੰ ਬਦਿਯੋ ਭੂਪ ਗਰਬੰ । ੩੭ । ੨੦੫ ।
bolai raaj duarung sabai bipar aieai. badai bias te aad lai kai bulaie.
dekhai laag sastarung bolai bipar sarbung.
kariou bipar madhung badhiou bhoop garbung. (37) (205)

After possessing this invaluable horse, the king performed an asmed Yagna. He then gained victories over all other kings, and all his functions were successful. Then he installed the standard of Yagna, having got a fire-pit made for the Yagna. He fed all the Brahmins with sumptuous food to their satisfaction. (199)

After giving millions of things in alms he got many tasty foods prepared. The king performed a great religious feat in (this age of) KalYuga. As soon as the illustrious Raj Bala got up to view this scene. (200)

The moment she got up, due to the wind (dust storm), the front portion of the queen's body was exposed, with the covering cloth flying off, and the queen became naked. Seeing the naked queen (female) all the Brahmins and Kashatriyas laughed, which, enraged the king (seeing the queen's disgrace) who caught hold of all the Brahmins (as captives). He then burnt all the naughty brahmins by throwing them in the fire-pits full of milk and rice preparation and sugar. (201)

First he got all the brahmins shaved off (their heads), and put some pads on their heads and threw on their heads hot milk rice pudding and thus he killed all the brahmins by burning them. (202)

Many brahmins were tied and bricked alive in walls ; and many renowned brahmins were hanged and many others were drowned (sunk) in water or burnt in fire. Many of them were sawed in two and many others were tied and torn apart. (203)

Thus king janmeja was accused of the killing of brahmins, and his body suffered from increased leprosy. then he called some other brahmins and made compromise with them (showing love for them). He asked them to ponder over his fault/sin, resulting in his suffering from leprosy. Then he asked them to tell him about some remedy for it, so that he could be pardoned for his sin and this body ailment could be cured. (204)

All the brahmins, who were sent for came to the palace. All the great seers like Vyas were also called, who consulted the Shastras (Hindu books of lore) and said that the king had murdered the brahmins (by offering them) in the bipar medh Yagna. (205)

ਸੁਨਹੂ ਰਾਜ ਸਰਦੂਲ ਬਿਦਿਆ ਨਿਧਾਨੰ । ਕਰਿਯੋ ਬਿਪ੍ਰ ਮੇਧੰ ਸੁ ਜਗੰ ਪ੍ਰਮਾਨੰ ।
 ਭਇਓ ਅਕਸ ਮੰਤ੍ਰੰ ਕਹਿਓ ਨਾਹਿ ਕਉਨੈ । ਕਰੀ ਜਉਨ ਹੋਤੀ ਭਈ ਬਾਤ ਤਉਨੈ । ੩੮ । ੨੦੬ ।
 sunhoh raj sardul bidia nidhanung. kariou bipar medhung so jugung parmanung.
 ghiou akas mantarung keho nahai kaunai. kari jaoun joti bhaiee baat tounai. (38)
 (206)

ਸੁਨਹੂ ਬਿਆਸ ਤੇ ਪਰਬ ਅਸਟੰ ਦਸਾਨੰ । ਦਹੈ ਦੇਹ ਤੇ ਕੁਸਟ ਸਰਬੰ ਨ੍ਰਿਪਾਨੰ ।
 ਬੋਲੈ ਬਿਪ੍ਰ ਬਿਆਸੰ ਸੁਨੈ ਲਾਗ ਪਰਬੰ । ਪਰਿਯੋ ਭੂਪ ਪਾਇਨ ਤਹੇ ਸਰਬ ਗਰਬੰ । ੩੯ । ੨੦੭ ।
 sunoh bias te parab astung dasanung. dahai deh te kusat sarbung nripanung.
 bolai bipar byasung sunnai lag parbug. pariou bhoop paien tahai sarab garbung.
 (39) (207)

ਸੁਨਹੂ ਰਾਜ ਸਰਦੂਲ ਬਿਦਿਆ ਨਿਧਾਨੰ । ਹੁਓ ਭਰਥ ਕੈ ਬੰਸ ਮੈ ਰਾਜੁਰਾਨੰ ।
 ਭਇਓ ਤਉਨ ਕੇ ਬੰਸ ਮੈ ਰਾਮ ਰਾਜਾ । ਦੀਜੈ ਛਤ੍ਰ ਦਾਨੰ ਨਿਧਾਨੰ ਬਿਰਾਜਾ । ੪੦ । ੨੦੮ ।
 sunoh raj sardul bidia nidhanung. huou bharath ke bans mein raghuranung.
 bhiou toun ke bans mein Ram raja. deejai chhatar danung nidhanung biraja. (40)
 (208)

ਭਇਓ ਤਉਨ ਕੀ ਜਦ ਮੈ ਜਦੁ ਰਾਜੰ । ਦਸੰ ਚਾਰ ਚੌਦਹ ਸੁ ਬਿਦਿਆ ਸਮਾਜੰ ।
 ਭਇਓ ਤਉਨ ਕੇ ਬੰਸ ਮੈ ਸੰਤਨੋਅੰ । ਭਏ ਤਾਹਿ ਕੇ ਕਉਰਓ ਪਾਡਵੋਅੰ । ੪੧ । ੨੦੯ ।
 bhiou toun ki jad mein jadh rajaung. dasung chaar choudah so bidia samajung.
 bhiou toun ke bans mein santanungang. bhaie tahai kai kaurou pandvaiang. (41)
 (209)

ਭਏ ਤਉਨ ਕੇ ਬੰਸ ਮੈ ਪ੍ਰਿਤਰਾਸਟਰੰ । ਮਹਾ ਜੁਧ ਜੋਧਾ ਪ੍ਰਬੋਧਾ ਮਹਾ ਸਤ੍ਰੰ ।
 ਭਏ ਤਉਨ ਕੇ ਕਉਰਵੰ ਕੂਰ ਕਰਮੰ । ਕੀਓ ਛਤ੍ਰਣੰ ਜੈਨ ਕੁਲ ਛੈਣ ਕਰਮੰ । ੪੨ । ੨੧੦ ।
 bhaie toun kai bans mein dritratarung. maha judh jodha parbodha maha satrung.
 bhaie toun kai kouravung koor karmung. kiou chhataranung jain kul chhain karmung.
 (42) (210)

ਕੀਓ ਭੀਖਮੇ ਅਗ੍ਰ ਸੈਨਾ ਸਮਾਜੰ । ਭਇਓ ਕ੍ਰਧ ਜੁਧੰ ਸਮੁਹ ਪੰਡੁ ਰਾਜੰ ।
 ਤਹਾ ਗਰਜਿਯੋ ਅਰਜਨੰ ਪਰਮ ਬੀਰੰ । ਧਨੁਰ ਬੇਦ ਗਿਆਤਾ ਤਜੇ ਪਰਮ ਤੀਰੰ । ੪੩ । ੨੧੧ ।
 kiou bhikhamai agar saina samajung. bhiou karud judhang samoh pandu rajaung.
 taha garjiou arjunung param beerung. dhanur beid giata tajai param teerung. (43)
 (211)

ਤਜੀ ਬੀਰ ਬਾਨਾ ਵਰੀ ਬੀਰ ਖੇਤੰ । ਹਣਿਓ ਭੀਖਮੰ ਸਭੈ ਸੈਨਾ ਸਮੇਤੰ ।
 ਦਈ ਬਾਣਸਿਜਾ ਗਰੇ ਭੀਖਮੈਣੰ । ਜਯੰ ਪਤ੍ਰ ਪਾਇਓ ਸੁਖੰ ਪਾਡਵੈਣੰ । ੪੪ । ੨੧੨ ।
 taji beer baana vari beer khetung. haniou bhikhamung sabhai saina saina sametung.
 daiee baansija garai bheekh mainung. jaeung patar paieou sukhung pandvainung.
 (44) (212)

(They said), O King of Kings and fountain of learning ! The whole world knows about the bipar-medh Yagna performed by you. This sin has been committed by You unwittingly, without any body's suggestion. But the Lord's will finally prevails and whatever is destined for someone, comes to pass. (automatically). (206)

O King ! You should now listen to the eighteen Chapters of Mahabharat which would cast away your affliction (suffering). Then the king called the seer Vyas and discarding his egoism (pride) he fell prostrate at his feet and started listening to the recitation of ther Mahabharta (Chapters). (207)

Vyas then said, O King of Kings and fountain of learning ! Listen. There used to live a great king (Rama) in the land of Bharat, and he had earned great honour and recognition by offering (in sacrifice) his kingdom to his brother Bharat. (208)

In the dynasty of Bharat, a king Yadu was known for his vast learning (of four Vedas and ten other studies) and then in his family was born a king named Santneu, from whom descended two princes Kaurav and Pandav. (209)

Then in his clan there was (born) a great king Dhrutrashtta), who was a great warrior, who was destined to impart knowledge to his enemies. In his family, the cruel-minded Kauravs were born, who indulged in the act of destroying their whole clan like a chisel (metallic wedge). (210)

They had placed Bhisham at the helm of their armed forces, and a bloody war was fought against the sons of King Pandav ; in that war the great warrior Arjuna had challenged the enemy ; as he was an expert in archery, so he had shot many arrows. (211)

In fact Arjuna had shot a continuous stream of arrows in the battle-field, and killed Bhisham alongwth his whole army. There was made a bed of arrows, on which Bhisham was made to lie down, and that day Pandavas won a great victory, which gave them a sigh of relief and happiness. (212)

ਭਏ ਦੋਣ ਸੈਨਾਪਤੀ ਸੈਨਪਾਲੰ । ਭੀਏਓ ਘੋਰ ਜੁਧ ਤਹਾ ਤਉਨ ਕਾਲੰ ।
ਹਣਿਓ ਪ੍ਰਿਸਟ ਦੋਨੰ ਤਹੇ ਦੋਣ ਪ੍ਰਾਣੰ । ਕਰਿਯੋ ਜੁਧ ਤੇ ਦੇਵ ਲੋਕੰ ਪਿਆਣੰ । ੪੫ । ੨੧੩ ।
bhaie drone sainapati sainpalung. bhiou ghor judhung taha toun kalung.
haniou dhrisat donung tajai drone pranung. kariou judh tai dev lokung piarrung.
(45) (213)

ਭਏ ਕਰਣ ਸੈਨਾਪਤੀ ਛਤ੍ਰਪਾਲੰ । ਮਚਯੋ ਜੁਧ ਕ੍ਰਧੰ ਮਹਾ ਬਿਰਾਕਲੰ ।
ਹਣਿਓ ਤਾਹਿ ਪੰਥੰ ਸਦਣੰ ਸੀਸੰ ਕਪਿਓ । ਗਿਰਿਓ ਤਉਣ ਯੁਧਿਸਟਰੰ ਰਾਜੁ ਬਪਿਓ । ੪੬ । ੨੧੪ ।
bhaie karan sainapati chhatarpalung. machiou judh karudhung maha bikralung.
haniou tahai punthung sadung sees kapiou. giriou toun Yudhistarung raj thapiou.
(46) (214)

ਭਏ ਸੈਨਪਾਲੰ ਬਲੀ ਸੂਲ ਸਲਯੰ । ਭਲੀ ਭਾਤਿ ਕੁਟਿਓ ਬਲੀ ਪੰਚ ਦਲਿਯੰ ।
ਪੁਨਰ ਹਸਤ ਯੁਧਿਸਟਰੰ ਸਕਤ ਬੇਧੰ । ਗਿਰਿਯੋ ਜੁਧ ਭੂਪੰ ਬਲੀ ਭੂਪ ਬੇਧੰ । ੪੭ । ੨੧੫ ।
bhaie sainpalung bali sool salieyung. bhali bhant kutiou bali panch daleung.
punar hasat Yudhistarung sakat bedhung. giriou judh bhoopung bali bhoop bedhung.
(47) (215)

ਚੌਪਈ

ਸਲ ਰਾਜਾ ਜਊਨੈ ਦਿਨ ਜੂਝਾ । ਕਉਰਊ ਹਾਰ ਤਵਨ ਤੇ ਸੂਝਾ ।
ਜੂਝਤ ਸਲ ਭੀਏਓ ਅਸਤਾਮਾ । ਕੁਟਿਓ ਕੋਟ ਕਟਕੁ ਇਕ ਜਾਮਾ । ੧ । ੨੧੬ ।

Chopaiee

sal raja jounai din jujha. kaurou haar tavan te sujha.
jujhat sal bhiou astama. kutiou kot katak ik jama. (1) (216)

ਪ੍ਰਿਸਟ ਦੋਨੁ ਮਾਰਿਓ ਅਤਿ ਰਥੀ । ਪਾਡਵ ਸੈਨ ਭਲੇ ਕਰਿ ਮਥਿ ।
ਪਾਡਵ ਕੇ ਪਾਚੇ ਸੁਤ ਮਾਰੇ । ਦੁਆਪਰ ਮੈ ਬਡ ਕੀਨ ਅਖਾਰੇ । ੨ । ੨੧੭ ।
Dhrisat daun mariou at rathi. padav sain bhalai kar mathi.
padav kai pachø sut marai. duapar mwin bad keen akharai. (2) (217)

ਕਉਰਊ ਰਾਜ ਕੀਓ ਤਬ ਜੁਧਾ । ਭੀਮ ਸੰਗ ਹੂਇ ਕੈ ਅਤਿ ਕੁਧਾ ।
ਜੁਧ ਕਰਤ ਕਬਹੂੰ ਨਹੀਂ ਹਾਰਾ । ਕਾਲ ਬਲੀ ਤਿਹ ਆਨ ਸੰਘਾਰਾ । ੩ । ੨੧੮ ।
kaurou raj kiou tab judha. bheem sung hoiai kai at karudha.
judh karat kabhun nahi hara. kaal bali the aan sanghara. (3) (218)

ਭੁਜੰਗ ਪ੍ਰਯਾਤ ਛੰਦ

ਤਹਾ ਭਮਿ ਕੁਰਰਾਜ ਸਿਉ ਜੁਧ ਮਚਿਓ । ਛੁਟੀ ਬ੍ਰਹਮ ਤਾਰੀ ਮਹਾ ਰੁਦ੍ਰ ਨਚਿਓ ।
ਉਨੈ ਸਬਦ ਨਿਰਘਾਤ ਆਘਾਤ ਬੀਰੀ । ਭਏ ਰੁੰਦ ਮੁੰਡੇ ਤਣੇ ਤਛ ਤੀਰੀ । ੧ । ੨੧੯ ।

Bhujang Prayat Chhand

taha bheem kurraj siou judh machiou. chhuti braham tari maha rudar nachiou.
uthai sabad nirghat aghat beerung. bhaie rund mundang tannung tachh teerung. (1)

(219)

After Bhisham, Daronacharya was the next to command the Kauravas army, and there was a dreadful battles (between the two forces). Dhrishat druman killed Daronacharya, who gave up his life. Thus Daronacharya went to heavens from the battle-field. (213)

Then the third warrior to take charge of Kauravas (forces) was Karan. A bloody and dreadful battle was fought ; when Arjuna killed Karan by cutting away his head. After his fall, Yudishtra's rule was established more or less, fully. (214)

After that the fourth commander of Kauravas was the great warrior Salh, which was pinching to the enemy like a colic pain. He crushed the Pandava's army mauling them badly. Then Yudishtra with great skill (with a spear) pierced a lance through his hand, and king Salh fell down in the battle-field, then king Yudishtra killed him by piercing through him. (his body). (215)

Choupaiee :

The day King Salh was killed, Kaurvas had realised that their defeat was certain. After the warrior Salh, asthothama became the fifth Commander of their army, who crushed (killed) millions of soldiers in one day. (forenoon). (216)

He killed the great warrior and charioteer Drishtduman and crushed the Pandava army. All the Pandava's five sons were killed, and a great battle was fought in the age of Doapar. (217)

Then Daryodan got furious with rage and fought against Bhim Sain. Though Daroyodhan had never been defeated in the battle, but the mighty god of death overpowered him, and he was killed. (218)

Bhujang Prayat Chhand

There a great battle raged between Bhim Sain and Daryodhan, which resulted in disturbing the contemplation (meditation) of Shiva (in the Lord's pursuit) even, and he started dancing. there one could hear the sound of the weapons of warriors striking against the enemy with cracking, noise ; the heads had been separated from the (body) trunks, and some human bodies were lying pierced with arrows. (219)

ਗਿਰੇ ਬੀਰ ਏਕੰ ਅਨੇਕੰ ਪ੍ਰਕਾਰੰ । ਗਿਰੇ ਅਧ ਅਧੰ ਛੁਪੰ ਸਸਤ੍ਰ ਧਾਰੰ ।
ਕਟੇ ਕਉਰਵੰ ਦੁਰ ਸਿੰਧੂਰ ਖੇਤੰ । ਨਚੇ ਗਿਧ ਆਵਧ ਸਾਵੰਤ ਖੇਤੰ । ੨ । ੨੨੦ ।

girai beer ekung anekung parkarung. girai adh adhung chhudhung sastar dharung.
katai kauravung dur sindhoor khetung. nachai gidh avadh savant khetung. (2) (220)

ਬਲੀ ਮੰਡਲਾਕਰ ਜੁਝੇ ਬਿਰਾਜੇ । ਹਸੈ ਗਰਜ ਠੋਕੈ ਭੁਜਾ ਹਰ ਦੁ ਗਾਜੈ ।
ਦਿਖਾਵੈ ਬਲੀ ਮੰਡਲਾਕਾਰ ਥਾਨੈ । ਉਭਾਰੈ ਭੁਜਾ ਅਉ ਫਟਾਕੈ ਗਜਾਨੈ । ੩ । ੨੨੧ ।
bali mandlakar jujhai birajai. hasai garaj thokai bhuja har du gajai.
dikhavai bali mandlakar thanai. ubharai bhuja aou phataikai gajanai. (3) (221)

ਸੁਭੇ ਸਵਰਨ ਕੇ ਪਤ੍ਰ ਬਾਧੇ ਗਜਾ ਮੈ । ਭਈ ਅਗਨਿ ਸੋਭਾ ਲਖਿ ਕੈ ਧੁਜਾ ਮੈ ।
ਭਿੜਾ ਮੈ ਬ੍ਰਮੈ ਮੰਡਲਾਕਾਰ ਬਾਹੈ । ਅਪੋ ਆਪ ਸੈ ਨੇਕਿ ਘਾਇੰ ਸਰਾਹੈ । ੪ । ੨੨੨ ।
subhai savaran ke patar badhai gaja mein. bhaiee agan sobha lakhai kai dhuja mein.
bhira mein bharmai mandlakar bahai. aapai aap sai naik ghaieung sarahai. (4) (222)

ਤਹਾ ਭੀਮ ਭਾਰੀ ਭੁਜਾ ਸਸਤ੍ਰ ਬਾਹੈ । ਭਲੀ ਭਾਤਿ ਕੈ ਕੈ ਭਲੇ ਸੈਨ ਗਾਹੈ ।
ਉਤੈ ਕਉਰਪਾਲੰ ਧਰੈ ਛਤ੍ਰ ਧਰਮੰ । ਕਰੈ ਚਿਤ ਪਾਵਿਤ੍ਰ ਬਾਚਿਤ੍ਰ ਕਰਮੰ । ੫ । ੨੨੩ ।
taha bheem bhari bhuja sastar bahai. bhali bhant kai kai bhalai sain gahai.
utai kaurpalung dharai chhatar dharmung. karai chit pavitar bachitar karmung. (5)
(223)

ਸਭੇ ਬਾਜੂਬੰਦੰ ਛਕੈ ਭੂਪਨਾਣੰ । ਲਸੈ ਮੁਤਕਾ ਹਾਰ ਦੁਮਲਿਅੰ ਹਾਣੰ ।
ਦੋਊ ਮੀਰ ਧੀਰੰ ਦੋਊ ਪਰਮ ਓਜੰ । ਦੋਊ ਮਾਨਧਾਤਾ ਮਹੀਪੰ ਕਿ ਭਜੰ । ੬ । ੨੨੪ ।
sabhai bajuvundung chhakai bhoopnarung. lasai mutka haar dumliang harrung.
douoo meer dheerung douoo param anjung. douoo mandhata maheepung ke bhojung.
(6) (224)

ਦੋਊਬੀਰ ਬਾਨਾ ਬਧੈ ਅਧ ਅਧੰ । ਦੋਊ ਸਸਤ੍ਰ ਧਾਰੀ ਮਹਾ ਜੁਧ ਕੁਧੰ ।
ਦੋਊ ਕੂਰ ਕਰਮੰ ਦੋਊ ਜਾਨ ਬਾਹੰ । ਦੋਊ ਹਦਿ ਹਿੰਦੂਨ ਸਾਹਾਨ ਸਾਰੰ । ੭ । ੨੨੫ ।
douoo beer bana badhai adh adhung. douoo sastar dhari maha judh karudhung.
douoo koor karmung douoo jaan bahung. douoo hade hindun sahan sahung. (7)
(225)

ਦੋਊ ਸਸਤ੍ਰ ਧਾਰੰ ਦੋਊ ਪਰਮ ਦਾਨੰ । ਦੋਊ ਢਾਲ ਢੀਚਾਲ ਹਿੰਦੂ ਹਿੰਦਾਨੰ ।
ਦੋਊ ਸਸਤ੍ਰ ਵਰਤੀ ਦੋਊ ਛਤ੍ਰ ਧਾਰੀ । ਦੋਊ ਪਰਮ ਜੋਧਾ ਮਹਾ ਜੁਧਕਾਰੀ । ੮ । ੨੨੬ ।
douoo sastar dharung douoo param danung. douoo dhaal dheechal hindu hindanung.
douoo sastar varti douoo chhar dhari. douoo param jodha maha judhkari. (8) (226)

Many warriors had fallen on the ground by fighting against each other in different ways. Many bodies cut into two pieces, with the striking of weapons or sharp arms edges. The elephants of Kaurva's, smitten into two, were lying on the ground in the battle-field. The vultures were making merry on sighting the bodies of warriors lying on the ground in the battle-field. (220)

The mighty warriors were (kept) busy in the battle, fighting in the crowded arena. They were laughing, roaring, striking or patting their arms (to show their strength) and were challenging each other from both sides. They were showing their prowess in the battle arena persistently. They were raising their arms and were striking their maces, swirling them around. (221)

The golden edges of the maces were shining brilliantly. The raised standards in the battle-field appeared beautiful and magnificent like the flames of fire. The warriors were moving around in the battle-field and were wielding their weapons in the battle arena. Both sides were praising their own warriors for striking the others skillfully. (222)

There Bhim Sain was wielding his weapons with stout and sturdy arms (with strength) and was crushing the enemy troops. On the other side Daryodhan, as an army Commander, was proving his Kashatriya duties prominently and was performing his wonderous acts of waging war which were purifying the mind. (223)

Both the warriors were looking magnificent with their arm-bands, embellishments, and necklaces of rubies and both were close associates. Both the commanders were persevering and mighty and both looked like King Mandhata or Raja Bhoj. (224)

Both the warriors carried quivers of piercing arrows. Both were armed with weapons and were fighting furiously. Both were capable of carrying out sturdy functions and both were having long arms reaching upto their knees. Both were king-emperors capable of improving upon the glory of Hindus. (225)

Both were carrying arms and were benevolent in outlook and were great sincere Hindus to the core. Both were capable of wielding their arms and kings (with canopies) of repute. Both were great fighters, capable of fighting great battles. (226)

ਦੋਉ ਖੰਡ ਖੰਡੀ ਦੋਉ ਮੰਡ ਮੰਡੀ । ਦੋਉ ਜੋਧ ਜੋਤਵਾਰ ਜੋਧ ਪ੍ਰਚੰਡੀ ।
 ਦੋਉ ਬੀਰ ਬਾਨੀ ਦੋਉ ਬਾਹ ਸਾਹੀ । ਦੋਉ ਸੂਰ ਸੈਨੀ ਦੋਉ ਸੂਰ ਮਾਹੀ । ੯ । ੨੨੭ ।
 douoo khand khandi douoo mand mandung. douoo jodh jaitvaar jodha parchadung.
 douoo beer bani douoo bah sahung. douoo soor sainung douoo soor mahung. (9)
 (227)

ਦੋਉ ਚਕ੍ਰਵਰਤੀ ਦੋਉ ਸਸਤ੍ਰ ਬੇਤਾ । ਦੋਉ ਜੰਗ ਜੋਧੀ ਦੋਉ ਜੰਗ ਜੇਤਾ ।
 ਦੋਉ ਚਿਤ ਜੋਤੀ ਦੋਉ ਚਿਤ੍ਰ ਰਾਪੀ । ਦੋਉ ਚਿਤ੍ਰ ਵਰਮਾ ਦੋਉ ਦੁਸਟ ਤਾਪੀ । ੧੦ । ੨੨੮ ।
 douoo Chakarvarti douoo sastar beta. douoo jung jodhi douoo jung jeta.
 douoo chitar joti douoo chitar thapang. douoo chitar Verma douoo dusat taapung.
 (10) (228)

ਦੋਉ ਖੰਡ ਖੰਡੀ ਦੋਉ ਮੰਡੀ । ਦੋਉ ਚਿਤ੍ਰ ਜੋਤੀ ਸੁ ਜੋਧ ਪ੍ਰਚੰਡੀ ।
 ਦੋਉ ਮਤ ਬਾਰੁਨ ਬਿਕ੍ਰਮ ਸਮਾਨੀ । ਦੋਉ ਸਸਤ੍ਰ ਬੇਤਾ ਦੋਉ ਸਸਤ੍ਰ ਪਾਨੀ । ੧੧ । ੨੨੯ ।
 douoo khand khandi douoo mand mandung. douoo chitar joti so jodha parchadung.
 douoo mat barunung bikram samanung. douoo sastar beta douoo sastar panung.
 (11) (229)

ਦੋਉ ਪਰਮ ਜੋਧੀ ਦੋਉ ਕ੍ਰੁਪਵਾਨੀ । ਦੋਉ ਸਸਤ੍ਰ ਬੇਤਾ ਦੋਉ ਰੂਪ ਖਾਨੀ ।
 ਦੋਉ ਛਤ੍ਰਪਾਲੀ ਦੋਉ ਛਤ੍ਰ ਧਰਮੀ । ਦੋਉ ਜੁਧ ਜੋਧਾ ਦੋਉ ਕੂਰ ਕਰਮੀ । ੧੨ । ੨੩੦ ।
 douoo param jodhi douoo karudhvanung.
 douoo sastar beta douoo roop khanung.
 douoo chhatarpalung douoo chhatar dharmung.
 douoo judh jodha douoo karoor karmung. (12) (230)

ਦੋਉ ਮੰਡਲਾਕਾਰ ਜੁਝੇ ਬਿਰਾਜੈ । ਹਥੈ ਹਰ ਦੁ ਠੋਕੈ ਭੁਜਾ ਪਾਇ ਗਾਜੈ ।
 ਦੋਉ ਖਤ੍ਰਹਾਣੀ ਦੋਉ ਖਤ੍ਰ ਖੰਡੀ । ਦੋਉ ਖਗ ਪਾਣੀ ਦੋਉ ਛੇਤ੍ਰ ਮੰਡੀ । ੧੩ । ੨੩੧ ।
 douoo mandlakar jujhai birajai.
 hathai har du thokai bhuja paie gajai.
 douoo khatarharung douoo khatar khandung.
 douoo khag parrung douoo chhetar mandung. (13) (231)

ਦੋਉ ਚਿਤ੍ਰਜੋਤੀ ਦੋਉ ਚਾਰ ਬਿਚਾਰੀ । ਦੋਉ ਮੰਡਲਾਕਾਰ ਖੰਡਾ ਅਬਾਰੀ ।
 ਦੋਉ ਖਗ ਖੁਨੀ ਦੋਉ ਖਤ੍ਰਹਾਣੀ । ਦੋਉ ਖਤ੍ਰਖੇਤਾ ਦੋਉ ਛਤ੍ਰਪਾਣੀ । ੧੪ । ੨੩੨ ।
 douoo chitar joti douoo chaar bicharung. douoo mandlakar khanda abarung.
 douoo khag khuni douoo khatar harrung. douookhatarkheta douoo chhatar parrung.
 (14) (232)

Both of them were capable of destroying the enemy territories and then establishing them also. Both were conquerors of the enemy and were themselves mighty warriors. Both were in the forefront of the warriors and possessed strong arms (were powerful). Both were like the suns of their army or moons of their troops. (Both were shining like Sun and moon). (227)

Both were famous king-emperors and well versed in weapon wielding ; both were warriors in the battle-field and would be victorious in any battle. Both were a picture of (personification of) the prime-light (prime-soul) and both were expert archers. Both were embodiments of (shield) protection and both were destroyers of the despots. (villains). (228)

Both were mighty enough to destroy the enemy territory, and both were capable of re-establishing them again. Both were a personification of the flame of light (brilliance), and mighty warriors. Both were proud like the elephant (careless) and resembled the king Vikram. (in qualities). Both were adept in wielding arms (weapons) and both were fully armed (with various weapons). (229)

Both were powerful warriors and both were furious with rage. Both were fully trained in the art of weaponry and were a fountain of magnificence (beauty). Both were sovereigns (with canopies) and protectors of religion (virtuous). Both were expert warriors in waging war ; and relentless in performing cruel acts. (230)

Both were involved in the battle of nerves in the worldly arena ; both were patting their shoulders to show off their prowess ; and were roaring by thumping their feet (on the ground). Both were capable of harming the Kashatriyas and destroying the Kashatriyas. Both were carrying swords in their hands and were going to honour the battle-field (with their might). (231)

Both were having beautiful personalities, with virtuous thoughts. (high thinking) ; both were fighting in the battle of life uninterrupted. Both had their swords soaked in blood, and both were harming the interest of Kashatriyas. Both were born from kashatriya mothers, and both were king-emperors. (232)

ਦੋਉ ਬੀਰ ਬਿਬ ਆਸਤ ਧਾਰੇ ਨਿਹਾਰੇ । ਰਹੇ ਬਯੋਮ ਮੈ ਭੂਪ ਗਉਨੈ ਹਕਾਰੇ ।
ਹਕਾਰਕ ਲਾਗੀ ਧਨੰ ਧੰਨ ਜੀਪਯੋ । ਚਕਯੋ ਜਛ ਰਾਜੀ ਪ੍ਰਿਥੀ ਲੋਕ ਕੀਪਯੋ । ੧੫ । ੨੩੩ ।

douoo beer bib asat dharai niharai.
rehai baryom mein bhoop gounai hakarai.
haka hak langi dhanung dhan jampenyo.
chakiyo jaach rajung prithi lok kampeyo. (15) (233)

ਹਨਿਯੋ ਰਾਜ ਦੁਰਜੋਧਨੰ ਜੁਧ ਭੂਮੰ । ਭਜੇ ਸਭੈ ਜੋਧਾ ਚਲੀ ਧਾਮ ਧੂਮੰ ।
ਕਰਿਯੋ ਰਾਜ ਨਿਹਕੰਟਕੰ ਕਉਰਪਾਲੰ । ਪੁਨਰ ਜਾਇ ਕੈ ਮਝਿ ਸਿਝੈ ਹਿਵਾਲੰ । ੧੬ । ੨੩੪ ।

haniou raj Durjodhanung judh bhoomung.
bhajai sabhi jodha chali dhaam dhumung.
kariou raj nehkantakung kaurpalung.
punar jaie kai majh sijhai hivalung. (16) (234)

ਤਹਾ ਏਕ ਗੰਧਰਬ ਸਿਉ ਜੁਧ ਮਚਿਯੋ । ਤਹਾ ਭੁਰਪਾਲੰ ਧੂਰਾ ਰੰਗੁ ਰਚਿਯੋ ।
ਤਹਾ ਸਤ੍ਰ ਕੇ ਭੀਮ ਹਸਤੀ ਚਲਾਏ । ਫਿਰੇ ਮਧ ਗੈਣ ਅਜਉ ਲਉ ਨ ਆਏ । ੧੭ । ੨੩੫ ।

taha ek gandharab siun judh machiou.
taha bhurpalung dhura rung rachiou.
taha satar kai bheem hasti chalaie.
phirai madh gainung ajou lou na aieai. (17) (235)

ਸੁਨੈ ਬੈਨ ਕਉ ਭੂਪ ਇਉ ਐਠ ਨਾਕੰ । ਕਰਿਯੋ ਹਾਸ ਮੰਦੈ ਬੁਲਯੋ ਏਮ ਬਾਕੰ ।
ਰਹਿਯੋ ਨਾਕ ਮੈ ਕੁਸਟ ਛਤ੍ਰੀ ਸਵਾਨੰ । ਭਈ ਤਉਨ ਹੀ ਰੋਗ ਤੇ ਭੁਪ ਹਾਨੰ । ੧੮ । ੨੩੬ ।

Sunnai bain kou bhup eaou aith nakung.
kariou hass mandai bulion eini bakung.
rehiou nak mein kusat chhatri savanung.
bhaiee toun hi rog te bhoop hanung. (18) (236)

ਚੌਪਈ

ਇਮ ਚਉਰਾਸੀ ਬਰਖ ਪ੍ਰਮਾਨੰ । ਸਪਤ ਮਾਹ ਚਉਬੀਸ ਦਿਨਾਨੰ ।
ਰਾਜ ਕੀਓ ਜਨਮੇਜਾ ਰਾਜਾ । ਕਾਲ ਨੀਸਾਨੁ ਬਹੁਰਿ ਸਿਰਿ ਗਾਜਾ । ੧੯ । ੨੩੭ ।
ਇਤਿ ਜਨਮੇਜਾ ਸਮਾਪਤ ਭਇਆ ।

Choupaiee

im Chaourasi barakh parmanung.
sapat mah choubees dinanung.
raj kiou janmeja raja.
kaal nisan bahur sir gajei. (19) (237)
it Janmeja samapat bhia

Both had protected themselves with double coats of mail and were watching the battle scene in the whole area. The Kings, who had gone to heavens (killed) were calling them also (towards the same fate) ; people were yelling for them, shouting cries of praise and honour. The king of demi-gods was wondering and the whole Earth was trembling (with the impact of war). (233)

Finally Raja Daryodhan was killed in the battle-field. with the spread of this news (like wild fire) all the warriors fled from the battle-field. Then Yudishtra ruled over Kaurvas without any (enmity) revenge. Then they went away to Himalayas and perished there. (234)

There they had waged a battle against a celestial musician. Bhurpal had spread out a hazy colour, looking beautiful. There Bhim Sain had flung up elephants in the sky, which are still moving around in the skies, as they have not come back to the Earth yet. (235)

At that instant, Janmeja hearing the story, laughed and said with disgust (distrust) that the story of throwing the elephants was a sheer gossip. At this utterance, Raja Janmeja's the scion of Kashatriyas, leprosy did not disappear from the nose which resulted in his death. (236)

Choupaiee :

Thus Raja Janmeja ruled over the country, till the age of, eighty-four years, seven months and twenty-four days ; then the death-knell was sounded, and he died.(237)
Here the episode of Janmeja is completed.

ਚੌਪਈ

ਅਸੁਮੇਧ ਅਰੁ ਅਸਮੇਧਾਰਾ । ਮਹਾ ਸੂਰ ਸਤਵਾਨ ਅਪਾਰਾ ।
ਮਹਾ ਬੀਰ ਬਰਿਆਰ ਧਨੁਖ ਧਰ । ਗਾਵਤ ਕੀਰਤ ਦੇਸ ਸਭ ਘਰ ਘਰ । ੧ । ੨੩੮ ।

Choupaiee

asumedh or asmedhara. maha soor satvan apara.
maha beer bariar dhanukh dhar. gavat kirat des sabh ghar ghar. (1) (238)

ਮਹਾ ਭਰਿ ਅਰੁ ਮਹਾ ਧਨੁਖ ਧਰ । ਕਾਪਤ ਤੀਨ ਲੋਕ ਜਾ ਕੇ ਡਰ ।
ਬਡ ਮਹੀਪ ਅਰੁ ਅਖੰਡ ਪ੍ਰਤਾਪਾ । ਅਮਿਤ ਤੇਜ ਜਾਪਤ ਜਗ-ਜਾਪਾ । ੨ । ੨੩੯ ।
maha beer or maha dhanukh dhar. Kapat teen lok ja kai dar.
bud maheep or akhand partapa. amit tej japat jug japa. (2) (239)

ਅਜੈ ਸਿੰਘ ਉਤ ਸੂਰ ਮਹਾਨਾ । ਬਡ ਮਹੀਪ ਦਸ ਚਾਰ ਨਿਧਾਨਾ ।
ਅਨਬਿਕਾਰ ਅਨਤੋਲ ਅਤੁਲ ਬਲ । ਅਰ ਅਨੇਕ ਜੀਤੇ ਜਿਨ ਦਲਮਲ । ੩ । ੨੪੦ ।
ajai Singh ut soor mahana. bud maheep das chaar nidhana.
anbikar antol atul bal. or anek jeetai jin dalmal. (3) (240)

ਜਿਨ ਜੀਤੇ ਸੰਗ੍ਰਾਮ ਅਨੇਕਾ । ਸਸਤ੍ਰ ਅਸਤ੍ਰ ਧਰਿ ਛਾਡਨ ਏਕਾ ।
ਮਹਾ ਸੂਰ ਗੁਨਵਾਨ ਮਹਾਨਾ । ਮਾਨਤ ਲੋਗ ਸਗਲ ਜਿਹ ਆਨਾ । ੪ । ੨੪੧ ।
jin jeetai sangram aneka. Sastar astar dhar chhadan eka.
maha sur gunvan mahana. manat lok sagal jeh ana. (4) (241)

ਮਰਨ ਕਾਲ ਜਨਮੇਜੇ ਰਾਜਾ । ਮੰਤ੍ਰ ਕੀਓ ਮੰਤ੍ਰੀਨ ਸਮਾਜਾ ।
ਰਾਜ ਤਿਲਕ ਭੂਪਤ ਅਭਖੈਖਾ । ਨਿਰਖਤ ਭਏ ਨ੍ਰਿਪਤ ਕੀ ਰੇਖਾ । ੫ । ੨੪੨ ।
maran kaal Janmejai raja. mantrar kiou mantareen samaja.
raj tilak bhoopat abhpekha. nirkhat bhaie nirpat ki rekha. (5) (242)

ਇਨ ਮਹਿ ਰਾਜ ਕਵਨ ਕਉ ਦੀਜੈ । ਕਉਨ ਨ੍ਰਿਪਤ ਸੁਤ ਕਉ ਨ੍ਰਿਪ ਕੀਜੈ ।
ਰਜੀਆ ਪੁਤ ਨ ਰਾਜ ਕੀ ਜੋਗਾ । ਯਾਹਿ ਕੇ ਜੋਗ ਨ ਰਾਜ ਕੇ ਭੋਗਾ । ੬ । ੨੪੩ ।
in meh raj kavan kou deejai. kaun nirpat sut kou urip keejai.
rajia poot na raj ki joga. yahai kai jog na raj hai bhoga. (6) (243)

ਅਸੁਮੇਧ ਕਹੁ ਦੀਨੋ ਰਾਜਾ । ਜੈ ਪਤਿ ਭਾਖਯੋ ਸਕਲ ਸਮਾਜਾ ।
ਜਨਮੇਜਾ ਕੀ ਸੁਗਤਿ ਕਰਾਈ । ਅਸੁਮੇਧ ਕੈ ਵਹੀ ਵਧਾਈ । ੭ । ੨੪੪ ।
asavmeda koh deeno raja. jai pat bhakhio sakal samaja.
Janmeja ki sugat karaiee. asavmed kai vaji vadhaiee. (7) (244)

ਦੂਸਰ ਭਾਇ ਹੁਤੋ ਜੋ ਏਕਾ । ਰਤਨ ਦੀਏ ਤਿਹ ਦਰਬ ਅਨੇਕਾ ।
ਮੰਤ੍ਰੀ ਕੈ ਅਪਨਾ ਠਹਰਾਇਓ । ਦੂਸਰ ਠਹੁਰ ਤਿਸਹਿ ਬੈਠਾਇਓ । ੮ । ੨੪੫ ।
doosar bhaie hutai jo eha. ratan deesai the darab aneka.
mantri kai apna thehrayou. doosar thour tiseh baithaiou

Choupaiee :

Janmeja king had two sons, asmedh and asmedhar. Both were great warriors and powerful kings. They were very brave, great warriors, mighty and expert archers, whose praises are being Sung in all the homes throughout the country. (238)

Both were great warriors and great experts in archery, and the three worlds would shudder (shiver) before them out of fear. They were king-emperors and of indomitable courage. The whole world would regard them with honour and regard as they were full of splendour and glory. (239)

On the other side Ajai Singh was also a great warrior , a great king and possessed knowledge of all sciences (great learning). He was without any blemish, unparalleled, and with indescribable might, who had crushed many great warriors. (240)

He had been victorious in many battles, and did not spare anyone's life, having all the weapons and coats of mail. He was the greatest warrior, having all the virtues and the whole world had acknowledged his supremacy. (241)

At the time of his death, king Janmeja held consultations with his ministers as to who should succeed him on the throne, and from the angle they were examining the qualities of the prince for his deservingness for the Kingship. (242)

Out of the three sons, who was deserving to be the next king, and who should be selected for being the king. One factor came to their mind that the son of the maid was not worthy of becoming a king and did not deserve all the pleasures of the kingdom. (243)

After lot of deliberations, the eldest son Asumedh was declared to be the next king, and he was hailed by all the ministers. After taking over the reins of kingdom he performed the last rites of Janmeja, and there was lot of jubilation and rejoicing in the family of Asumedh. (244)

The second brother of Asumedh was bestowed with lot of wealth and riches like rubies and diamonds and was given the status of a minister with the second rank. (in command). (245)

ਤੀਸਰ ਜੋ ਰਜੀਆ ਸੁਤ ਰਹਾ । ਸੈਨਪਾਲ ਤਾਕੋ ਪੁਨ ਕਹਾ ।
 ਬਖਸੀ ਕਰਿ ਤਾ ਕੋ ਠਹਰਾਇਓ । ਸਬ ਦਲ ਕੋ ਤਿਹ ਕਾਮੁ ਚਲਾਇਓ । ੯ । ੨੪੬ ।
 teesar jo rajia sut reha. saïnpal ta ko pun kaha.
 bakhsi ta ko thehraiou. sab dal ko the kaam chalaiyo. (9) (246)

ਰਾਜੁ ਪਾਇ ਸਭਹੂ ਸੁਖ ਪਾਇਓ । ਭੂਪਤ ਕਉ ਨਾਚਬ ਸੁਖ ਆਇਓ ।
 ਤੇਰਹ ਸੈ ਚੌਸਠ ਮਰਦੰਗਾ । ਬਾਜਤ ਹੈ ਕਈ ਕੋਟ ਉਪੰਗਾ । ੧੦ । ੨੪੭ ।
 raj paie sabhjhun sukh paieou. bhoopat kou nachali sukh paieou.
 tereh sai chousath mardanga. bajat haikaiee kot upanga. (10) (247)

ਦੂਸਰ ਭਾਇ ਭਏ ਮਧ ਅੰਧਾ । ਦੇਖਤ ਨਾਚਤ ਲਾਇ ਸੁਗੰਧਾ ।
 ਰਾਜ ਸਾਜ ਦੁਹਰੂ ਤੇ ਭੂਲਾ । ਵਾਹੀ ਕੈ ਜਾਇ ਛਤ੍ਰ ਸਿਰ ਝੂਲਾ । ੧੧ । ੨੪੮ ।
 dusar bhaie bhaie mad andha. dekhat nachat laie sugandha.
 raj saaj dohun te bhula. Vahi kai jaie chhatar sir jhula. (11) (248)

ਕਰਤ ਕਰਤ ਬਹੁ ਦਿਨ ਅਸ ਰਾਜਾ । ਉਨ ਦੁਹੂ ਭੂਲਿਓ ਰਾਜ ਸਮਾਜਾ ।
 ਮਦ ਕਰਿ ਅੰਧ ਭਏ ਦੋਹੂ ਭ੍ਰਾਤਾ । ਰਾਜ ਕਰਨ ਕੀ ਬਿਸਰੀ ਬਾਤਾ । ੧੨ । ੨੪੯ ।
 karat karat boh din as raja. un dohun bhuliou raj samaja.
 mud kar andh bhaie douoo bhrata. raj karan ki bisri bata. (12) (249)

ਦੋਹਰਾ

ਜਿਹ ਚਾਹੇ ਤਾ ਕੋ ਹਨੇ ਜੋ ਬਾਛੈ ਸੋ ਲੇਇ ।
 ਜਿਹ ਰਾਖੈ ਸੋਈ ਰਹੈ ਰਹੈ ਜਿਹ ਜਾਨੈ ਤਿਹ ਦੇਇ । ੧੩ । ੨੫੦ ।

Dohra

jeh chaho ta ko hanai jo bachhai so laie.
 jeh rakhai soiee rehai jeh janai the devai. (13) (250)

ਚੌਪਈ

ਐਸੀ ਭਾਤ ਕੀਨੋ ਇਹ ਜਬਹੀ । ਪ੍ਰਜਾ ਲੋਕ ਸਭ ਬਸ ਭਏ ਤਬਹੀ ।
 ਅਉ ਬਸਿ ਹੋਇ ਗਏ ਨੇਬ ਖਬਾਸਾ । ਜੋ ਰਾਖਤ ਥੇ ਨ੍ਰਿਪ ਕੀ ਆਸਾ । ੧ । ੨੫੧ ।

Choupaiee

aisi bhant keeno eh jabhi. puja lok sabh bus bhaie tabhi.
 aou bus hoiai gaie neb khavasa. jo rakhat so nrip ki asa. (1) (251)

ਟੇਕ ਦਿਵਸ ਤਿਹੂ ਬ੍ਰਾਤ ਸੁਜਾਨਾ । ਮੰਦਸ ਚੌਪਰ ਖੇਲ ਖਿਲਾਨਾ ।
 ਦਾਉ ਸਮੈ ਕਛੁ ਰਿਸਕ ਬਿਚਾਰਿਓ । ਅਜੈ ਸੁਨਤ ਇਹ ਭਾਤ ਉਚਾਰਿਓ । ੨ । ੨੫੨ ।
 ek divas tihun bharat sujana. mandas chouper khel khilana.
 daou samai kachh risak bichariou. ajai sunat eh bhant uchariou. (2) (252)

The third brother, the son of the maid, was appointed the commander in charge of the armed forces. He was given the status of Bakhshi for revenue collection. So he organised the whole army (as per his orders). (246)

On assuming charge of the kingdom, all were happily established. The king then got interested in dance and fun and frolic. In his royal court there were 1364 musical instruments and millions of bands for music. (247)

The second brother was always drunk and would be keenly watching dancing sessions (ballets) embellished with the flavour of perfumes. Both the brothers totally neglected the royal functions of the kingdom and Ajai Singh was functioning as the sovereign (in actual practice). (248)

Thus both the brothers, controlling the functions of the kingdom, totally forgot and neglected the duties of a king and both were always drunk and became unworthy of ruling the country. (249)

Couplet

Ajai Singh could kill anyone he willed and could bestow favours on those, he was pleased with. Whosoever was in his good books, was retained and he could appoint his own selected persons to the higher posts at will. (250)

Choupaiee

Thus when Ajai Singh started functioning like this all the subject (was) came under his spell, and the courtiers including noblemen were under his control, who were looking upto the king earlier for any favours to fulfil their aspirations. (251)

One day the three brothers decided to play the game of chess. During the play, one brother got furious over something and he remarked something, so that Ajai Singh could hear it. (252)

ਦੋਹਰਾ

ਕਹਾ ਕਰੈ ਦਾ ਕਹ ਪਰੈ ਕਹ ਯਹ ਬਾਧੈ ਸੂਤ ।
ਕਹਾ ਸਤ੍ਰ ਯਾ ਤੇ ਮਰੈ ਜੋ ਰਜੀਆ ਕਾ ਪੁਤ । ੩ । ੨੫੩ ।

Dohra

Kaha karai da keh parai keh yeh badhai sut.
kaha satar ya te marai jo rajia ka poot. (3) (253)

ਚੌਪਈ

ਯਹੈ ਆਜ ਹਮ ਖੇਲ ਬਿਚਾਰੀ । ਸੋ ਭਾਖਤ ਹੈ ਪਟਗਟ ਪੁਕਾਰੀ ।
ਏਕਹਿ ਰਤਨ ਰਾਜ ਧਨੁ ਲੀਨਾ । ਦੁਤੀਐ ਅਸੁ ਉਸਟ ਗਜ ਲੀਨਾ । ੧ । ੨੫੪ ।

Choupaiee

yehai aaj hum khel bichari. so bhakhat hai pargat pukari.
ekaih ratan raj dhan leena. dutiai asar aousat gaj leena. (1) (254)

ਕੁਅਚੈ ਬਾਟ ਸੈਨ ਸਣ ਲੀਆ । ਤੀਨਹੁ ਬਾਟ ਤੀਨ ਕਰ ਕੀਆ ।
ਪਾਸਾ ਢਾਰ ਧਰੈ ਕਸ ਦਾਵਾ । ਕਹਾ ਖੇਲ ਧੈ ਕਰੈ ਕਰਾਵਾ । ੨ । ੨੫੫ ।
kaurai baat sain sabh lia. teenoh baat teen kar kia.
pasa dhar dharai kas dava. kaha khel dho karai karava. (2) (255)

ਚਉਪਰ ਖੇਲ ਪਰੀ ਤਿਹ ਮਾਹਾ । ਦੇਖਤ ਉਚ ਨੀਚ ਨਰ ਨਾਹਾ ।
ਜ਼ਾਲਾ ਰੂਪ ਸੁਪਰਧਾ ਬਾਢੀ । ਭੂਪਨ ਫਿਰਤ ਸੰਘਾਰਤ ਕਾਢੀ । ੩ । ੨੫੬ ।
Choupar khel pari the maha. dekhat uch neech nar naha.
Jawala roop supardha badhi. bhoopan bhirat sangharat kadhi. (3) (256)

ਤਿਨ ਕੈ ਬੀਚ ਪਰੀ ਅਸ ਖੇਲਾ । ਕਟਨ ਸੁ ਹਿਤ ਭਇਉ ਮਿਟਨ ਦੁਹੇਲਾ ।
ਪਿਥਮੈ ਰਤਨ ਦ੍ਰਿਬ ਬਹੁ ਲਾਯੋ । ਬਸਤ੍ਰ ਬਾਜ ਗਜ ਬਹੁਤ ਹਰਾਯੋ । ੪ । ੨੫੭ ।
tin kai beech pari as khela. katan so hit bhiou mitan duhela.
prithmai ratan drib boh laiyo. bastar baaj gaj bahut haraiyo. (4) (257)

ਦੁਹੀਅਨ ਬੀਚ ਸੁਪਰਧਾ ਬਾਢਾ । ਦੁਹ ਦਿਸ ਉਠੇ ਸੁਭਟ ਅਸ ਕਾਢਾ ।
ਚਮਕਹਿ ਕਹੂੰ ਅਸਨ ਕੀ ਧਾਰਾ । ਬਿਛ ਗਈ ਲੋਥ ਅਨੇਕ ਅਪਾਰਾ । ੫ । ੨੫੮ ।
dohunan beech sapurdha badha. doh dis uthai subhat us kadha.
chamkeh kahun asa ki dhara. bichh gaiee loth anek apara. (5) (258)

ਜੁਗਨ ਦੈਤ ਫਿਰਹਿ ਹਰਿਖਾਨੇ । ਗੀਧ ਸਿਵਾ ਬੋਲਹਿ ਅਭਿਮਾਨੇ ।
ਭੂਤ ਪ੍ਰੇਤ ਨਾਚ ਹੀ ਅਰੁ ਗਾਵਹਿ । ਕੁੰ ਕੁੰ ਸਬਦ ਬੈਤਾਲ ਸੁਨਾਵਹਿ । ੬ । ੨੫੯ ।
Jagan daint phireh harkhanai. geeda Siva bole abhimanai.
bhoot preit nacheh or gaveh. kahun kahun sabad baital sunaveh. (6) (259)

Couplet :

Look, what he is doing, the manoeuver is different but he makes a completely different strategem. So how could he, a son of the maid, kill the enemy ? (253)

Choupaiee

The two princes now openly declared that they had purposely planned to play this game, so that they could decide during this game, the order and merit of each brother alongwith his authority and command. Saying this, one brother took charge of all the wealth including rubies and diamonds, while the second one took control of all the horses, camels and elephants. (254)

The three princes made division of the army into three parts and took charge of their own portion. Then they pondered how to throw the dice, so as (to win the game) gain maximum advantage. no one knew how the game would turn out to be and with what results. (255)

Thus the game of chess started, which was being watched by all the courtiers and noble-men, including all lower and higher grade officials. Thus jealousy erupted between the three brothers in the form of a flame of fire, which normally destroys the kings, as is well known. (256)

Then the game developed into a stage where all the three were engaged in a do or die (battle) quarrel and it appeared difficult that there could be any settlement or compromise. On the first instance, all the wealth and diamonds were put on stake, and then all the horses and elephants were put on stake, which they lost completely. (257)

The jealousy between the two sides gathered momentum and the three warriors stood up with unsheathed swords, alongwith their supporters. With the striking of swords there were streaks of lightning, and many corpses were laid down on the ground (many were killed). (258)

The hotgoblins and demons were moving around in great joy and the vultures alongwith jackals were making loud noises in happiness. The ghosts and demons were dancing and singing in joy and at times sounds of evil spirits could be heard. (259)

ਚਮਕਤ ਕੁੰ ਖਗਨ ਕੀ ਧਾਰਾ । ਬਿਥ ਗਏ ਰੁੰਡ ਭਸੰਡ ਅਪਾਰਾ ।
 ਚਿੰਸਤ ਕੁੰ ਗਿਰੇ ਗਜ ਮਾਤੇ । ਸੋਵਤ ਕਹੂੰ ਸੁਭਟ ਰਣ ਤਾਤੇ । ੭ । ੧੬੦
 chamkat kahun bhagan ki dhara. bith gaie rund bhasund apara.
 chisant kahun girai gaj matai. Sovat kahun subhat run tatai. (7) (160)

ਹਿੰਸਤ ਕਹੂੰ ਗਿਰੇ ਹੈ ਘਾਏ । ਸੋਵਤ ਕੂਰ ਸਲੋਕ ਪਠਾਏ ।
 ਕਟੇ ਗਏ ਕਹੂੰ ਕਉਚ ਅਰੁ ਚਰਮਾ । ਕਟਿ ਗਏ ਗਜ ਬਾਜਨ ਕੇ ਬਰਮਾ । ੮ । ੨੬੧ ।
 hinsat kahun girai hai ghai. Sovat karoor salok pathaie
 kat gaie kahun kauch or charma. kat gaie gaj bajan kai barma. (8) (261)

ਜੁਗਨ ਦੇਤ ਕਹੂੰ ਕਿਲਕਾਰੀ । ਨਾਚਤ ਭੂਤ ਬਜਾਵਤ ਤਾਰੀ ।
 ਬਾਵਨ ਬੀਰ ਫਿਰੈ ਚਹੂੰ ਓਰਾ । ਬਾਜਤ ਮਾਰੂ ਰਾਗ ਸਿਦਉਰਾ । ੯ । ੨੬੨ ।
 Jagun daint kahun kilkari. Nachat bhoot bajavat taari.
 bavan beer phirai chahun aoura. abajat maru rag sidoura. (9) (262)

ਰਣ ਅਸ ਕਾਲ ਜਲਧ ਜਿਮ ਗਾਜਾ । ਭੂਤ ਪਿਸਾਚ ਭਰਿ ਭੈ ਭਾਜਾ ।
 ਰਣ ਮਾਰੂ ਇਹ ਦਿਸ ਤੇ ਬਾਜਯੋ । ਕਾਇਰ ਹੁਤੋ ਸੋ ਭੀ ਨਹਿ ਭਾਜਯੋ । ੧੦ । ੨੬੩ ।
 rann as kaal jaldh jim gaja. bhoot pisdach bheer bhai bhaja.
 runn marai eh dis te bajiou. kaier hutai so bhi neh bhajiou. (10) (263)

ਹਰਿ ਗਈ ਸੂਰਨ ਖਗ ਕੀ ਟੋਕਾ । ਕਟਿ ਗਏ ਸੁੰਡ ਭਸੰਡ ਅਨੇਕਾ ।
 ਨਾਚਤ ਜੋਗਨ ਕਹੂੰ ਬਿਤਾਰਾ । ਧਾਵਤ ਭੂਤ ਪ੍ਰੇਤ ਬਿਕਰਾਰਾ । ੧੧ । ੨੬੪ ।
 reh gaiee suran khag ki teka. kat gaie sumbh bhasundh aneka.
 Nachat jogan kahun bitara. dhavat bhoot prait bokrara. (11) (264)

ਧਾਵਤ ਅਧ ਕਮਧ ਅਨੇਕਾ । ਮੰਡਿ ਰਹੇ ਰਾਵਤ ਗਡਿ ਟੋਕਾ ।
 ਅਨਹਦ ਰਾਗ ਅਨਾਹਦ ਬਾਜਾ । ਕਾਇਰ ਹੁਤਾ ਵਹੈ ਨਹੀ ਭਾਜਾ । ੧੨ । ੨੬੫ ।
 dhavt adh kamadh aneks. mund rehai ravat gad teka.
 anhad rag anahad baja. kaier huta vahai nahi bhaja. (12) (265)

ਮੰਦਰ ਤੂਰ ਕਰੂਰ ਕਰੋਰਾ । ਗਾਜ ਸਰਾਵਤ ਰਾਗ ਸੰਦੋਰਾ ।
 ਝਮਕਸਿ ਦਾਮਨ ਜਿਮ ਕਰਵਾਰਾ । ਬਰਸਤ ਬਾਨਨ ਮੇਘ ਅਪਾਰਾ । ੧੩ । ੨੬੬ ।
 mandir toor karur karorra. gaaj saravat rag sandera.
 bhamkas daman jim karvara. barsat banan megh apara. (13) (266)

ਘੁਮਹਿ ਘਾਇਲ ਲੋਹ ਚੁਚਾਤੇ । ਖੇਲ ਬਸੰਤ ਮਨੋ ਮਦਮਾਤੇ ।
 ਗਿਰ ਗਏ ਕਹੂੰ ਜਿਰਹ ਅਰੁ ਜੁਆਨਾ । ਗਰਜਨ ਗਿਧ ਪੁਕਾਰਤ ਸੁਆਨਾ । ੧੪ । ੨੬੭ ।
 ghmoeeh ghial loh chucharai. khel basant mano madmaatai.
 gir gehai kahun sireh or juana. gurjan gidh pukarat suana. (14) (267)

At times one could see the swords striking producing flashes of light. Many trunks of the warriors alongwith those of elephants were lying scattered on the ground. At places the wounded elephants were shrieking (in pain) and somewhere one could see many dead warriors (lying asleep) in the battle field. (260)

At places there were seen wounded horses lying on the ground and neighing in pain, and at places there were corpses of the slain warriors (despatched to heavens). Somewhere broken shields and coats of iron were lying scattered or the iron-coats (of protection) for elephants and horses were lying broken. (261)

Somewhere vamps were making merry and at places the demons were dancing with clapping of hands. On all the four sides many warriors were moving around, alongwith the musical tunes of Maru and Sanduria ragas. (times of sorrow). (262)

The god-of-death was roaring in the battle-field like the thundering clouds. The demons and evil spirits were moving frightened in hordes. On one side of the battle-field one could hear the Maru-Raga, which prompted even the weaklings not to run away from the battle-field. (263)

Now the warriors could depend (survive) only on the strength of their Swords. Many elephants had lost their trunks. Somewhere evil spirits and hotgoblins were dancing around, and horrible looking demons and ghosts were running away. (264)

Many mutilated bodies were seen running around ; princes and kings were fighting while establishing their positions, while the unstrung music was being heard in Nature, hearing which even the weaklings would not flee. (from the battle-field). (265)

Millions of drums and weaver's instruments were sounded and played upon, while the warriors were praising the thunder of militant (Rajas) music. The swords were striking like the flash of lightning while there was a continous stream of arrows being shot. (byboth sides). (266)

The blood-dripping wounded warriors were moving around as if they were engaged in the revelery of Holi (with coloured waters). At places one could see coats of mail or warriors fallen on the ground. At some places vultures were shrieking while at other places dogs were barking. (267)

ਉਨ ਦਲ ਦੁਹੂੰ ਭਾਇਨ ਕੋ ਭਾਜਾ । ਠਾਢ ਨ ਸਕਿਯੋ ਰੰਕੁ ਅਰੁ ਰਾਜਾ ।
 ਤਕਿਓ ਓਡਛਾ ਦੇਸੁ ਬਿਚਛਨ । ਰਾਜਾ ਨ੍ਰਿਪਤਿ ਤਿਲਕ ਸੁਣ ਲਛਨ । ੧੫ । ੨੬੮ ।
 un dal dohun bhaien ko bhaja. thadh na sakiou runk or raja.
 takiou oubhehchha des bichchhan. araj nripat tilak sabh lachhan. (15) (268)

ਮਦ ਕਰਿ ਮਤ ਭਏ ਜੇ ਰਾਜਾ । ਤਿਨ ਕੇ ਗਏ ਐਸ ਹੀ ਕਾਜਾ ।
 ਛੀਨ ਛਾਨ ਛਿਤ ਛਤ੍ਰ ਫਿਰਾਯੋ । ਮਹਾਰਾਜ ਆਪ ਹੀ ਕਹਾਯੋ । ੧੬ । ੨੬੯ ।
 mud kar mat bhaie je raja. tin kai gaie ais hi kaja.
 cheen chhan chhit chhatar phiraieyo. maharaj aap hi kahaio. (16) (269)

ਆਗੇ ਚਲੇ ਅਸਮੇਧ ਹਾਰਾ । ਧਵਹਿ ਪਾਛੇ ਫਉਜ ਅਪਾਰਾ ।
 ਗੇ ਜਹਿ ਨ੍ਰਿਪਤਿ ਤਿਲਕ ਮਹਾਰਾਜਾ । ਰਾਜ ਪਾਟ ਵਾਹੂ ਕਉ ਛਾਜਾ । ੧੭ । ੨੭੦ ।
 agai chalai Asmedh hara. dhavah pachhai fauj apara.
 go jeh uripat tilak maharaja. raj paat vahu kou chhaja. (17) (270)

ਤਹਾ ਇਕ ਆਹਿ ਸਨਉਦੀ ਬ੍ਰਹਮਨ । ਪੰਡਤ ਬਡੇ ਮਹਾ ਬਡ ਗੁਨਜਨ ।
 ਭੂਪਹਿ ਕੋ ਗੁਰ ਸਭਹੂ ਕੀ ਪੂਜਾ । ਤਿਹ ਬਿਨੁ ਅਵਰੁ ਨ ਮਾਨਹਿ ਦੂਜਾ । ੧੮ । ੨੭੧ ।
 taha ik aihai sanoudhi brahmin. pandit badai maha bud gunn jan.
 bhupeh ko gur sabhhun ki puja. the bin avar na maneh duja. (18) (271)

ਭੁਜੰਗ ਪ੍ਰਯਾਤ ਛੰਦ

ਕਹੂੰ ਬ੍ਰਹਮ ਬਾਨੀ ਕਰਹਿ ਬੇਦ ਚਰਚਾ । ਕਹੂੰ ਬਿਪ੍ਰ ਬੈਠੇ ਕਰਹਿ ਬ੍ਰਹਮ ਅਰਚਾ ।
 ਤਹਾ ਬ੍ਰਿਪ ਸਨੌਦ ਤੇ ਏਕ ਲਛਨ । ਕਰੈ ਬਕਲ ਬਸਤ੍ਰੰ ਗਿਰੈ ਬਾਇ ਭਛਨ । ੧ । ੨੭੨ ।

Bhujang prayat Chhand

Kahun braham bani kareh beid charcha. kahun bipar baithai kareh braham archa.
 kaha bipar sannadh te ek lachhan. karai bakal basantar phirai baie bhachhan. (1)
 (272)

ਕਹੂੰ ਬੇਦ ਸਿਯਾਮੰ ਸੁਰੰ ਸਾਥ ਗਾਵੈ । ਕਹੂੰ ਜੁਜਰ ਬੇਦੰ ਪੜੇ ਮਾਨ ਪਾਵੈ ।
 ਕਹੂੰ ਰਿਗੰ ਬਾਚੈ ਮਹਾ ਅਰਥ ਬੇਦੰ । ਕਹੂੰ ਬ੍ਰਹਮ ਸਿਛਾ ਕਹੂੰ ਬਿਸਨ ਭੇਦੰ । ੨ । ੨੭੩ ।
 kahun beid Siamung surang sath gavai. kahun jujar beidung parrai maan pavai.
 kahun rigung bachai maha ahath beidung. kahun braham sichha kahun bisan bhedung.
 (2) (273)

ਕਹੂੰ ਅਸਟ ਦੈ ਅਵਤਾਰ ਕਥੈ ਕਥਾਣੰ । ਦਸੰ ਚਾਰ ਚਉਦਾਹ ਬਿਦਿਆ ਨਿਧਾਨੰ ।
 ਤਹਾ ਪੰਡਿਤੰ ਬਿਪ੍ਰ ਪਰਮੰ ਪ੍ਰਬੀਨੰ । ਰਹੇ ਏਕ ਆਸੰ ਨਿਰਾਸੰ ਬਿਹੀਨੰ । ੩ । ੨੭੪ ।
 kahun asat devai avtar kathai kathanung. dasung chhar choudah bidia nidhanung.
 taha pandatung bipar parmungparbeenung. rehai ek asang nirasung biheenung. (3)
 (274)

The army of the two elder brothers then fled away (from the battle-field). No one could confront Ajai Singh, either noble man or a helpless pauper. All took shelter in the beautiful land of Orissa, where the Raj. Tilak (anointed king) belonged to, who possessed good qualities. (268)

Due to drinking wine, the kings, who forsake their legitimate duties, spoil their functioning to such an extent. So Ajai Singh usurped the kingdom of both (brothers) and declared himself as the king ; and became the king-emperor. (269)

The defeated (king) Asumedh was going ahead, followed by a huge army and they stopped at a place, where Raj Tilak used to rule, and the kingship only suited him. (270)

There lived a renowned Pandit, who was a great scholar and also possessed great virtues and qualities. He was the (teacher) Guru of Raja (Tilak) and all used to worship him. No one else, except him, was known or had recognition. (271)

Bhujang prayat Chhand

At some places people were reciting the divine knowledge (teachings) or at places there were discourses on Vedas; or at other places Brahmins were worshipping the Lord-Sublime. The renowned Pandit had one characteristic that he was having a robe of the tree-leaves and lived on air only. (272)

Somewhere Siam Veda was being recited with musical tunes, and at some places Yujar Veda was being read to gain acclaim. At places Rig Veda was being read out and at some places the great Atharban Veda was being studied. Somewhere the study revolved around the Lord-Sublime while at other places the secrets of Vishnu were being discussed. (273)

At places the discourse on the ten incarnations was being given ; that renowned Brahmin was a scholar (treasure) of all the fourteen sciences (learning). All of them had pinned their hopes on the Lord and were not bothered about worldly desires or aspirations (disinterested) and were totally free from any worldly pleasures. (274)

ਕਹੂੰ ਕੋਕਸਾਰੰ ਪੜੈ ਨੀਤ ਧਰਮੰ । ਕਹੂੰ ਨਿਯਾਇ ਸਾਸਤ੍ਰ ਪੜੈ ਛਤ੍ਰ ਕਰਮੰ ।
ਕਹੂੰ ਬ੍ਰਹਮ ਬਿਦਿਆ ਪੜੈ ਬਯੋਮ ਬਾਨੀ । ਕਹੂੰ ਪ੍ਰੇਮ ਸਿਉ ਪਾਠਿ ਪਠਿਐ ਪਿੜਾਨੀ । ੪ । ੨੭੫ ।

kahun koksarung parrai neet dharmung.
kahun niaiye satar parrai chhatar karmung.
kahun braham bidia parrai baryoam bani.
kahun prem siun paath pathiai pirrain. (4) (275)

ਕਹੁਮ ਪ੍ਰਾਕ੍ਰਿਤੰ ਨਾਗ ਭਾਖਾ ਉਚਾਰਹਿ । ਕਹੂੰ ਸਹਿਸਕ੍ਰਿਤ ਬਯੋਮ ਬਾਨੀ ਬਿਚਾਰਹਿ ।
ਕਹੂੰ ਸਾਸਤ੍ਰ ਸੰਗੀਤ ਮੈ ਗੀਤ ਗਾਵੈ । ਕਹੂੰ ਜਛ ਗੰਧ੍ਰਬ ਬਿਦਿਆ ਬਤਾਵੈ । ੫ । ੨੭੬ ।

kahun parakirtung nag bhakha uchareh.
kahun saheskirat biyoam bani bichareh.
kahun satar sangeet mein geet gavai.
kahun jachh gandhrab bidia batavai. (5) (276)

ਕਹੂੰ ਨਿਆਇ ਮੀਮਾਸਕਾ ਤਰਕ ਸਾਸਤ੍ਰੰ । ਕਹੂੰ ਅਗਨਿ ਬਾਣੀ ਪੜੈ ਬ੍ਰਹਮ ਅਸਤ੍ਰੰ ।
ਕਹੂੰ ਬੇਦ ਪਾਤੰਜਲੈ ਸੇਖ ਕਾਨੰ । ਪੜੈ ਚਕ੍ਰ ਚਵਦਾਹ ਬਿਦਿਆ ਨਿਧਾਨੰ । ੬ । ੨੭੭ ।

kahun niaie meemaska tarak satarung.
kahun agni bani parrai braham astarung.
kahun beid patunjalai sekh kanung.
parrai chakar chavadh bidia nidhanung. (6) (277)

ਕਹੂੰ ਭਾਖ ਬਾਚੈ ਕਹੂੰ ਕੋਮਦੀਅੰ । ਕਹੂੰ ਸਿਧਕਾ ਚੰਦ੍ਰਕਾ ਸਾਰਸੁਤੀਯੰ ।
ਕਹੂੰ ਬਯਾਕਰਣ ਬੈਸਿਕਾਲਾਪ ਕਥੇ । ਕਹੂੰ ਪ੍ਰਾਕ੍ਰਿਤਾ ਕਾਸਕਾ ਸਰਬ ਮਥੇ । ੭ । ੨੭੮ ।

kahun bhakh baachai kahun komdiang.
kahun sidhka chanderka sarsutoung.
kahun biakaran baisikalap kathung.
kahun parakiria kaska sarab mathung. (7) (278)

ਕਹੂੰ ਬੈਠ ਮਾਨੋਰਮਾ ਗੰਧ ਬਾਚੈ । ਕਹੂੰ ਗਾਇ ਸੰਗੀਤ ਮੈ ਗੀਤ ਨਾਚੈ ।
ਕਹੂੰ ਸਸਤ੍ਰ ਕੀ ਸਰਬ ਬਿਦਿਆ ਬਿਚਾਰੈ । ਕਹੂੰ ਅਸਤ੍ਰ ਬਿਦਿਆ ਬਾਚੈ ਸੋਕ ਟਾਰੈ । ੮ । ੨੭੯ ।

kahun baith manorama granth baachai.
kahun gaie sangeet mein geet nachai.
kahun satar ki sarab bidia bicharai.
kahun astar bidia baechai sok tarai. (8) (279)

ਕਹੂੰ ਗਦਾ ਕੋ ਜੁਧ ਕੈ ਕੈ ਦਿਖਾਵੈ । ਕਹੂੰ ਖੜਗ ਬਿਦਿਆ ਜੁਝੈ ਮਾਨ ਪਾਵੈ ।
ਕਹੂੰ ਬਾਕਿ ਬਿਦਿਆਹਿ ਛੋਰੈ ਪ੍ਰਬਾਨੰ । ਕਹੂੰ ਜਲਤੁਰੀ ਬਾਕ ਬਿਦਿਆ ਬਖਾਨੰ । ੯ । ੨੮੦ ।

kahun gada ko judh kai kai dikhavai.
kahun kharag bidia jujhai maan pavai.
kahun bak bidiahai chhorung parbanung.
kahun jalturang baak bidia bakhanung. (9) (280)

They were studying sexology at some places while at some other places they were studying the moral duties (religious functions) ; some-where they were undergoing training in the art of Justice (Niaie Shastra), and at someplaces the art of fighting was being taught ; at places they were studying about the attainment of the Lord (Vedant Shastra) or at places the study of celestial bodies was being carried out and at places they were reading with devotion the text of the weapons of the goddess Chandi. (275)

Somewhere Prakirit language was being studied and at places the snake-charmers study was being carried out ; somewhere Sanskrit was being taught and elsewhere the celestial knowledge (including space and astrology) was being imparted. Somewhere the songs were being sung as per classical Musical learning and elsewhere the knowledge of demigods and the misicians of Shiva was being discussed. (276)

At some places the study of law and Justice was being carried, out alongwith plethora Shastra, and the fire carrying arrows or the Brahm avtar (godly protective cover) were being discussed. Somewhere Patanjali Veda (Yoga knowledge) knowledge of the fourteen sciences (various types) including study of revolution (circles) or the (round) circular lines of destiny were being taught. (277)

Somewhere Patanjali Ved (Philology) or Panari philosophy was being taught. Some people were studying theoretical principles, Moonlight and abstract knowledge. Somewhere grammar and study of seeds was being carried out. Somewhere the study of context or the grammar Study was being taught in detail. (278)

Somewhere Manorama Granth was being read, and someone was dancing while singing classical songs (as per Ragas) and someone was studying all the Shastras and someone was studying the art of protective Covering (coats of mail) to overcome fear or awe. (279)

Somewhere an exhibition of the battle with maces was being given, and someone would be taking pride in showing the art of sword wielding. Some people were giving the knowledge of elocution (art of speaking) and the art of swimming alongwith speech making were being taught. (280)

ਕਹੂੰ ਬੈਠ ਕੇ ਗਾਰੜੀ ਗ੍ਰੰਥ ਬਾਚੈ । ਕਹੂੰ ਸਾਭਵੀ ਰਾਸ ਭਾਖਾ ਸੁ ਰਾਚੈ ।
 ਕਹੂੰ ਜਾਮਨੀ ਤੋਰਕੀ ਬੀਰ ਬਿਦਿਆ । ਕਹੂੰ ਪਾਰਸੀ ਕੋਚ ਬਿਦਿਆ ਅਭਿਦਿਆ । ੧੦ । ੨੮੧ ।
 kahun baith kai gar ri granth baachai. kahun sabhvi ras bhakha so rachai.
 kahun jamni torak beer bidia. kahun parsi koach bidia abhidia. (10) (281)

ਕਹੂੰ ਸਸਤ੍ਰ ਕੀ ਘਾਉ ਬਿਦਿਆ ਬਤੈਗੇ । ਕਹੂੰ ਅਸਤ੍ਰ ਕੋ ਪਾਤਕਾ ਪੈ ਚਲੈਗੇ ।
 ਕਹੂੰ ਚਰਮ ਕੀ ਚਾਰ ਬਿਦਿਆ ਬਤਾਵੈ । ਕਹੂੰ ਬ੍ਰਹਮ ਬਿਦਿਆ ਕਰੈ ਦਰਬ ਪਾਵੈ । ੧੧ । ੨੮੨ ।
 kahun sastar ki ghaou bidia baeteiv. kahun astar ko partak pai chalungai.
 kahun charam ki bar bidia badavai. kahun braham bidia karai darab pavai. (11) (282)

ਕਹੂੰ ਨਿਤ ਬਿਦਿਆ ਕਹੂੰ ਨਾਦ ਭੇਦੰ । ਕਹੂੰ ਪਰਮ ਪੌਰਾਨ ਕਥੈ ਕਤੇਬੰ ।
 ਸਭੈ ਅਛਰ ਬਿਦਿਆ ਸਭੇ ਦੇਸ ਬਾਨੀ । ਸਭੈ ਦੇਸ ਪੂਜਾ ਸਮਸਤੋ ਪ੍ਰਧਾਨੀ । ੧੨ । ੨੮੩ ।
 kahun nirat bidia kahun naad bhaidung. kahun param pauran kathai katebung.
 Sabhai achhar bidia sabhai des bani. Sabhai des pooja samasto pradhani. (12) (283)

ਕਹੂੰਮ ਸਿੰਘਨੀ ਦੁਧ ਬਛੇ ਚੁੰਘਾਵੈ । ਕਹੂੰ ਸਿੰਘ ਲੈ ਸੰਗ ਗਊਆ ਚਰਾਵੈ ।
 ਫਿਰੈ ਸਰਪ ਨਿਕੁਧ ਤੋਨਿ ਸਥਲਾਨੰ । ਕਹੂੰ ਸਾਸਤ੍ਰੀ ਸਤ੍ਰ ਕਥੈ ਕਥਾਨੰ । ੧੩ । ੨੮੪ ।
 kahun singhni dudh bachhai chunghavai. kahun Singh lai sung gaua charavai.
 phirai sarap nirkarudh taun sath lanung. kahun sastri satarn kathai kathanung. (13)
 (284)

ਤਥਾ ਸਤ੍ਰ ਨਿਤ੍ਰ ਤਥਾ ਨਿਤ੍ਰ ਸਤ੍ਰੰ । ਜਥਾ ਏਕ ਛਤ੍ਰੀ ਤਥਾ ਪਰਮ ਛਤ੍ਰੰ ।
 ਤਹਾ ਗਯੋ ਅਸੈ ਸਿੰਘ ਸੂਰਾ ਸੁਕੁਧੰ । ਹਨਿਯੋ ਅਸਮੇਧੰ ਕਰਿਓ ਪਰਮ ਜੁਧੰ । ੧੪ । ੨੮੫ ।
 tatha satar nitrung tatha nitar satrung. jatha ek chhatri tatha param chhatrung.
 taha geyo ajai Singh sura sukarudhung. haniou asmedhung kariou param judhung.
 (14) (285)

ਰਜੀਆ ਪੁਤ੍ਰ ਦਿਖਿਯੋ ਡਰੇ ਦੋਇ ਭ੍ਰਾਤੰ । ਗਹੀ ਸਰਣ ਬਿਪ੍ਰੰ ਬੁਲਿਯੋ ਏਵ ਬਾਤੰ ।
 ਗੁਵਾ ਹੋਮ ਸਰਬੰ ਮਿਲੇ ਪ੍ਰਾਮ ਦਾਨੰ । ਸਰਨੰ ਸਰਨੰ ਸਰਨੰ ਗੁਰਾਨੰ । ੧੫ । ੨੮੬ ।
 rajia putar dikhiou darai doiai bharatung. gehi saran biparung bulionek batung.
 guva hom sarbung milai pran danung. Sarnung Sarnung Sarnung guranung. (15)
 (286)

Someone was studying the removal of the effect of venom by incantation (snake-bite treatment) or someone was studying the Shiva's Savar magic spell and somebody was engaged in acrobats. Someone was studying Greek language, Turkish and the warrior's art of fighting. Someone was learning Persian and someone else was studying the art of protection against striking weapons (to save attacks). (281)

Someone was teaching the art of curing the wounds inflicted by weapons, or the art of removing the protective cover of coats of mail or the beautiful art of using shields (for protection) and the art of collecting wealth by imparting knowledge of the Lord's attainment or gaining Salvation. (282)

Someone was giving lessons in dancing or somewhere the various classical types of music were being taught. Somewhere the study of holy Shastras or the Semetic studies were being carried out. Somewhere the art of writing or the languages of various lands were being taught. At some places, the study of various means and ways of worship was being given preference to other studies. (283)

Somewhere one could see a tiger suckling the calf or the tiger taking the cows for grazing and the snakes were also moving around calmly (without being furious with venom spitting) and at places the story of the enemy's wielding weapons was being narrated in praise. (284)

(The atmosphere there was such) that the enemy and the friend were being treated on par, an enemy like a friend or vice versa ; where a proud brave Kashatriya was treated on par with an ordinary Kashatriya. At that place , free from all malice or enmity, the furious king Ajai Singh had come, who had tried to kill asumedh in a battle. (285)

Both the brothers got frightened with fear on seeing the son of the maid. Ajai Singh and they took shelter under the protection of the renowned Brahmin. They remarked that they would give cow and gold in alms, provided they were given protection. So O Gurdev ! (O Guru) we seek your protection, as we have taken shelter under your care. (286)

ਚੌਪਈ

ਤਬ ਭੂਪਤ ਤਹ ਦੂਤ ਪਠਾਏ । ਤ੍ਰਿਪਤ ਸਕਲ ਦਿਜ ਕੀਏ ਰਿਝਾਏ ।
ਅਸਮੇਧ ਅਰੁ ਅਸੁਮੇਧ ਹਾਰਾ । ਭਾਜ ਪਰੇ ਘਰ ਤਾਕ ਤਿਹਾਰਾ । ੧ । ੨੮੭ ।

Choupaiee

tab bhoopat the doot pathaie. tripat sakal dij keesai rijhaie.
asmedh or asumedh hara. bhaaj parai ghar taak tihara. (1) (287)

ਕੈ ਦਿਜ ਬਾਧ ਦੇਹੁ ਦੁਐ ਮੋਹੂ । ਨਾਤਰ ਧਰੋ ਦੁਜਨਵਾ ਤੋਹੂ ।
ਕਰਿਓ ਨ ਪੂਜਾ ਦੇਉ ਨ ਦਾਨਾ । ਤੋ ਕੋ ਦੁਖ ਦੇਵੋ ਦਿਜ ਨਾਨਾ । ੨ । ੨੮੮ ।
kai dij badh deho duai mohu. natar dharo dujnova tohu.
kariou na puja deiou na dana. tou ko dukh devo dij nana. (2) (288)

ਕਹਾ ਮ੍ਰਿਤਕ ਦੂਇ ਕੰਠ ਲਗਾਏ । ਦੇਹੁ ਹਮੇ ਤੁਮ ਕਹਾ ਲਜਾਏ ।
ਜਉ ਦੁਐ ਏ ਤੁਮ ਦੇਹੁ ਨ ਮੋਹੂ । ਤਉ ਹਮ ਸਿਖ ਨ ਹੋਇ ਹੈ ਤੋਹੂ । ੩ । ੨੮੯ ।
kaha mirtak doiai kanth lagaie. deho hamai tum kaha lajaie.
jou duoai ei tum deho na mohu. tou hum sikh na hoiai hai tohu (3) (289)

ਤਬ ਦਿਜ ਪ੍ਰਾਤ ਕੀਓ ਇਸਨਾਨਾ । ਦੇਵ ਪਿਤ੍ਰ ਤੋਖੇ ਬਿਧ ਨਾਨਾ ।
ਚੰਦਨ ਕੁੰਕਮ ਖੋਰ ਲਗਾਏ । ਚਲ ਕਰ ਰਾਜ ਸਭਾ ਮੈ ਆਏ । ੪ । ੨੯੦ ।
tab dij prat kiou isnana. dev pitar tokhai bidh nana.
Chandan kunkam khor lagaie. chal kar raj sabha mein aie. (4) (290)

ਦਿਜੋ ਬਾਚ

ਹਮਰੀ ਵੈ ਨ ਪਰੈ ਦੁਆ ਡੀਠਾ । ਹਮਰੀ ਆਇ ਪਰੈ ਨਹੀ ਪੀਠਾ ।
ਝੂਠ ਕਹਿਯੋ ਜਿਨ ਤੋਹਿ ਸੁਨਾਈ । ਮਹਾਰਾਜ ਰਾਜਨ ਕੇ ਰਾਈ । ੧ । ੨੯੧ ।

dijo baach

hamri vai na parai duai deetha. hamri aie parai nahi deetha.
jhooth kahiou jin tohai sunnaiee. maharaj rajan kai raiee. (1) (291)

ਮਹਾਰਾਜ ਰਾਜਨ ਕੇ ਰਾਜਾ । ਨਾਇਕ ਅਖਲ ਧਰਣ ਸਿਰ ਤਾਜਾ ।
ਹਮ ਬੈਠੇ ਤੁਮ ਦੇਹੁ ਅਸੀਸਾ । ਤੁਮ ਰਾਜਾ ਰਾਜਨ ਕੇ ਈਸਾ । ੨ । ੨੯੨ ।
maharaj rajan kai raja. nayak akhal dharam sir taja.
hum bathai tum deho aseesa(n). tum raja rajan kai eisa. (2) (292)

ਰਾਜਾ ਬਾਚ

ਭਲਾ ਚਹੋ ਆਪਨ ਜੋ ਸਬ ਹੀ । ਵੈ ਦੂਇ ਬਾਧ ਦੇਹੁ ਮੁਹਿ ਅਬ ਹੀ ।
ਸਬ ਹੀ ਕਰੇ ਅਗਨ ਕਾ ਭੂਜਾ । ਤੁਮਰੀ ਕਰਿਉ ਪਿਤਾ ਜਿਉ ਪੂਜਾ । ੩ । ੨੯੩ ।

Raja baach

bhalai chaho apan jo sab hi. vai doiai bandh deho mohai ab hi.
sab hi karai agan ka bhooja. tumri karou pita jiou puja. (3) (293)

Choupaiee :

Then King Ajai Singh sent his emissaries to that place, who were fed by the renowned Pandit to their fill. After having food, emissaries said that the Asumedh brothers, after being defeated, had sought his protection. (287)

O Pandit ji ! Either hand over those two brothers by hand cuffing them to us else you will also be killed alongwith them. In that case no alms would be given and no worship carried out, instead you will be inflicted all sorts of sufferings. (288)

(O Pandit !) Have you embraced both the kings (under your care) ? Why are you so pensive and hesitant in handing them over to us ? If you do not hand over these two brothers, then we will no longer be your disciples. (289)

The Pandit went away, saying that he would give the reply next morning. Then the Pandit had a bath next morning. He offered prayers and satisfied the gods and his forefathers with his worship. Then he applied tilak (mark) of saffron and came to the King's court. (290)

The Brahmin said, "Both those men have not been seen by me, and they have not sought my asylum. Whosoever has told you, has lied. O king ! You are the king-emperor. (291)

O King ! king of kings ! You are the master of all, having the crown over your head. We are praying for your greatness and wish you that your kingdom lasts for ever and you continue to be the king of kings (for ever). (292)

The king replied, if they wanted their own safety, then they should hand over those two brothers, (held) in chains to him. Then he would give them away as offering to the god of fire and would himself worship the Brahmin like his father. (293)

ਜੋ ਨ ਪਰੈ ਵੈ ਭਾਜ ਤਿਹਾਰੇ । ਕਹੇ ਲਗੇ ਤੁਮ ਆਜ ਹਮਾਰੇ ।
ਹਮ ਤੁਮ ਕੋ ਬਿੰਜਨਾਦ ਬਨਾਵੈ । ਹਮ ਤੁਮ ਵੈ ਤੀਨੇ ਮਿਲ ਖਾਵੈ । ੪ । ੨੯੪ ।
jo na parai vai bhaj tiharai. kehai lagai tum aaj hamarai.
hum tum ko binjnad banavai. hum tum vai teeno mil khavai. (4) (294)

ਦਿਜ ਸੁਨ ਬਾਤ ਚਲੇ ਸਭ ਧਾਮਾ । ਪੂਛੇ ਭ੍ਰਾਤ ਸੁਪੂਤ ਪਿਤਾਮਾ ।
ਬਾਧ ਦੇਹੁ ਤਉ ਛੂਟੇ ਧਰਮਾ । ਭੋਜ ਭੁਜੇ ਤਉ ਛੂਟੇ ਕਰਮਾ । ੫ ੨੯੫ ।
dij sunn baat chalai sabh bhama. poochhai bhrat supoot pitama.
baadh dehu tou chhutai dharm. bhoj bhujaï tou chhuatai karma. (5) (295)

ਯਹਿ ਰਜੀਆ ਕਾ ਪੁਤ ਮਹਾਬਲ । ਜਿਨ ਜੀਤੇ ਛਤ੍ਰੀ ਗਨ ਦਲਮਲ ।
ਛਤ੍ਰਪਨ ਆਪਨ ਬਲ ਲੀਨਾ । ਇਨ ਕੋ ਕਾਢਿ ਧਰਨ ਤੇ ਦੀਨਾ । ੬ । ੨੯੬ ।
yeh rajia ka poot mahabal. jin jeetai chhatri gan dalmal.
chharapan apan bal leena. en kai kaadh dharam te deena. (6) (296)

ਤੋਟਕ ਛੰਦ

ਇਮ ਬਾਤ ਜਬੈ ਨ੍ਰਿਪ ਤੇ ਸੁਨਿਯੈ । ਗ੍ਰਹ ਬੈਠ ਸਬੈ ਦਿਜ ਮੰਤ੍ਰ ਕੀਯੈ ।
ਅਜ ਸੈਨ ਅਜੈ ਭਟ ਦਾਸ ਸੁਤੰ । ਅਤ ਦੁਹਕਰ ਕੁਤਸਿਤ ਕੂਰ ਮਤੰ । ੭ । ੨੯੭ ।

Totak Chhand

em baat jabai nrip te suniou. greh baith sabai dij mantar keyung.
aj sain ajai bhat das sutung. at dohkar kutsit koor matung. (7) (297)

ਮਿਲ ਖਾਇ ਤਉ ਖੋਵੈ ਜਨਮ ਜਗੀ । ਨਹੀ ਖਾਤ ਤੁ ਜਾਤ ਹੈ ਕਾਲ ਮਗੀ ।
ਮਿਲ ਮਿਤ੍ਰ ਸੁ ਕੀਜੇ ਕਊਨ ਮਤੰ । ਜਿਹ ਭਾਤ ਰਹੇ ਜਗ ਆਜ ਪਤੰ । ੮ । ੨੯੮ ।
mil khaie tou khovai janam jungung. neh khaat tu jaat hai kaal magung.
mil mitar so keejai kaun matung. jeh bhaat rehai jag aaj patung. (8) (298)

ਸੁਨ ਰਾਜਨ ਰਾਜ ਮਹਾਨ ਮਤੰ । ਅਨਭੀਤ ਅਜੀਤ ਸਮਸਤ ਛਿਤੰ ।
ਅਨਗਾਹ ਅਥਾਹ ਅਨੰਤ ਦਲੰ । ਅਨਭੰਗ ਅਗੀਜ ਮਹਾ ਪ੍ਰਬਲੰ । ੯ । ੨੯੯ ।
sunn rajan raj mahan matung. anbheet ajeet samsat chhitung.
angah athah anant dalung. anbhung aganj maha parbalung. (9) (299)

ਇਹ ਠਉਰ ਨ ਛਤ੍ਰੀ ਏਕ ਨਰੰ । ਸੁਨ ਸਾਚੁ ਮਹਾ ਨ੍ਰਿਪਰਾਜ ਬਰੰ ।
ਕਹਿਕੈ ਦਿਜ ਸਉ ਉਠਿ ਜਾਤ ਭਏ । ਵੇਹ ਆਨਿ ਜਸੂਸ ਬਤਾਇ ਦਏ । ੧੦ । ੩੦੦ ।
eh thour na chhatri ek narung. sunn saach maha nripraj barung.
kehkai dij sou uth jaat bhaie. veh aan jasus braie daie. (10) (300)

If they have not hid themselves at their place, then they should accept his offer. They would prepare food for them, which they would eat alongwith the three of them together. (294)

All the brahmins went back to their homes (saying that they will consult each other and then decide). Then they called their sons, elders (father and grand father) and said that their religious duty (Dharam) will be destroyed, if they decided to hand them over, and if they decided to eat the food (alongwith the King) then their actions would be considered as unbecoming, and worth destruction. (295)

They considered that this king, son of the maid, was very powerful, who had crushed the hordes of Kashatriyas by defeating them. He had gained the control of the kingdom through his prowess and driven thses two (brothers) out of his territorial boundaries. (296)

Totak Chhand

When the Brahmins heard this thing, the brahmins decided that Ajai Singh, the son of the maid, was a great warrior and a cruel king, having a vicious conduct and bad intentions. (297)

If they have their food alongwith him, then they would be polluting their very life in this world and by not accepting his offer, they would be facing death. So "O friends! Let us decide something, which would save our honour in the world." (298)

After consultations, the Brahmins informed (told) the king, " O king-emperor ! Having faith of the highest order." Listen (to us) ! You are the only king on Earth, who is fearless, and invincible. You are beyond our comprehension, limitless, having infinite courage, indestructible, unbreakable, mighty and most powerful. (299)

There is not even a Single Kashatriya on this land. O mighty King, "Listen. This is the truth and saying this, the Brahmin's got up and and went away." But then the spy came and informed about the presence of both brothers, (Asumedh and Asdumed) hidden inside. (300)

ਤਹਾ ਸਿੰਘ ਅਜੈ ਮਨਿ ਰੋਸ ਬਦੀ । ਕਰਿ ਕੋਪ ਚਮੁੰ ਚਤੁਰੰਗ ਚਦੀ ।
 ਤਹ ਜਾਇ ਪਰੀ ਜਹ ਖਤ੍ਰ ਬਰੀ। ਬਹੁ ਕੂਦ ਪਰੇ ਦਿਜ ਸਾਮ ਘਰੀ । ੧੧ । ੩੦੧ ।
 - taha singh Ajai man ross badhai. kar kope chamung chaturung chadhi.
 the jaie pari jeh khatar barung. boh kud parai dij sam gharai.(11) (301)

ਦਿਜ ਮੰਡਲ ਬੈਠਿ ਬਿਚਾਰੁ ਕੀਯੋ । ਸਭ ਹੀ ਦਿਜ ਮੰਡਲ ਗੋਦ ਲੀਯੋ ।
 ਕਹੁ ਕਉਨ ਸੁ ਬੈਠਿ ਬਿਚਾਰ ਕਰੈ। ਨ੍ਰਿਪ ਸਾਥ ਰਹੈ ਨਹੀ ਏਉ ਮਰੈ। ੧੨ । ੩੦੨।
 dij mandal baith bichar kieou. sab hi dij mandal goad liou.
 keho kann so baith bichar karai. nrip saath rehai nahi eauoo marai. (12) (302)

ਇਹ ਭਾਤਿ ਕਹੀ ਤਿਹ ਤਾਹਿ ਸਭੈ । ਤੁਮ ਤੋਰ ਜਨੇਵਨ ਦੇਹੁ ਅਬੈ ।
 ਜੇਊ ਮਾਨਿ ਕਹੀਯੋ ਸੋਈ ਲੇਤ ਭਏ। ਤੇਊ ਬੈਸ ਹੁਇ ਬਾਣਜ ਕਰਤ ਭਏ। ੧੩। ੩੦੩।
 eh bhant kehi the tahai sabhai. tum tor janevan deho abai.
 jouoo maan kehiou soiee lait bhaie. teouoo bais hoiai banaj karat bhaie. (13) (303)

ਜਿਹ ਤੋਰ ਜਨੇਊ ਨ ਕੀਨ ਹਠੀ । ਤਿਨ ਸਿਉ ਉਨ ਭੋਜੁ ਕੀਯੋ ਇਕਠੀ ।
 ਫਿਰ ਜਾਇ ਜਸੂਸਹਿ ਐਸ ਕਹਿਓ । ਇਨ ਮੈ ਉਨ ਮੈ ਇਕ ਭੇਦ ਰਹਿਓ । ੧੪ । ੩੦੪ ।
 jeh tour janeouoo na keen hathung. tin siou un bhoj kiou ikathanung.
 phir jaie jasuseh ais kehiou. in mein un mein ik bhed rehiou.(14) (304).

ਪੁਨਿ ਬੋਲਿ ਉਠਿਯੋ ਨ੍ਰਿਪ ਸਰਬ ਦਿਜੈ । ਨਹਿ ਛਤ੍ਰੁ ਦੇਹੁ ਸੁ ਤਾਹਿ ਤੁਅੰ ।
 ਮਰਿਗੇ ਸੁਨੇ ਬਾਤ ਮਨੋ ਸਬ ਹੀ। ਉਠਿ ਕੈ ਗ੍ਰਿਹਿ ਜਾਤ ਭਏ ਤਬ ਹੀ। ੧੫ । ੩੦੫।
 pun bol uthiou nrip sarab dijung. neh chhatarat deho so tahai tuang.
 margai sunn baat mano sab hi. uth kai greh jaat bhaie tab hi. (15) (305)

ਸਭ ਬੈਠਿ ਬਿਚਾਰਨ ਮੰਤ੍ਰੁ ਲਗੇ । ਸਭ ਸੋਕ ਕੇ ਸਾਗਰ ਬੀਚ ਡੁਬੇ ।
 ਵਹਿ ਵਾਧ ਬੈਹਿਠ ਅਤਿ ਤੇਊ ਹਠੀ। ਹਮ ਏ ਦੋਊ ਭ੍ਰਾਤ ਚਲੈ ਇਕਠੀ। ੧੬। ੩੦੬।
 sabh baith bicharan mantar lagai. sabh sok ko sagar beech dubai.
 veh badh behath at teouoo hathung. hum de deouoo bhrat chalai ikathung. (16) (306)

ਹਠ ਕੀਨ ਦਿਜੈ ਤਿਨ ਲੀਨ ਸੁਤਾ । ਅਤਿ ਰੂਪ ਮਹਾ ਛਬਿ ਪਰਮ ਪ੍ਰਭਾ ।
 ਤ੍ਰਿਯੋ ਪੇਟ ਸਨੌਢ ਤੇ ਪੂਤ ਭਏ । ਵਹਿ ਜਾਤ ਸਨੌਢ ਕਹਾਤ ਭਏ। ੧੭ । ੩੦੭ ।
 hath keen dijai tin leen suta. at roop maha chhab param prabha.
 trieou peit sanodh te poot bhaie. veh jaat sanodh kehat bhaie. (17) (307)

ਸੁਤ ਅਉਰਨ ਕੇ ਉਹ ਠਾ ਜੁ ਅਹੈ । ਉਤ ਛਤ੍ਰੀਆ ਜਾਤਿ ਅਨੇਕ ਭਏ ।
 ਨ੍ਰਿਪ ਕੇ ਸੰਗਿ ਜੋ ਮਿਲਿ ਜਾਤੁ ਭਏ। ਨਰ ਸੋ ਰਜਪੂਤ ਕਹਾਤ ਭਏ। ੧੮ । ੩੦੮ ।
 sut aouran ko oh na jo ahai. ut chhatria jaat anek bhaie.
 nrip kai sung jo mil jaat bhaie. nar se rajpoot kahat bhaie. (18) (308)

Then Ajai Singh was furious with rage and in his fury he launched an attack with his forces from all the four sides. They reached the spot where the princes were hiding, so both of them jumped from the top of the house to the Brahmin's house for seeking his support and protection. (301)

The assembly of Brahmins got together and consulted one another. So they finally decided to take them under their protection and pondered over the next step, so that they may not annoy the king and both these brothers could be saved also. (302)

After deciding like this, the Brahmins decided to break their sacred threads. Those fellows, who had accepted this proposal and had broken their threads, became Vaishyas and started doing business. (303)

Those Brahmins who did not break the threads, the two princes had food along with them. Then the spies told the King Ajai Singh, that there was still one distinguishing feature between the Brahmins and the princes. (304)

Then king Ajai Singh told the Brahmins that if they could not hand over the two princes, then they should give away their daughter. Hearing this the Brahmins were dumb-founded and then went away to their homes. (305)

All of them got together and pondered over the matter ; all of them were in great mourning (sadness). The king was bent upon taking them as Captives while they were very adamant that they will go along with the princes. (306)

Then the renowned Brahmin persisted and the king took away his daughter, who was beautiful, graceful, and magnificent (radiant) in her appearance . That Sanodh woman gave birth to sons, who were later known as belonging to Sanodh Caste. (307)

Apart from this, all other sons born to the Kashatriyas from Brahmin mothers living there, gave rise to many other castes of Kashatriyas. The Brahmins, who had joined the king in alliance, were called Rajput's later. (308)

ਤਿਨ ਜੀਤ ਬਿਜੈ ਕਹੁ ਰਾਉ ਚੜਯੋ । ਅਤਿ ਤੇਜੁ ਪ੍ਰਚੰਡ ਪ੍ਰਤਾਪੁ ਬਢਯੋ ।
ਜੋਊ ਆਨਿ ਮਿਲੇ ਅਰੁ ਸਾਕ ਦਏ । ਨਰ ਤੇ ਰਜਪੂਤ ਕਹਾਤ ਭਏ। ੧੯ । ੩੦੯ ।
tin jeet bijai koh raou charriou. at tej parchand partap badhieou.
jou aan milai or sak daieai. nar te rajpoot kahat bhaie. (19) (309)

ਜਿਨ ਸਾਕ ਦਏ ਨਹਿ ਰਾਰਿ ਬਢੀ । ਤਿਨ ਕੀ ਇਨ ਲੈ ਜੜ ਮੂਲ ਕਢੀ ।
ਦਲ ਤੇ ਬਲ ਤੇ ਧਨ ਟੂਟਿ ਗਏ। ਵਹਿ ਲਾਗਤ ਬਾਨਜ ਕਰਮ ਭਏ। ੨੦ । ੩੧੦ ।
jin sak daieai neh rar badhi. tin ki en lai jarr mool kadhi.
dal te bal te dhan toot gaie. veh lagat banaj karam bhaie. (20) (310)

ਜੋਊ ਆਨਿ ਮਿਲੇ ਨਹਿ ਜੋਰਿ ਲਰੇ । ਵਹੇ ਬਾਧ ਮਹਾਗਨਿ ਹੋਮ ਕਰੇ ।
ਅਨਗੰਧ ਜਰੇ ਮਹਾ ਕੁੰਡ ਅਨਲੀ। ਭਇਓ ਛਤ੍ਰੀਅ ਮੇਧੁ ਮਹਾ ਪ੍ਰਬਲੀ। ੨੧ । ੩੧੧ ।
jouoo aan milai neh jore larai. veh badh mahagan hom karai.
angandh jarai maha kund anlung. bhiau chhatri(a) medh maha parbalung. (21) (311)

ਇਤਿ ਅਜੈ ਸਿੰਘ ਕਾ ਰਾਜ ਸੰਪੂਰਨ ਭਇਆ ।
it Ajai Singh ka raj sampuran bhia.

ਜਗਰਾਜ

ਤੋਮਰ ਛੰਦ । ਤਪ੍ਰਸਾਦਿ

ਬਿਆਸੀ ਬਰਖ ਪਰਮਾਨ । ਦਿਨ ਦੋਇ ਮਾਸ ਅਸਟਾਨ ।
ਬਹੁ ਰਾਜ ਭਾਗ ਕਮਾਇ । ਪੁਨਿ ਨ੍ਰਿਪ ਕੋ ਨ੍ਰਿਪਰਾਇ । ੧ । ੩੧੨ ।

Jagraj

Tomar Chhand. Tav Prasad

biasi barakh parman. din doiai mass astan.
boh raj bhag kamaie. pun(e) nrip ke nripaie. (1) (312)

ਸੁਨ ਰਾਜ ਰਾਜ ਮਹਾਨ । ਦਸ ਚਾਰਿ ਚਾਰਿ ਨਿਧਾਨ ।
ਦਸ ਦੋਇ ਦੁਆਦਸ ਮੰਤ । ਧਰਨੀ ਧਰਾਨ ਮਹੰਤਿ । ੨ । ੩੧੩ ।
sunn raj raj mahan. das chaar chaar nidhan.
das doiai. duadas mant. dharni dharan mahant. (2) (313)

ਪੁਨਿ ਭਯੋ ਉਦੋਤ ਨ੍ਰਿਪਾਲ । ਰਸ ਰਤਿ ਰੂਪ ਰਸਾਲ ।
ਅਤਿ ਭਾਨ ਤੇਜ ਪ੍ਰਚੰਡ । ਅਨਖੰਡ ਤੇਜ ਪ੍ਰਚੰਡ । ੩ । ੩੧੪ ।
punn bhiau udhot nripal. ras rut rup rasal.
at bhan tej parchand. ankhand tej parchand. (3) (314)

ਤਿਨਿ ਬੋਲਿ ਬਿਪ੍ਰ ਮਹਾਨ । ਪਸੁ ਮੇਧ ਜਗ ਰਚਾਨ ।
ਦਿਜ ਪ੍ਰਾਗ ਜੋਤ ਬੁਲਾਇ । ਅਪਿ ਕਾਮ ਰੂਪ ਕਹਾਇ । ੪ । ੩੧੫ ।
tin bol bipar mahan. pasu medh jug rachan.
dij prag joat bulaie. ap kaam-roop kahaie. (4) (315)

Having won over them, the king Ajai Singh then attacked Digvijai and his might was accepted as invincible, and he became famous all over the land . All of those, who joined him by offering their daughters in marriage, were later called Rajputs. (309)

Those, who did not agree to give their daughters, were fought against and they were uprooted completely. They lost in troops, power and wealth and started doing business. (310)

The persons, who did not compromise but fought (against Ajai Singh) were burnt alive in the great fire. They got burnt in the fire-pit without having any inkling even. Thus a great (sacrificial) fire-worship was performed with the sacrifice of the Kashatriyas. (311)

Thus the (chapter of the) Kingdom of Ajai Singh is completed.

Jagraj

Tomar Chhand. By the Lord's Grace

At the age of eighty-two years, eight months and two days, having ruled the country with great blessedness, the king Ajai Singh died. (312)

Now listen further ! The king of kings, the beautiful treasure of the fourteen sciences (learning) and having studied the twelve (ten plus two) incantations (of magic) and worthy of worship on the land. (313)

The king Jag appeared on the scene ; who was full of love and affection (for all). having a handsome form (appearance). His glory was illuminating more than that of the sun, and his splendour was inexhaustible. (314)

He sent for many renowned brahmins and began performing the pasu-medh Yagna (with animal sacrifices). He called some brahmins, well versed in astrology, who called themselves Kam rup (having abode at holy places) for the Yagna. (315)

ਦਿਜ ਕਾਮਰੂਪ ਅਨੇਕ । ਨ੍ਰਿਪ ਬੋਲਿ ਲੀਨ ਬਿੰਸੇਖ ।
 ਸਭ ਜੀਅ ਜਗ ਅਪਾਰ । ਮਖ ਹੋਮ ਕੀਨ ਅਬਿਚਾਰ । ੫ । ੩੧੬ ।
 dij kamroop anek. nrip bol leen bisekh.
 sabh jia jug apar. makh hom keen abichar. (5) (316)

ਪਸੁ ਏਕ ਪੈ ਦਸ ਬਾਰ । ਪੜ ਬੇਦ ਮੰਤ੍ਰ ਅਬਿਚਾਰ ।
 ਅਬਿ ਮਧਿ ਹੋਮ ਕਰਾਇ । ਧਨੁ ਭੂਪ ਤੇ ਬਹੁ ਪਾਇ । ੬ । ੩੧੭ ।
 pas(u) ek pai das bar. parr bei mantar abichar.
 ab madh hom karaie. dhan bhoop te boh paie. (6) (317)

ਪਸੁ ਮੇਘ ਜਗ ਕਰਾਇ । ਬਹੁ ਭਾਤ ਰਾਜੁ ਸੁਹਾਇ ।
 ਬਰਖ ਅਸੀਹ ਅਸਟ ਪ੍ਰਮਾਨ । ਦੁਇ ਮਾਸ ਰਾਜੁ ਕਮਾਨ । ੭ । ੩੧੮ ।
 pus(u) megh jug karaie. boh bhant raj suhaie.
 barkh aseeh ast parman doiai mass raj kaman. (7) (318)

ਪੁਨ ਕਠਨ ਕਾਲ ਕਰਵਾਲ । ਜਗ ਜਾਰੀਆ ਜਿਹ ਜੁਵਾਲ ।
 ਵਹਿ ਖੰਡੀਆ ਅਨਖੰਡ । ਅਨਖੰਡ ਰਾਜ ਪ੍ਰਚੰਡ । ੮ । ੩੧੯ ।
 punn kathan kaal karval. jug jaria jeh juval. (8) (319)

ਇਤਿ ਪੰਚਮੋ ਰਾਜ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ ।
 it panchmo raj samapastam.

ਤੋਮਰ ਛੰਦ । ਤਪ੍ਰਸਾਦਿ

ਪੁਨ ਭਏ ਮੁਨਿ ਛਿਤ ਰਾਇ । ਇਹ ਲੋਕ ਕੇਹਰਿ ਰਾਇ ।
 ਅਰਿ ਜੀਤਿ ਜੀਤਿ ਅਖੰਡ । ਮਹਿ ਕੀਨ ਰਾਜੁ ਪ੍ਰਚੰਡ । ੧ । ੩੨੦ ।

Tomar Chhand. Tav Prasad

pun bhaie muni Chhit raie. eh lok kehar raie.
 or jeet jeet akhand. Keh keen raj parchand (1) (320)

ਅਰਿ ਘਾਇ ਘਾਇ ਅਨੇਕ । ਰਿਪੁ ਛਾਡੀਯੋ ਨਹੀ ਏਕ ।
 ਅਨਖੰਡ ਰਾਜੁ ਕਮਾਇ । ਛਿਤ ਛੀਨ ਛਤ੍ਰ ਫਿਰਾਇ । ੨ । ੩੨੧ ।
 ak ghaie ghaie anek. rip(u) chhadiaou nahi ek.
 ankhand raj kamaie. chin chheen chhatar phiraie. (2) (321)

ਅਨਖੰਡ ਰੂਪ ਅਪਾਰ । ਅਨਮੰਡ ਰਾਜ ਜੁਝਾਰ ।
 ਅਬਿਕਾਰ ਰੂਪ ਪ੍ਰਚੰਡ । ਅਨਖੰਡ ਰਾਜ ਅਮੰਡ । ੩ । ੩੨੨ ।
 ankhand roop apar. anmand raj jujhar.
 abikar roop parchand. ankhand raj amand. (3) (322)

The King specially sent for some brahmins from the holy place Kamrup and collected various great men of the world and as per the customs of sacrificial fire, he threw them all in the sacrificial fire. (316)

For each one of these sacrifices, the brahmins would recite ten times each incantation of sacrifice from the Vedas, Having used goats for the sacrificial fire worship, the brahmins gained lot of wealth from the king. (317)

After performing the Pasu medh Yagna and making his kingdom renowned all over, the king ruled till the age of eighty-eight years and two months. (318)

Then the mighty (god of) death, which has destroyed the whole world with its onslaughts, took the life of the invincible king, who was supported to be indestructible, whose kingdom was known for its splendour and considered imperishable. (319)

Here the kingdom of the fifth king is accomplished with grace.

Tomar Chhand Through Thy Grace

Then the king named Muni, who was like a lion in prowess, ruled the land. He also gained victories over many invincible enemies and ruled with an iron hand. (320)

He did not spare even a single enemy. and killed all the foes. He ruled over the country like an invincible king and usurped the land of other kings. Thus his sovereignty over the land was recognised. (321)

He was a great warrior, with a splendour unknown so far and was a great fighter without seeking any help of other kings. He was a mighty warrior, without any blemish and his rule was considered to be indestructible. (322)

ਬਹੁ ਜੀਤਿ ਜੀਤਿ ਨ੍ਰਿਪਾਲ । ਬਹੁ ਛਾਡਿ ਕੈ ਸਰ ਜਾਲ ।
 ਅਰਿ ਮਾਰਿ ਮਾਰਿ ਅਨੰਤ । ਛਿਤ ਕੀਨ ਰਾਜ ਦੁਰੰਤ । ੪ । ੩੨੩ ।
 boh jeet jeet nripal. loh chhad kai sar jaal.
 ar maar maar anant. Chhit keen raj durant. (4) (323)

ਬਹੁ ਰਾਜ ਭਾਗ ਕਮਾਇ । ਇਮ ਬੋਲੀਓ ਨ੍ਰਿਪਰਾਇ ।
 ਇਕ ਕੀਜੀਐ ਮਖਸਾਲ । ਦਿਜ ਬੋਲਿ ਲੇਹੁ ਉਤਾਲ । ੫ । ੩੨੪ ।
 boh raj bhag kamaie. im bolio nirprai.
 ik keejiai makhjaal. dij bol leho utal. (5) (324)

ਦਿਜ ਬੋਲਿ ਲੀਨ ਅਨੇਕ । ਹ੍ਰਿਹ ਛਾਡੀਯੋ ਨਹੀ ਏਕ ।
 ਮਿਲਿ ਮੰਤ੍ਰ ਕੀਨ ਬਿਚਾਰ । ਮਤਿ ਮਿਤ੍ਰ ਮੰਤ੍ਰ ਉਚਾਰ । ੬ । ੩੨੫ ।
 dij bol leen anek. greh chhadion nahi ek.
 mil mantar keen bichar. mat mitar mantar uchar. (6) (325)

ਤਬ ਬੋਲਿਓ ਨ੍ਰਿਪ ਰਾਇ । ਕਰਿ ਜਗ ਕੋ ਚਿਤ ਚਾਇ ।
 ਕਿਵ ਕੀਜੀਐ ਮਖਸਾਲ । ਕਹੂੰ ਮੰਤ੍ਰ ਮਿਤ੍ਰ ਉਤਾਲ । ੭ । ੩੨੬ ।
 tab bolio nrip raie. kar jug ho chit chaie.
 kiv keejiai makhsal. kuh mantar mitar utal. (7) (326)

ਤਬ ਮੰਤ੍ਰ ਮਿਤ੍ਰਨ ਕੀਨ । ਨ੍ਰਿਪ ਸੰਗ ਯਹੁ ਕਹਿ ਦੀਨ ।
 ਸੁਨਿ ਰਾਜ ਰਾਜ ਉਦਾਰ । ਦਸ ਚਾਰਿ ਚਾਰਿ ਅਪਾਰ । ੮ । ੩੨੭ ।
 tab mantar mitran keen. nrip sung yoaue keh deen.
 sun raj raj udar. das char char apar. (8) (327)

ਸਤਿ ਜੁਗ ਮੈ ਸੁਨਿ ਰਾਇ । ਮਖ ਕੀਨ ਚੰਡ ਬਨਾਇ ।
 ਅਰਿ ਮਾਰਿ ਕੈ ਮਹਿਖੇਸ । ਬਹੁ ਤੋਖ ਕੀਨ ਪਸੇਸ । ੯ । ੩੨੮ ।
 sat jug mein sdunn raie. makh keen chand banaie.
 ar maar kai mehkhes. boh tokh keen passes. (9) (328)

ਮਹਿਖੇਸ ਕਉ ਰਣਿ ਘਾਇ । ਸਿਰਿ ਇੰਦ੍ਰ ਛਤ੍ਰ ਫਿਰਾਇ ।
 ਕਰਿ ਤੋਖਿ ਜੋਗਨਿ ਸਰਬ । ਕਰਿ ਦੂਰ ਦਾਨਵ ਗਰਬ । ੧੦ । ੩੨੯ ।
 mehkhes kou runn ghaie. Sir Inder Chhatar phiraie.
 kar tokh jogan sarab. kar dur danav garab. (10) (329)

ਮਹਿਖੇਸ ਕਹੁ ਰਣਿ ਜੀਤਿ । ਦਿਜ ਦੇਵ ਕੀਨ ਅਭੀਤ ।
 ਤ੍ਰਿਦਸੇਸ ਲੀਨ ਬੁਲਾਇ । ਚਿਤ ਚਉਪ ਸਿਉ ਜਗ ਮਾਇ । ੧੧ । ੩੩੦ ।
 mehkhes kou run jeet. dij dev keen abheet.
 tridseis been bulaie. chhit chheer chhatar phiraie. (11) (330)

Thus king muni, having won over all other kings, through his prowess of archery and having killed many enemies, he ruled with an iron hand. (323)

After ruling the country for some time, one day the king ordered that a fire-pit be prepared and some brahmins be sent for immediately. (324)

So a large number of brahmins were called there, sparing not even a single brahmin. Then the king consulted his minister, while the friendly and prudent minister asked the king, what else was needed to be done. (325)

Then the king told him about his desire for performing a Yagna. He asked him what type of fire-pit should be prepared. "O friendly minister ! Pray give your advice soon." (326)

Then the friendly minister pondered over it and told the king. O benevolent king of kings ! You have the great knowledge of all the fourteen sciences (learning). (327)

O king ! Listen (to me) ! During the age of Sat Yug, Chandī had killed the demon Mehkhasur and having propitiated (the god) Shiva, had performed a great Yagna. (328)

She had killed Mehkhasur in the battle-field and gave Indra, the kingdom (of heaven). She had satisfied all the holgoblins, having shattered the pride of the demon. (329)

She had made the brahmins and the gods fearless having won the battle. She had called for Indra, and having taken over the control of the land (from Mehkhasur), she had installed Indra as the king. (with authority). (330)

ਮੁਖ ਚਾਰ ਲੀਨ ਬੁਲਾਇ । ਚਿਤ ਚਉਪ ਸਿਉ ਜਗ ਮਾਇ ।
ਕਰਿ ਜਗ ਕੋ ਆਰੰਭ । ਅਨਖੰਡ ਤੇਜ ਪ੍ਰਚੰਡ । ੧੨ । ੩੩੧ ।
mukh chaar leen bulaie. chit choup siun jug maie.a
kar jug ko arambh. ankhand tej parchand. (12) (331)

ਤਬ ਬੋਲੀਯੋ ਮੁਖ ਚਾਰ । ਸੁਨਿ ਚੰਡ ਚੰਦ ਜੁਹਾਰ ।
ਜਿਮ ਹੋਇ ਆਇਸ ਮੋਹਿ । ਤਿਮ ਭਾਖਉ ਮਤ ਤੋਹਿ । ੧੩ । ੩੩੨ ।
tab boliou mukh chaar. Sunn chand(e) Chand juhar.
jim hoiai aies mohai. tim bhakhouo mat tohai. (12) (332)

ਜਗ ਜੀਅ ਜੰਤ ਅਪਾਰ । ਨਿਜ ਲੀਨ ਦੇਵ ਹਕਾਰ ।
ਅਰਿ ਕਾਟਿ ਕੈ ਪਲ ਖੰਡ । ਪੜਿ ਬੇਦ ਮੰਤ੍ਰ ਉਦੰਡ । ੧੪ । ੩੩੩ ।
jug jia jant apar. nij leen dev hakar.
ar kaat kai pal khand. paar beid mantar udand. (14) (333)

ਰੁਆਲ ਛੰਦ । ਤਪ੍ਰਸਾਦਿ
ਬੋਲਿ ਬਿਪਨ ਮੰਤ੍ਰ ਮਿਤ੍ਰਨ ਜਗ ਕੀਨ ਅਪਾਰ ।
ਇੰਦ੍ਰ ਅਉਰ ਉਪਿੰਦ੍ਰ ਲੈ ਕੈ ਬੋਲਿ ਕੈ ਮਖਿ ਚਾਰ ।
ਕਉਨ ਭਾਤਨ ਕੀਜੀਐ ਅਬ ਜਗ ਕੋ ਆਰੰਭ ।
ਆਜ ਮੋਹਿ ਉਚਾਰੀਐ ਸੁਨਿ ਮਿਤ੍ਰ ਮੰਤ੍ਰ ਅਸੰਭ । ੧ । ੩੩੪ ।

Ruaal Chhand

bol bipan mantar mitran jug keen apar. Inder aour upindar lai kai bol hai mukh chhar.
kaun bhatan keejiai ab jug ko arambh. aaj mohai uchariai sunn mitar mantar asumbh.
(1) (334)

ਮਾਸ ਕੇ ਪਲ ਕਾਟਿਕੈ ਪੜਿ ਬੇਦ ਮੰਤ੍ਰ ਅਪਾਰ ।
ਅਗਨਿ ਭੀਤਰ ਹੋਮੀਐ ਸੁਨਿ ਰਾਜ ਰਾਜ ਅਬਿਚਾਰ ।
ਛੇਦਿ ਚਿਛੁਰ ਬਿੜਾਰਾਸੁਰ ਧੂਲਿ ਕਰਣਿ ਖਪਾਇ ।
ਮਾਰ ਦਾਨਵ ਕਉ ਕਰਿਓ ਮਖ ਦੈਤ ਮੇਧ ਬਨਾਇ । ੨ । ੩੩੫ ।
mass kai pal kaatkai parr beid mantar apar. agan bheetar homiai sunn raj raj abichar.
chhed chichhur birrarasur dhool karan khapaie.
maar danav kou kariou makhdaint medh banaie. (2) (335)

ਤੈਸ ਹੀ ਮਖ ਕੀਜੀਐ ਸੁਨਿ ਰਾਜ ਰਾਜ ਪ੍ਰਚੰਡ ।
ਜੀਤਿ ਦਾਨਵ ਦੇਸ ਕੇ ਬਲਵਾਨ ਪੁਰਖ ਅਖੰਦ ।
ਤੈਸ ਹੀ ਮਖ ਮਾਰਕੈ ਸਿਰਿ ਇੰਦ੍ਰ ਛਤ੍ਰ ਫਿਰਾਇ ।
ਜੈਸ ਸੁਰ ਸੁਖ ਪਾਇਓ ਤਿਵ ਸੰਤ ਹੋਹੁ ਸਹਾਇ । ੩ । ੩੩੬ ।
tais hi makh keejiai sunn raj raj parchand. jeet danav des ko balvan purkh akhand.
tais hi makh maar hai Sir Inder chhatar. jais Sur Sukh paieou tiv sant hoho sahaie.
(3) (336)

Then the god mother had sent for the four-facted Brahma, and started performing the Yagna in great rejoicing and merriment. Her radiance and glory was intense and indestructible. (331)

Then Brahma remarked, O glorious Chandi ! Listen. Hail to You. As desired by You. I would give my advice accordingly. (332)

The goddess had sent for various human beings of the world and arranged for the recitation of incantations from the Vedas immediately, having killed her enemies in no time. (333)

Ruaal Chhand . Through Lord's Grace.

Then (goddess) Durga performed a great Yagna by calling various brahmins, ministers, and friends. She asked gods like Indra, Vaman and Brahma, having sent for them, as to how the Yagna was to be organised. "O friends and Ministers give me your wonderful advice today." (334)

The Yagna was commenced as per their advice. The meat was cut into pieces and were being thrown into the fire-pit, with the chanting of incantations from the Vedas. O king of kings, listen ! The goddess had killed and frustrated the demons like Chichhar, Birar, and Dhulkaran and performed a demon-daan-medh Yagna, after killing all the demons. (335)

O king-emperor ! Listen. You should also perform a similar type of Yagna. You have become powerful having defeated your (demon) enemy and made Indra the king of heavens. (with canopy over head). giving all the comforts and worldly pleasures to god, Similarly You will kill the despots and support the saints, who have sought Your protection. (336)

ੴ ਸਤਿਗੁਰ ਪ੍ਰਸਾਦਿ
ਵਾਹਿਗੁਰੂ ਜੀ ਕੀ ਫਤਿਹ
ਅਬ ਚੌਬੀਸ ਅਉਤਾਰ
ਪਾਤਸ਼ਾਹੀ ੧੦ ਤ੍ਰਪ੍ਰਸਾਦਿ
ਚੌਪਈ

ਅਬ ਚੌਬੀਸ ਉਚਰੋ ਅਵਤਾਰਾ । ਜਿਹ ਬਿਧ ਤਿਨ ਕਾ ਲਖਾ ਅਖਾਰਾ ।
ਸੁਨੀਅਹੁ ਸੰਤ ਸਬੈ ਚਿਤ ਲਾਈ । ਬਰਨਤ ਸਯਾਮ ਜਥਾ ਮਤਿ ਭਾਈ । ੧

Choubees Avtar
ik Onkar Satgur Prasad
Sri Bhagouti ji Sahaie
ab Choubees avtar kathapnung.
Patshahi 10. Tav Prasad
Choupaiee

ab choubees uchrou avtara. jeh bidh tin ka lakha akhara.
Sunnioh sant sabai chit laiee. barnat siam jatha mat bhaiee. (1)

ਜਬ ਹੋਤਿ ਅਰਿਸਟਿ ਅਪਾਰਾ । ਤਬ ਤਬ ਦੇਹ ਧਰਤ ਅਵਤਾਰਾ ।
ਕਾਲ ਸਬਨ ਕੋ ਪੋਖਿ ਤਮਾਸਾ । ਅੰਤਹਕਾਲ ਕਰਤ ਹੈ ਨਾਸਾ । ੨
jab jab hote arisat apara. tab tab deh dharat avtara.
Kaal saban ko pekh tamasa. anteh haal karat hai nasa. (2)

ਕਾਲ ਸਭਨ ਕੋ ਕਰਤ ਪਸਾਰਾ । ਅੰਤ ਕਾਲਿ ਸੋਈ ਖਾਪਨਿਹਾਰਾ ।
ਆਪਨ ਰੂਪ ਅਨੰਤਨ ਧਰ ਹੀ । ਆਪਹਿ ਮੱਧਿ ਲੀਨ ਪੁਨਿ ਕਰਹੀ । ੩
Kaal sabhan ka karat pasara. ant kaal soiee khapanhara.
apan roop anantan dhar hi. apeh madh leen pun(e) harhi. (3)

ਇਨ ਮਹਿ ਸ੍ਰਿਸਟਿ ਸੁ ਦਸ ਅਵਤਾਰਾ । ਜਿਨ ਮਹਿ ਰਮਿਆ ਰਾਮੁ ਹਮਾਰਾ ।
ਅਨਤ ਚਤੁਰਦਸ ਗਨਿ ਅਵਤਾਰਾ । ਕਹੋ ਜੁ ਤਿਨ ਕੀਏ ਅਖਾਰੂ । ੪
in meh srisat so das avtara. jin meh ramia Ram hamara.
anant chatardas gunn avtar. kaho jo tin tin kiai akhar. (4)

ਕਾਲ ਆਪਨੋ ਨਾਮੁ ਛਪਾਈ । ਅਵਰਨ ਕੋ ਸਿਰਿ ਦੈ ਬੁਰਿਆਈ ।
ਆਪਨ ਰਹਤ ਨਿਰਾਲਮ ਜਗ ਤੇ । ਜਾਨ ਲਏ ਜਾਨਾ ਮੈ ਤਬ ਤੇ । ੫
kaal apno naam chhapaiee. avaran ko sir dei buraiee.
apan rehat niralam jug te. jaan laiee ja namai tab tai. (5)

ਆਪ ਰਚੇ ਆਪੇ ਕਲ ਘਾਏ । ਅਵਰਨ ਕੈ ਦੈ ਮੂੰਡਿ ਹਤਾਏ ।
ਆਪ ਨਿਰਾਲਮ ਰਹਾ ਨ ਪਾਯਾ । ਤਾ ਤੇ ਨਾਮ ਬਿਅੰਤ ਕਹਾਯਾ । ੬
aap rachai aapai kal ghaie. avaran ko de moond haraie.
aap nrilam raha na paya. tate naam beant kahaya. (6)

(Twenty Four) Choubis Incarnations (avtars)
ik Onkar Satgur prasad
Let us seek the support of the Lord-Sublime,
the Lord of Sword.
Now begins the chapter on Chobis Avtars.
By Tenth Master. Through Thy Grace.

Choupaiee

Now I would describe the anecdote (narration) of twenty-four incarnations, as I have perceived their wonderful play. O Saints ! Listen with concentration of mind. As it pleased the poet, the narration is given as per his intelligence (Knowledge).(1)

Whenever there appear many despots on the surface of the Earth, causing suffering to humanity, the Lord appears as an incarnation. Time enjoys perceiving the whole drama, and finally it causes the destruction of all that. (2)

Time causes the creation of all, and finally it is responsible for its extinction as well. Initially it assumes various forms and finally it absorbs everything in itself. (3)

Out of these incarnations, there were ten of them, within whom the Lord-Almighty was pervading Himself. Apart from these ten, there are supposed to be fourteen other incarnations as well. Whatever worldly drama they initiated is being described now. (4)

The Time (Period) performs various acts, while concealing its own presence from the scene, thus putting the blame for vices on others. It remains neutral apparently from the world. However, I had visualised all this from the beginning itself, when it was given certain nomen -clatures. (5)

Time first creates something and then destroys it by itself. But by ascribing its cause to others. it results in their extinction. By itself remaining in the background and neutral, but no one has been able to realise this secret. Thus for this reason He is called limitless (beyond comprehension) and infinite. (6)

ਜੋ ਚਉਬੀਸ ਅਵਤਾਰ ਕਹਾਏ । ਤਿਨ ਭਾ ਤੁਮ ਪ੍ਰਭ ਤਨਿਕ ਨ ਪਾਏ ।
 ਸਭ ਹੀ ਜਗ ਭਰਮੇ ਭਵਰਾਯੀ । ਤਾ ਤੇ ਨਾਮ ਬਿਅੰਤ ਕਹਾਯੇ । ੭
 jo choubees avtar kahaie. tin ki tum prabh tanik na paie.
 sabh hi jug bharmai bhavraiying ta te naam beant kahaiyung: (7)

ਸਭਵੀ ਛਲਤ ਨ ਆਪ ਛਲਾਯਾ । ਤਾ ਤੇ ਛਲੀਆ ਆਪ ਕਹਾਯਾ ।
 ਸੰਤਨ ਦੁਖੀ ਨਿਰੀਖ ਅਕੁਲਾਵੈ । ਦੀਨ ਬੰਧੂ ਤੀ ਤੇ ਕਹਲਾਵੈ । ੮
 sabh hi chhalat na aap chhalaya. ta te chhalia aap kahaya.
 satan dukhi neerekh akulavai. deen bandhu tee te kehlavung. (8)

ਅੰਤਿ ਕਰਤ ਸਭ ਜਗ ਕੋ ਕਾਲ । ਨਾਮੁ ਕਾਲਾ ਤਾ ਤੇ ਜਗ ਡਾਲਾ ।
 ਸਮੇ ਸੰਤ ਪਰ ਹੋਤ ਸਹਾਈ । ਤਾ ਤੇ ਸੰਖਯਾ ਸੰਤ ਸੁਨਾਈ । ੯
 ant karat sabh jug ko kaal. Naam kala ta te jug dala.
 Samai sant par hot sahaiee. ta te sunkheya sant sunaiee. (9)
 ਨਿਰਖਿ ਦੀਨ ਪਰ ਹੋਤ ਦਿਆਰਾ । ਦੀਨ ਬੰਧੂ ਹਮ ਤਬੈ ਬਿਚਾਰਾ ।

ਸੰਤਨ ਪਰ ਕਰੁਣਾ ਰਸ ਢਰਈ । ਕਰੁਣਾ ਨਿਧਿ ਜਗ ਤਬੈ ਉਚਰਈ । ੧੦
 nirakh deen par hot diara. deen bandh hum tabai bichara.
 Santan par karuna ras dhariee. karna nidh jug tabai ucharaiee. (10)

ਸੰਕਟ ਹਰਤ ਸਾਧਵਨ ਸਦਾ । ਸੰਕਟ ਹਰਨ ਨਾਮੁ ਭਯੋ ਤਦਾ ।
 ਦੁਖ ਦਾਹਤ ਸੰਤਨ ਕੇ ਆਯੋ । ਦੁਖ ਦਾਹਨ ਪ੍ਰਭ ਤਦਿਨ ਕਹਾਯੋ । ੧੧
 Sankat harat sadhvan sada. Sankat haran naam bhiou tada.
 dukh dahat Santan kai aieyo. dukh dahan prabh tadin kahaiyo. (11)

ਰਹਾ ਅਨੰਤ ਅੰਤ ਨਹੀ ਪਾਯੋ । ਯਾ ਤੇ ਨਾਮੁ ਬਿਅੰਤ ਕਹਾਯੋ ।
 ਜਗ ਮੋ ਰੂਪ ਸਭਨ ਕੈ ਧਰਤਾ । ਯਾ ਤੇ ਨਾਮੁ ਬਖਨੀਯਤ ਕਰਤਾ । ੧੨
 raha anant ant nahi paiyo. ya te naam beant kahaiyo.
 ajug mein roop sabhan kai dharta. ya te naam bakhniyat karta. (12)

ਕਿਨਹੂੰ ਕਹੂੰ ਨ ਤਾਹਿ ਲਖਾਯੋ । ਇਹ ਕਰਿ ਨਾਮ ਅਲਖ ਕਹਾਯੋ ।
 ਜੋਨਿ ਜਗਤ ਮੈ ਕਬਹੂੰ ਨ ਆਯਾ । ਯਾ ਤੇ ਸਭੋ ਅਜੋਨ ਬਤਾਯਾ । ੧੩
 kinhu kahun na tahai lakhaiyo. eh kar naam alakh kahaiyo.
 joan jagat mein kabhun na aiya. ya te sabho anjan bataiya. (13)

O Lord ! The twenty-four incarnations supposed to have existed in the world, had never realised Your secrets, You have led the whole world astray, and confounded, as such You have been termed as Infinite. (7)

He is responsible for dodging everyone, but without being deceived (dodged) by anyone. Thus He is called a trickster (guileful). He gets perturbed by perceiving His saints in suffering as such he is called Protector of the poor/helpless. (8)

O Lord ! You alone are causing the extinction of the whole Universe, as such You have been named as the god of death by the world. In times of distress You are the support (helper) of the saints as such, Your name (noun) is heard as a 'Saint.' (9)

(O Lord !) Having seen You as a benevolent supporter of the helpless, we have thought of calling You as "Protector of the Poor". You are always kind to the saints and are always moved by their distress, as such the world has named You as "the treasure of benevolence". (10)

O Lord ! You are always there to cast away the distress/suffering of the saints, as you're your name as the "Remover of Distress" is famous. You have been eliminating (burning away) the sufferings of Your saints from the very beginning. From that very day, You have been addressed as "Saviour of the Distressed" (for burning their sufferings). (11)

(O Lord !) You are pervading everywhere being Infinite and limitless, but no one has realised Your limits, as such You have always been known as "beyond limits" (limitless). You are creating various forms of beings in the world as such You are called the 'Creator'. (12)

The Lord has never revealed His self to (secrets) anyone, as such He is called as "Indescribable" (beyond our comprehension). He has never appeared in any physical form (entity) in the world, as such all have termed Him as 'Unborn' (Uncreated). (13)

ਬ੍ਰਹਮਾਦਿਕ ਸਬ ਹੀ ਪਚਿ ਹਾਰੇ । ਬਿਸਨ ਮਹੇਸਵਰ ਕਉਨ ਬਿਚਾਰੇ ।
 ਚੰਦ ਸੂਰ ਜਿਨਿ ਕਰੇ ਬਿਚਾਰਾ । ਤਾ ਤੇ ਜਨੀਯਤ ਹੈ ਕਰਤਾਰਾ । ੧੪
 brahamadik sab hi pach harai. bisan mahesvar kaun bicharai.
 chand soor jin harai bichara. ta te janiyat hai kartara. (14)

ਸਦਾ ਅਭੇਖ ਅਭੇਖੀ ਰਹਈ । ਤਾਤੇ ਜਗਤ ਅਭੇਖੀ ਕਹਈ ।
 ਅਲਖ ਰੂਪ ਕਿਨਹੂ ਨਹਿ ਜਾਨਾ । ਤਿਹਕਰ ਜਾਤ ਅਲਖ ਬਖਾਨਾ । ੧੫
 Sada abhekh abhekhi rahiee. ta te jagat abhekhi kahiee.
 alakh roop kinhun neh jana. tehkar jaat alekhabkhana (15)

ਰੂਪ ਅਨੂਪ ਸਰੂਪ ਅਪਾਰਾ । ਭੇਖ ਅਭੇਖ ਸਭਨ ਤੇ ਨਿਆਰਾ ।
 ਦਾਇਕ ਸਭੋ ਅਜਾਚੀ ਸਭ ਤੇ । ਜਾਨ ਲਯੋ ਕਰਤਾ ਹਮ ਤਬ ਤੇ । ੧੬
 roop anup sarup apara. bhekh abhekh sabhan te niara.
 daik sabho ajachi sabh te. jaan lieou karta hum tab te. (16)

ਲਗਨ ਸਗਨ ਤੇ ਰਹਤ ਨਿਰਾਲਮ । ਹੈ ਯਹ ਕਥਾ ਜਗਤ ਮੈ ਮਾਲੁਮ ।
 ਜੰਤ੍ਰ ਮੰਤ੍ਰ ਤੰਤ੍ਰ ਨ ਰਿਝਾਯਾ ਭੇਖ ਕਰਤ ਕਿਨਹੂੰ ਨਹਿ ਪਾਯਾ । ੧੭
 lagan sagan ye rehat niralam. hai yeh katha jagat mein malam.
 jatar mantar tantar na rijhaiya. bhekh karat kinhun neh paya. (17)

ਜਗ ਆਪਨ ਆਪਨ ਉਰਝਾਨਾ । ਪਾਰਬ੍ਰਹਮ ਕਾਹੂੰ ਨ ਪਛਾਨਾ ।
 ਇਕ ਮੜੀਅਨ ਕਬਰਨ ਵੇ ਜਾਹੀ । ਦੁਰੀਅਨ ਮੈ ਪਰਮੇਸ਼ੁਰ ਨਾਹੀ । ੧੮
 jug apan apan urjhana. parbraham kahun na pachhana.
 ik marrian kabran tai jahi. duohun mein parmesvar nahi. (18)

ਏ ਦੋਊ ਸੋਹ ਬਾਦ ਸੋ ਪਚੇ । ਤਿਨ ਤੇ ਨਾਥ ਨਿਰਾਲੇ ਬਚੇ ।
 ਜਾ ਤੇ ਛੂਟਿ ਗਯੋ ਭ੍ਰਮ ਉਰ ਕਾ । ਤਿਹੱ ਅਗੈ ਹਿੰਦੂ ਕਿਆ ਤੁਰਕਾ । ੧੯
 ei duouu moh baad mei pachai. tin te nath niralai bachai.
 ja te chhut geyo bhram ur ka. the agai hindu kia turka. (19)

ਇਕ ਤਸਬੀ ਇਕ ਮਾਲਾ ਧਰ ਹੀ । ਏਕ ਕੁਰਾਨ ਪੁਰਾਨ ਉਚਰਹੀ ।
 ਕਰਤ ਬਿਰੁੱਧ ਗਏ ਮਰਿ ਮੂੜਾ । ਪ੍ਰਭ ਕੋ ਰੰਗ ਨ ਲਾਗਾ ਗੂੜਾ । ੨੦
 ik tasbir ik mala dhar hi. ik kuran puran ucharhi.
 karat birndh geiai mar moora. prabh ko rung na laga goorra. (20)

ਜੋ ਜੋ ਰੰਗ ਏਕ ਕੇ ਰਾਚੇ । ਤੇ ਤੇ ਲੋਕ-ਲਾਜ ਤਜਿ ਨਾਚੇ ।
 ਅਦਿ ਪੁਰਖ ਜਿਨਿ ਏਕ ਪਛਾਨਾ । ਦੁਤੀਆ ਭਾਵ ਨ ਮਨ ਮਹਿ ਆਨਾ । ੨੧
 jo jo rung ek kai rachai te te lok laaj taj nachai.
 aad purkh jin ek pachhana. drtia bhav na man meh ana. (21)

Brahma and other gods have tired themselves out by singing his praises, and Vishnu or Shiva have no existence (importance) before him (are non entities). He is known as creator, as He has created the Sun and the Moon with great consideration (musing).
(14)

O Lord ! You are always uncommitted (to any faith) and would ever remain free from any robe/guise as such the world has always termed You as "Uncommitted". Your form is indescribable. No one has till to-day realized Your secrets (form) as such You are described as (Unseen) Imperceptible.
(15)

O Lord ! Your form (appearance) is Unique, and Your features are infinite (superb). You possess no garb (guise) and are distinct from everyone else. You are bestowing favours to all, and do not expect any favours from anyone, so from that time onwards, we have known You as the Lord-Sublime (Lord-Creator).
(16)

O Lord ! You are free from any auspicious time (consideration) and any omens, which is well known to the whole world. You are never propitiated (pleased with) with any magic, charm, spell (or un-natural magical powers) and no one has ever attained You through disguise. (assumed form).
(17)

The whole world is engrossed in their own wranglings (bickerings), as such no one has realized the Lord (His secrets). Some people worship the graves (yard) while some others worship the (Hindu) monuments, but the Lord does not abide in either of the two places.
(18)

Both the Hindus and Mohammedans are engrossed in worldly attachments and disputes or controversies, but the Prime-soul (Ultimate Truth) is unique (distinct) from both (free from their effect). The person, who has cast away his illusions (fallacies) has no distinction between a Hindu and a Turk (Muslim).
(19)

In one side the Muslims have worn a rosary and on the other side the Hindus tell the beads ; some read the Koran while the others study Puranas. The fools are fighting against each other with malice towards one another ; in fact none of them are immersed in the pure (intense) love of the Lord.
(20)

Whosoever absorbed in the love of the Lord-Sublime, have got over the worldly honour (consideration) and are enjoying the bliss of the Lord's love (Lord's attainment). Whosoever has realized the Prime-Soul, does not suffer from the thought of dual-mindedness in the heart.
(21)

ਜੋ ਜੋ ਭਾਵ ਦੁਤਿਯ ਮਹਿ ਰਾਚੇ । ਤੇ ਤੇ ਮੀਤ ਮਿਲਨ ਤੇ ਬਾਚੇ ।
 ਏਕ ਪੁਰੁਖ ਜਿਨਿ ਨੈਕੁ ਪਛਾਨਾ । ਤਿਨ ਹੀ ਪਰਮ ਤਤ ਕਹਿ ਜਾਨਾ । ੨੨
 jo jo bhav dutien meh tachai. te te meet milan te baachai.
 ek puraakh jin naik pachhana. tin hi param tat keh jana. (22)

ਜੋਗੀ ਸੰਨਿਆਸੀ ਹੈ ਜੇਤੇ । ਮੁੰਡਿਆ ਮੁਸਲਮਾਨ ਗਨ ਕੇਤੇ ।
 ਭੇਖ ਧਰ ਲੂਟਤ ਸੰਸਾਰਾ । ਛਪਤ ਸਾਧੁ ਜਿਹ ਨਾਮੁ ਅਧਾਰਾ । ੨੩
 jogi saniyasi hai jaitai mundai musalman gunn ketai.
 bhekh dharai lootat sansara. chhapat sadh jeh naam adhara. (23)

ਪੇਟ ਹੇਤੁ ਨਰ ਡਿੰਭੁ ਦਿਖਾਹੀ । ਡਿੰਭ ਕਰੇ ਬਿਨੁ ਪਈਯਤ ਨਾਹੀ
 ਜਿਨ ਨਰ ਏਕ ਪੁਰਖ ਕਹਿ ਧਿਆਯੋ । ਤਿਨ ਕਰਿ ਡਿੰਭ ਨ ਕਿਸੀ ਦਿਖਾਯੋ । ੨੪
 peit hait nar dimbh dikhahi. dimbh karai bin paiyat nahi
 jin nar ek purkh keh dhiayo. tin kar dimbh na kisi dikhaiyo. (24)

ਡਿੰਭ ਕਰੇ ਬਿਨੁ ਹਾਥਿ ਨ ਆਵੇ । ਕੋਊ ਨ ਕਾਹੂੰ ਸੀਸ ਨਿਵਾਵੇ ।
 ਜੋ ਇਹੁ ਪੇਟ ਨ ਕਾਹੂੰ ਹੋਤਾ । ਰਾਵ ਰੰਕ ਕਾਹੂੰ ਕੋ ਕਹਤਾ । ੨੫
 dimbh karai bin haath na avai. kouoo na kahun sees nivavai.
 jo eh peit na kahun hota. Rav runk kahun ko kehta. (25)

ਜਿਨ ਪ੍ਰਭ ਏਕ ਵਹੈ ਠਹਰਾਯੋ । ਤਿਨ ਕਰ ਡਿਮਭ ਨ ਕਿਸੁ ਦਿਖਾਯੋ ।
 ਸੀਸ ਦੀਯੋ ਉਨ ਸਿਰਰ ਨ ਦੀਨਾ । ਰੰਚ ਸਮਾਨ ਦੇਹ ਕਰਿ ਚੀਨਾ । ੨੬
 jin prabh ek vahai thehraiyo. tin kar dimbh na kisu dikhaiyo.
 sees diyo un sirar na deena. rundh saman deh kar cheena. (26)

ਕਾਨ ਛੇਦ ਜੋਗੀ ਕਹਵਾਯੋ । ਅਤਿ ਪ੍ਰਪੰਚ ਕਰ ਬਨਹਿ ਸਿਧਾਯੋ ।
 ਏਕ ਨਾਮੁ ਕੋ ਤੱਤੁ ਨ ਲਯੋ । ਬਨ ਕੋ ਭਯੋ ਨ ਗ੍ਰਿਹ ਕੋ ਭਯੋ । ੨੭
 Kaan chhed jogi kehwayo. at parpanch kar baneeh sidhaiyo.
 ek naam ko tat na lieou. ban ko bhiou na greh ko bhiou. (27)

ਕ੍ਰਹਾ ਲਗੈ ਕਥਿ ਕਥੈ ਬਿਚਾਰਲ । ਰਸਨਾ ਏਕ ਨ ਪਇਯਤ ਪਾਰਾ ।
 ਜਿਹਬਾ ਕੋਟਿ ਕੋਟਿ ਕੋਊ ਧਰੈ । ਗੁਣ-ਸਮੁੰਦ ਤ੍ਰ ਪਾਰ ਨ ਪਰੈ । ੨੮
 kaha lagai kab kathai bichara. rasna ek na paieuat para.
 jehba kot kot konoo dharai. gunn samundaran tai paar na parai. (28)

But all those persons, who are engaged in the melody of duality, are devoid of the merger with the greatest friend, (Lord), but all those, who have perceived the Lord even slightly (a tinge of the Lord), have realized the ultimate Truth. (22)

All the hordes of Yogis, sanyasis (mendicants), and sarewaras or muslims are all involved in adopting the guise (garb) of a particular faith, thus they are only (deceiving) hood winking the whole populace. But the Saint, who has the support of True Name alone, remains hidden (concealed) from others. (23)

Some persons practise hypocrisy for the sake of selfish gains only, as without being a hypocrite they cannot amass wealth. But those persons, who have recited the Lord's Time Name, have never indulged in any hypocritical activities. (24)

Infact, without indulging in hypocrisy, no one could gain wealth and none could be forced (impressed upon) to pay obeisance to others. If this selfishness to satisfy one's own needs (to fill one's belly) were not there, then there would be no distinction between the rich and the poor. (no king or pauper). (25)

All those persons, who have accepted the Lord as their only True Master, have never deceived anyone with their deceit. They have offered their head (offered themselves for sacrifice) rather than giving up their faith, thus they have never given any importance to the body. (they have considered the human frame as worthless).(26)

Someone calls himself a Yogi (ascetic) by getting his ears parted (split), and proceeds to the jungle for deceiving the world in a big way. He has not realized the Ultimate Truth, as a result he does not become a good householder or a good Yogi (of the jungle). (27)

How far could the poet stretch this point ? Infact, there is only one tongue (with the individual), so it is rather impossible to express the limits of the Lord's Greatness. O Lord ! Even if one were to possess millions of tongues, Your praises and qualities are beyond one's description. (You are a fountain or an ocean of virtues, beyond our comprehension). (28)

ਪ੍ਰਥਮ ਕਾਲ ਸਭ ਜਗ ਕੋ ਤਾਤਾ । ਤਾ ਤੇ ਭਯੋ ਤੇਜ ਬਿਖਯਾਤਾ ।
 ਸੋਈ ਭਵਾਨੀ ਨਾਮੁ ਕਹਾਈ । ਜਿਨਿ ਸਿਗਰੀ ਯਹ ਸ੍ਰਿਸਟਿ ਉਪਾਈ । ੨੯
 pratham kaal sabh jug ko tata. ta te bhiau tej bikheyata.
 soiee bhawani naam kahaiee. jin sigri yeh srisat upaiee. (29)

ਪ੍ਰਿਥਮ ਓਅੰਕਾਰ ਤਿਨਿ ਕਹਾ । ਸੋ ਧੁਨਿ ਪੂਰ ਜਗਤ ਮੋ ਰਹਾ ।
 ਤਾ ਤੇ ਜਗਤ ਭਯੋ ਬਿਸਥਾਰਾ । ਪਰਖੁ ਪ੍ਰਕਿਤਿ ਜਬ ਦੁਹੂੰ ਬਿਚਾਰਾ । ੩੦
 prithmai aoungkar tin kaha. so dhun pur jagat mein raha.
 ta te jagat bhiau bisthara. purkh parkiriti jab doho bichara. (30)

ਜਗਤ ਭਯੋ ਤਾ ਤੇ ਸਬ ਜਨੀਯਤ । ਚਾਰ ਖਾਨਿ ਕਰਿ ਪ੍ਰਗਟ ਬਖਨੀਯਤ ।
 ਸਕਤਿ ਇਤੀ ਨਹੀ ਬਰਨ ਸੁਨਾਉ । ਭਿਨ ਭਿਨ ਕਰਿ ਨਾਮ ਬਤਾਉ । ੩੧
 jagat bhiau ta te sabh janiyat. chaar khan kar pragat bakhniyat.
 sakat itee nahi baran sunaou. bhin bhin kar naam bataou. (31)

ਬਲੀ ਅਬਲੀ ਦੋਊ ਉਪਜਾਏ । ਉਚ ਨੀਚ ਕਰਿ ਭਿੰਨ ਦਿਖਾਏ ।
 ਬਪੁ ਧਰਿ ਕਾਲ ਬਲੀ ਬਲਵਾਨਾ । ਆਪਹਿ ਰੂਪ ਧਰਤ ਭਯੋ ਨਾਨਾ । ੩੨
 bali abli donoo upjaie. uch neech kar bhin dikhaie.
 bap(o) dhar kaal bali balvana. apeh roop dharat bhiau nana. (32)

ਭਿਨ ਭਿਨ ਜਿਮੁ ਦੇਹ ਧਰਾਏ । ਤਿਮੁ ਤਿਮੁ ਕਰ ਅਵਤਾਰ ਕਹਾਏ ।
 ਪਰਮ ਰੂਪ ਜੋ ਏਕ ਕਹਾਯੋ । ਅੰਤਿ ਸਭੋ ਤਿਹ ਮੱਧਿ ਮਿਲਾਯੋ । ੩੩
 bhin bhin jim deh dharaie. tim tim kar avtar kahaie.
 param roop jo ek kahaiyo. ant sabho the madh milaiyo. (33)

ਜਿਤਿਕ ਜਗਤਿ ਕੇ ਜੀਵ ਬਖਾਨੋ । ਏਕ ਜੋਤਿ ਸਭ ਹੀ ਮਹਿ ਜਾਨੋ ।
 ਕਾਲ ਰੂਪ ਭਗਵਾਨ ਭਨੈਬੋ । ਤਾ ਮਹਿ ਲੀਨ ਜਗਤਿ ਸਭ ਹੈਬੋ । ੩੪
 jitik jagat kai jeev bakhano. ek joat sabh hi mah jano.
 Kaal roop bhagwan bhanaibo. ta meh leen jagat sabh havaitho. (34)

ਜੋ ਕਿਛੁ ਦਿਸਟਿ ਅਗੋਚਰ ਆਵਤ । ਤਾ ਕਹੁ ਮਨ ਮਾਯਾ ਠਹਰਾਵਤ ।
 ਏਕਿਹ ਆਪ ਸਭਨ ਮੋ ਬਿਆਪਾ । ਸਭ ਕੋਈ ਭਿੰਨ ਭਿੰਨ ਕਰਿ ਥਾਪਾ । ੩੫
 jo kichh disat agochar avat. ta koh man maya theravat.
 ekeh aap sabhan mo biapa. sabh koiee bhin bhin kar thapa. (35)

ਸਭ ਹੀ ਮਹਿ ਰਮ ਰਹਯੋ ਅਲੇਖਾ । ਮਾਗਤ ਭਿੰਨ ਭਿੰਨ ਤੇ ਲੇਖਾ
 ਜਿਨ ਨਰ ਏਕ ਵਹੈ ਠਹਰਾਯੋ । ਤਿਨ ਹੀ ਪਰਮ ਤੱਤੁ ਕਹੁ ਪਾਯੋ । ੩੬
 Sabh hi meh ram rehou alekha. magat bhin bhin te lekha.
 jin nar ek vahai theraiou. tin hi param tat koh paiyo. (36)

In the beginning of Time, the god of death (Lord) was the father of the Universe ; which become radiant with light (of knowledge) and was known by the name of Bhawani considered to be the creator of the whole Universe. (29)

He uttered the word 'Onkar' in the first instance, and that sound (song) (pervaded) permeated throughout the Universe. This resulted in the creation of the world. Thus the two, Prime-Male (Onkar) and the Nature (light) were considered the basis of creation. (30)

Thus the whole Universe came into existence from these two sources, which is known to everyone. Then there is the description of four sources of creation (khanis) in the world. I do not possess the capacity to explain in detail the whole process of certain, by enumerating all the names one by one. (31)

Then the mighty demons and the gods, not so powerful, were created and they were shown as separate entities, being distinct in strength (high and low). The mighty Kaal (Lord) adopted a powerful stature and assumed many forms (of distinct nature).(32)

The Lord (Kaal) assumed various physical forms, thus resulting in different incarnations. Finally all the incarnations mingle with the one Prime-Soul; which is the only ab initio power. (33)

All the beings, which are described in the world history, have the same one light emanating from them (the same light is pervading all beings). The Lord-Almighty, who is described as a personification of Time (or Death), is the source of the Universe, wherein everyone finally merges. (34)

Whatever we perceive about the Unapproachable Lord (beyond our Comprehension) is finally decided by the mind, but the only one (Lord) is pervading everywhere, and every being., though the whole world perceives Him installed in various distinct forms (by different people). (35)

The Lord, who is indescribable, is pervading all beings (omni-present), but He demands distinct accounts from everyone separately. The persons, who have visualised the one Lord, in various forms, have realised the Ultimate Truth, the Prime-Soul.(36)

ਏਕਹ ਰੂਪ ਅਨੂਪ ਸਰੂਪਾ । ਰੰਕ ਭਯੋ ਰਾਵਤ ਕਹੂੰ ਭੂਪਾ ।
 ਭਿੰਨ ਭਿੰਨ ਸਭਹਨ ਉਰਝਯੋ । ਸਭ ਤੇ ਜੁਦੋ ਨ ਕਿਨਹੂੰ ਪਾਯੋ । 37
 ekeh roop anup sarupa. runk bhiau ravat kahun bhupa.
 bhin bhin sabhhan urjhaiyo. sabh te judo na kinhun paiyo. (37)

ਭਿੰਨ ਭਿੰਨ ਸਭਹੂੰ ਉਪਜਾਵੇ । ਭਿੰਨ ਭਿੰਨ ਕਰਿ ਤਿਨੋ ਖਪਾਏ ।
 ਆਪ ਕਿਸੂ ਕੋ ਦੋਸ ਨ ਲੀਨਾ । ਅਉਰਨ ਸਿਰ ਬੁਰਿਆਈ ਦੀਨਾ । 38
 bhin bhin sabhun upjaiyo. bhin bhin kar tino khapaiyo.
 aap kisu ko dos na leena. aouran sir buraiee deena. (38)

ਅਥ ਪ੍ਰਥਮ ਮੱਛ ਅਵਤਾਰ ਕਥਨੰ
 ਚਉਪਈ
 ਸੰਖਾਸੁਰ ਦਾਨਵ ਪੁਨਿ ਭਯੋ । ਬਹੁ ਬਿਧਿ ਕੈ ਜਗ ਕੋ ਦੁਖਦਯੋ ।
 ਮੱਛ ਅਵਤਾਰ ਆਪਿ ਪੁਨਿ ਧਰਾ । ਆਪਨ ਜਾਪੁ ਆਪ ਮੋ ਕਹਾ । 39
ab pratham machh avtar kathanung.

Choupaiee
 Sankhasur danav pun bhiau. boh bidh kai jug kq dukh deiyo.
 machh avtar aap pun(i) dhara. apan jaap aap mein kara. (39)

ਪ੍ਰਿਥਮੈ ਤੁੱਛ ਮੀਨ ਬਪੁ ਧਰਾ । ਪੈਠਿ ਸਮੁੰਦ੍ਰ ਝਕਝੋਰਨ ਕਰਾ ।
 ਪੁਨਿ ਪੁਨਿ ਕਰਤ ਭਯੋ ਬਿਸਥਾਰਾ । ਸੰਖਾਸੁਰਿ ਤਬ ਕੋਪ ਬਿਚਾਰਾ । 40
 prithmai tuchh meen bap dhara. paith samundar jhakjhoran kara.
 pun pun karat bhiau bisthara. sankhasur tab kop bichara. (40)

ਭੁਜੰਗ ਪ੍ਰਯਾਤ ਛੰਦ
 ਤਬੈ ਕੋਪ ਗਰਜਿਯੋ, ਬਲੀ ਸੰਖ ਬੀਰੰ । ਧਰੇ ਸਸਤ੍ਰ ਅਸਤ੍ਰ, ਸਜੇ ਲੋਹ ਚੀਰੰ ।
 ਚਤੁਰ ਬੇਦ ਪਾਤੰ, ਕਯਿ ਸਿੰਧੁ ਮੱਧੰ । ਤ੍ਰਸਯੋ ਅਸਟਨੈਣੰ, ਕਰਿਯੋ ਜਾਪੁ ਸੁੱਧੰ । 41

Bhujang prayat Chhand
 tabai kope garjiou bali sunkh beerung. dharai satar astarung sajai loh cheerung.
 chatur beid patung kiou sindh(o) madhung trasion ast nainung hariou jaap sudhung.
 (41)

ਤਬੈ ਸਭਰੇ, ਦੀਨ ਹੇਤੰ ਦਿਆਲੰ । ਧਰੇ ਲੋਹ ਕ੍ਰੋਹੰ, ਕ੍ਰਿਪਾ ਕੈ ਕ੍ਰਿਪਾਲ ।
 ਮਹਾ ਅਸਤ੍ਰ ਪਾਤੰ, ਕਰੇ ਸਸਤ੍ਰ ਘਾਤ । ਟਰੇ ਦੇਵ ਸਰਬੰ, ਦਿਰੇ ਲੋਕ ਸਾਤੰ 42
 tabai sambharai deen hetung dialung. dharai loh karohung kirpa kai kirpalung.
 maha astar patung karai satar ghatung. tarai dev sarbung girai lok satung. (42)

The one Lord alone is assuming various different appearances ; Somewhere He is seen as a panper, somewhere else He is a noble or Lord and elsewhere He is seen as a King. He has managed to engross all in different avocations, but He remains Himself distinct and secluded. But no one has known His secrets so far. (37)

He has created all beings in distinct forms with different appearances and then destroys them also as separate entities. He does not take the blame of anyone else on Himself and manages to cast the responsibility of any vices on others only. (38)

**Now starts the episode of
Machh Incarnation
Choupaiee**

Once There lived a demon by the name of Sankhasur, who inflicted sufferings and afflictions on the whole world. Then the Lord appeared as an Incarnation in the form of Machh and recited His own praises (worship) Himself. (He attained self-realization). (39)

First of all, this incarnation assumed the shape of a small fish, and entering the ocean, churned it strongly, and then expanded himself all around, as a result of which, the demon ' Sankhasur', abiding in the oceans, became enraged. (40)

Bhujang Prayat Chhand

Then a mighty warrior, named Sankh, thundered being greatly enraged. He decorated himself with all weapons, coats of mail and protective iron coating. He had sunk all the four Vedas in the seas. Then the (god) Brahma with eight eyes, meditated on the Primal-soul, having a perfect form. (41)

Then the benevolent incarnation (of the Lord), keeping the interests of the helpless people, in view, got enraged and armed Himself with various weapons out of His kind demeanour. Then many arms and weapons were brought into use and (much) armour was being hurled on each other. This shook all the gods from their seats and all the seven regions fell down from their position. (being unconscious). (42)

ਭਏ ਅਤ੍ਰ ਘਤਿੰ, ਗਿਰੇ ਚਉਰ ਚੀਰੰ । ਰੁਲੇ ਤੱਛ ਮੁੱਛੰ, ਬੁਠੇ ਤਿੱਛ ਤੀਰੰ ।
ਗਿਰੇ ਰੁੰਡ ਮੁੰਡੰ, ਰਣੰ ਭੀਮ ਰੂਪੰ । ਮਣੇ ਖੇਲ ਪਉਦੇ, ਹਠੀ ਫਾਗੁ ਜੂਪੰ । ੪੩

bhaie atar ghatung girai chaour cheerung.
rulai tachh muchhang uthai tichh teerung.
girai rundha sundha mundung runnung bheem roopung.
mano khel paoudhai hathi bhag jupung. (43)

ਬਹੇ ਖੱਗਾਯੰ, ਖੇਤ ਖਿੰਗ ਸੁ ਧਰਿੰ । ਸੁਭੈ ਸਸਤ੍ਰ ਸੰਜਾਨ, ਸੋ' ਸੂਰਬੀਰੰ ।
ਦਿਰੇ ਗਉਰਿ ਗਾਜਿ ਖੁਲੇ ਹੱਥ ਬੱਬੰ । ਨਚਿਯੋ ਰੁਦ੍ਰ ਰੁਦ੍ਰ ਨਚੇ ਮੱਛ-ਮੱਥੰ । ੪੪

bahai khageung khingung so dheerung. Subhai sastar sunjan so surbeerung.
girai gaour gaj khula hth babung. nachiou rudar rudarung nachai machh mathung.
(44)

ਰਸਾਵਲ ਛੰਦ

ਮਹਾ ਬੀਰ ਗੱਜੇ । ਸੁਭੰ ਸਸਤ੍ਰ ਸੱਜੇ ।
ਬੱਧੇ ਗੱਜਗਾਹੰ । ਸੁ ਹੂਰ ਉਛਾਹੰ । ੪੫

Rasaval Chhand

maha beer gajai. Subhang sastar sajai.
badhai gaj gahung. so hurung uchhahung. (45)

ਢਲਾ ਦੁੱਕ ਢਾਲੰ । ਝਾਮੀ ਤੇਗ ਕਾਲੰ ।
ਕਟਾ ਕਾਟ ਬਾਹੈ' । ਉਭੈ ਜੀਤ ਚਾਹੈ' ੪੬
dhal dhook dhalung. jhami teg kalung.
Kata kat bahung. ubhai jeet chahai. (46)

ਮੁਖੰ ਮੁੱਛ ਬੰਕੀ । ਤਮੰ ਤੇਗ ਅਤੰਕੀ ।
ਫਿਰੈ' ਗਉਰ ਗਾਜੀ । ਨਚੈ' ਤੁੰਦ ਤਾਜੀ । ੪੭
mukhung muchh banki. tamung teg antki.
bhirai gauohar gajai. nachai tund taji. (47)

ਭੁਜੰਗ ਪ੍ਰਯਾਤ ਛੰਦ

ਭਰਯੋ ਰੋਸ ਸੰਖਾਸੁਰੰ ਦੇਖ ਸੈਣੰ । ਤਪੇ ਬੀਰ ਬਕਤ੍ਰੰ, ਕੀਏ ਰਕਤ ਨੈਣੰ ।
ਭੁਜਾ ਠੋਕ ਭੂਪੰ, ਕਰਯੋ ਨਾਦ ਉੱਚੰ । ਸੁਣੇ ਗਰਭਣਿਆਨ, ਕੇ ਗਰਭ ਮੱਚੰ । ੪੮

Bhujang Chhand

bhariou rose sunkhasurai dekh sainung. tapai beer thakatrung kiai rakat nainung.
abhujat thok bhoopung naad uchai. Sunnai garabharian ke garbh muchai. (48)

ਲਗੇ ਠਾਮ ਠਾਮੰ, ਦਮਾਮੰ ਦਮੰਕੇ । ਖੁਲੇ ਖੇਤ ਮੋ', ਖੱਗ ਖੁਨੀ ਖਿਮੰਕੇ ।
ਭਏ ਕੂਰ ਭਾਤ, ਕਮਾਣੰ ਕੜੱਕੇ । ਨਚੇ ਬੀਰ ਬੈਤਾਲ, ਭੂਤ ਭੜੱਕੇ । ੪੯

lagai thaam thamung damamung damunakai. khulai khet mein khag khuni khimunkaia
bhaie karur bhandung kamanung karrkai. nachai beer betaal bhootung bharrkai. (49)

Many arms were brought into play ; robes and flywhisks were falling on the ground and the mutilated bodies of warriors were rolling on the ground, and some others pierced with arrows were trying to get up (from the ground). At places one could see the heads or trunks of the great elephants (of bulky forms) fallen on the battle-field ; it appeared as if mighty warriors were lying asleep after playing holi (with coloured waters). (43)

The persevering warriors on horse back were seen wielding their swords, while they were armed beautifully with various weapons and (protective) Coats of iron. Some great warriors were lying down (dead) with stretched (arms and) hands. The son of Shiva, in a dreadful form, was dancing around while Machh was churning the ocean while jumping (dancing) around. (44)

Rasaval Chhand

The powerful warriors were roaring and they were all fully armed with weapons, having a plume fixed on their heads ; by perceiving which the fairies were getting delighted and hopeful. (45)

The (swords) striking on shields were producing a thud (sound) while the swords were flashing like the lightning in the dark clouds. The swords, being wielded, produced a crackling sound and both sides were wishful (hopeful) of their victory. (46)

The brave soldiers, sporting curling monstaches, with frightening swords in their hands, were shining gloriously. The mighty warriors were roaming around the battle field while the swift horses were jumping (dancing) around in the battle-field.(47)

Bhujang Chhand

On perceiving the army of the gods Sankhasur (demon) was furious with rage and the face of the warrior was warmed up, with his eyes reddened with fury. Then the king Sankhasur (of demons) challanged the enemy by patting his shoulders (arms) which resulted in the miscarriage of (their pregnancy) the pregnant women (due to the war ery). (48)

All the soldiers took up their positions bravely and the drums were sounded. The blood-stained swords were shining in the battle-field, the warriors appeared dreadful and their bows were making cracking sounds. The ghosts, evil spirits and demons started dancing with fury. (49)

ਗਿਰਯੋ ਆਯੁਧੰ ਸਾਯੁਧੰ ਬੀਰ ਖੇਤੰ । ਨਚੇ ਕੰਧਹੀਣੰ ਕਮਧੰ ਅਚੇਤੰ ।
ਖੁਲੇ ਖਗ ਖੂਨੀ ਖਿਯਾਲੰ ਖਤੰਗੀ । ਭਜੇ ਕਾਤਰੰ, ਸੂਰ ਬੱਜੇ ਨਿਹੰਗੀ । ੫੦
giriou andhang sayudhung beer khetung. nachai kandhheerung kamadhung achetung.
khulai khag khuni khialung khatungung. bhajai katarung soor bajai nihangung. (50)

ਭੁਜੰਗ ਪ੍ਰਯਾਤ ਛੰਦ
ਕਟੇ ਚਰਮ ਬਰਮੰ, ਗਿਰਿਯੋ ਸਤ੍ਰੰ ਸਸਤ੍ਰੰ । ਭਕੈ ਭੈ-ਭਰੇ, ਭੂਤ ਭੂਮੰ ਨ੍ਰਿਤਸੰ ।
ਰਣੰ ਰੰਗ ਰੱਤੇ ਸਭੀ ਰੰਗ ਭੂਮੰ । ਗਿਰੇ ਜੁੱਧ ਮਧੰ ਬਲੀ ਝੂਮਿ ਝੂਮੰ । ੫੧
katai charam barmung giriou satar sastarung.
bhakai bhairai bharaai bhoot bhumung nirsatrung.
ranung rung ratai sabhi rung bhooung.
girai judh madhung bali jhoom jhoomung. (51)

ਭਯੋ ਦੁੰਦ ਜੁੱਧੰ ਰਣੰ ਸੰਖ ਮੱਛੰ । ਮਨੋ ਦੋ ਗਿਰੰ ਜੁੱਧ ਜੁਟੇ ਸਪੱਛੰ ।
ਕਟੇ ਮਾਸ ਟੁੱਕੰ ਭਖੇ ਗਿੱਧਿ ਬਿਧੰ । ਹਸੈ ਜੇਗਣੀ ਚਉਸਠੰ ਸੂਰ ਸੁੱਧੰ । ੫੨
bhiou dund judhung ranung sunkh machhang. mano do girung judh jutai sapachhang.
katai mass tutunk bhakai gidhi bridung. hasai jogni chousatha soor sudhung. (52)

ਕੀਯੋ ਉਧਾਰ ਬੇਦੰ ਤਹੇ ਸੰਖ ਬੀਰੰ । ਤਜਯੋ ਮੱਛ ਰੂਪੰ ਸਜਯੋ ਸੁੰਦ੍ਰ ਚੀਰੰ ।
ਸਬੈ ਦੇਵ ਥਾਪੇ ਕੀਯੋ ਦੁਸਟ ਨਾਸੰ । ਟਰੇ ਸਰਬ ਦਾਨੋ ਡਰੇ ਜੀਵ ਤ੍ਰਾਸੰ । ੫੩
kiou udhar beidung hatai sunkh beerung. tajiou machh rupang sajiou sunder cheer.
sabhais dev thapai kiou dusat nasaung. tarai sarab dano bharaai jeev trasung. (53)

ਤ੍ਰਿਭੰਗੀ ਛੰਦ
ਸੰਖਾਸੁਰ ਮਾਰੇ, ਬੇਦ ਉਧਾਰੇ, ਸਤ੍ਰੰ ਸੰਘਾਰੇ ਜਸੁ ਲੀਨੋ ।
ਦੇਵੇਸ ਬੁਲਾਯੋ, ਰਾਜ ਬਿਠਾਯੋ, ਛਤ੍ਰੰ ਫਿਰਾਯੋ, ਸੁਖ ਦੀਨੋ ।
ਕੋਟੀ ਬਜੇ ਬਾਜੇ, ਅਮਰੇਸੁਰ ਗਾਜੇ, ਸੁਭ ਘਰਿ ਸਾਜੇ, ਸੋਕ ਹਰੇ ।
ਦੈ ਕੋਟਕ ਦੱਛਨਾ, ਕੌਰ ਪ੍ਰਦਛਨਾ, ਆਨਿ ਸੁ ਮੱਛ ਕੇ ਪਾਇ ਪਰੇ । ੫੪
Tribhangi Chhand
sunkhasur marai beid udharai satar sangharai jas leeno.
devai so bulaiou raj bathaiou chhatar phiraiou sukh deeno.
kotung bajai baajai amresur gaajai subh ghar saajai sok harai.
dai kotak dachhna karor pardachhana aan so machh kai paie parai. (54)

ਇਤਿ ਸ੍ਰੀ ਬਚਿਤ੍ਰ ਨਾਟਕ ਗ੍ਰੰਥ, ਮੱਛ ਪ੍ਰਥਮ ਅਵਤਾਰ,
ਸੰਖਾਸੁਰ ਬਧਹ, ਸਮਾਪਤਮ ਸਤ੍ਰੰ, ਸੁਭਮ ਸਤ੍ਰੰ । ਅਛੰਦ੍ਰੰ । ੧
it sri Bachittar Natak granthai machh pratham avtar,
sunkhasur badheh sapaptam sabh subh sat.(1)

Many warriors armed with weapons, coats of iron, were falling down on the battle-field. At places human trunks without their heads were jumping up in an unconscious state. The weaklings or cowards were running away from the battle field taking note of the naked blood-stained swords and the arrows, while the fearless warriors were raising war cries. (50)

The Shields and coats of iron of the warriors were being broken, while the weapons and coats of mail were falling down (on the ground). The ghosts, being fear-stricken but without any arms were making noise in the battle-field. In the battle-field all the warriors were involved in the actual fighting (being immersed in the art of fighting) whereas some powerful warriors were swinging and falling down in the battle-field. (51)

A furious battle (duel) between Sankhasur and Machh was raging in the battle field as if two mountains with wings were locked in fighting. Pieces of flesh from Sankhasur's body were falling down, which were being eaten up by the bigger vultures, while many (sixty-four) hotgoblins were laughing at watching the battle scene. (52)

Machh, after killing Sankhasur, redeemed the Vedas and gave up the form of Machh and appeared dressed in magnificent robes (clothes). He then installed all the gods in their respective positions, thus destroying all the despots. (demons). Thus all the demons, terrifying the human beings, were eliminated. (53)

Tribhangi Chhand

(The demon) Sankhasur was killed, the Vedas were redeemed, the enemies were vanquished and lot of praise was earned. The gods were sent for and installed as the masters of kingdom and were bestowed with honour and comforts of the world. Millions of trumpets were sounded and Indra thundered. There was lot of rejoicing with decorations and the suffering came to an end. All the gods gave millions of offerings and after going round in worship, they all made their obeisance to Machh. (54)

Here the first chapter of the incarnation of Machh of the Bachittar Natak dealing with the killing of Sankhasur is completed. All is well. (1)

ਅਥ ਕੱਛ ਅਵਤਾਰ ਕਥਨੰ
 ਭੁਜੰਗ ਪ੍ਰਯਾਤ ਛੰਦ
 ਕਿਤੇ ਕਾਲ ਬੀਤਯੋ, ਕਰਯੋਦੇਵ ਰਾਜ, । ਭਰੇ ਰਾਜਧਾਮੀ, ਸੁਭੰ ਸਰਬ ਸਾਜੀ ।
 ਗਜੰ ਬਾਜ ਹੀਣੰ, ਬਿਨਾ ਰਤਨ ਭੂਪੰ । ਕਰਯੋ ਬਿਸਨ ਬੀਚਾਰ, ਚਿੱਤੰ ਅਨੂਪ । ੧

Ab Kachh avtar kathanung.

Bhujang Prayat Chhand

kitai kaal beetiou kariou dev rajung. bharai rajdhamung sudhang sarab saajung.
 gajung baaj heerung bina ratan bhoopung. kariou bisan bichar chatung anupang. (1)

ਸਬੈ ਦੇਵ ਏਕਤ੍ਰ, ਕੀਨੇ ਪੁਰਿੰਦ੍ਰ । ਸੁਅੰ ਸੂਰਜੰ ਆਦਿ, ਲੈਕੇ ਉਪਿੰਦ੍ਰ ।
 ਹੁਤੇ ਦਈਤ ਜੇ, ਲੋਕ ਮੱਧਯੰ ਹੰਕਾਰੀ । ਭਏ ਏਕਠੇ, ਭ੍ਰਾਤਿਭਾਤੰ ਬਿਚਾਰੀ । ੨
 sabhai dev ekatar keenai purindarung. susung surjung aad lai kai upindarung.
 hutai deiat jo lok madhiyung hankari. bhaie ekathai bhraat-bharung bichari. (2)

ਬਦਯੋ, ਅਰਧੁ ਅਰਧੰ, ਦੁਹੰ ਬਾਟਿ ਲੀਬੋ । ਸਬੋ ਬਾਤ ਮਾਨੀ : ਯਹੋ ਕਾਮ ਕੀਬੋ ।
 ਕਰੋ ਮੱਖਨੀ ਕੂਟ ਮੰਦ੍ਰਾਚਲੇਯੰ । ਤਕਯੋ ਛੀਰ ਸਾਮੁੰਦ੍ਰ ਦੇਅੰ ਅਦੇਯੰ । ੩
 badiou ardh ardhung duhun baat leetho. sabo baat mani yehai kaam keetho.
 karo makhni koot mandrachaleung. takiou chheer samundar deiang adeiung. (3)

ਕਰੀ ਮੱਥਕਾ ਬਾਸਕੇ ਸਿੰਧ ਮੱਧੰ । ਸਬੈ ਲਾਗ ਦੋਊ, ਭਏ ਅੰਧੁ ਅੱਧੰ ।
 ਸਿਰਦੈਤ ਲਾਦੇ, ਗਹੀ ਪੂਛ ਦੇਵੰ । ਮਥਯੋ ਛੀਰ ਸਿੰਧੰ, ਮਨੋ ਮਾਟਕੇਵੰ । ੪
 kari mathka baskung sindh madhung. mathai laag douoo bhaie adh adhung.
 sarung daint lagai gehi poochh devung. mathiou chheer sindhung mano matkevung.
 (4)

ਇਸੋ ਕਉਣ ਬਯਿ, ਧਰੇ ਭਾਰੁ ਪੱਬੰ । ਉਠੇ ਕਾਪ ਬੀਰੰ (ਦਿੱਤਯਾਦਿਤਯ) ਸੱਬੰ ।
 ਤਬੈ ਆਪ ਹੀ ਬਿਸਨ, ਮੰਤ੍ਰ ਬਿਚਾਰਯੋ । ਤਰੇ ਪਰਬਤੰ, ਕੱਛਪੰ ਰੂਪ ਧਾਰਯੋ । ੫
 iso kaun beeou dharai bhar pathung. uthai kaap beerung dityaditriou sabung.
 tabai aap hi bisan mantarung bichariou. tarai parbatung kachhpung roop dhariou.
 (5)

ਇਤਿ ਸ੍ਰੀ ਬਚਿਤ੍ਰ ਨਾਟਕ ਗ੍ਰੰਥ, ਕੱਛੁ ਦੁਤੀਆ ਅਉਤਾਰ
 ਬਰਨਨੰ ਸੰਪੂਰਨਮ ਬਧਹ, ਸਤੁ, ਸੁਭਮ ਸਤੁ । ਅਛੰਦ੍ਰੰ । ੨
 it Sri Bachitar Natak Granthai kachh dutia aoutar,
 barnung sampuranam sat subham sat. (2)

Now the episode of the incarnation of Kachh (starts)

Bhujang prayat Chhand

Sometime had passed with the gods, ruling the Kingdom (of heavens) and the kings palace was replete with material of all sorts of worldly comforts and pleasures. But the gods were devoid of the possession of elephants, horses, flutes and other musical instruments or (diamonds) valuables of this nature. This thought came to the mind of Vishnu. (1)

Then Vishnu got all the gods like the Sun, Moon, Upainder etc. together, while the proud demons of the world, through the consideration of their brotherhood, also gathered together. (2)

Before the churning of the oceans, they had decided that whatever materials would be gained out of this churning of the seas, would be divided (among the gods and demons) equally. All had agreed on this proposal and thus they commenced the churning process. The mountain of Mandrachal was made the churning stick (instrument) and the demons reached the Chheer ocean. (3)

For churning the chheer ocean with the stick of Mandrachal mountain, the cord was made (out) of the Basak cobra. Both of them started churning each half-way through one round ; on the side of head (of the cobra) the demons were employed and the gods held the tail (of the cobra). The ocean of Cheer was then being churned like a pitcher.(being churned). (4)

Who else could have sustained the load (weight) of the mountain (as churner) ? All the gods and demons were completely shaken up (with this weight). Then Vishnu thought to himself that (due to the weight) the mountain may not get sunk. So he assumed the form of a Tortoise and supported the mountain, getting underneath it. (5)

Hare the second chapter of the Incarnation of Kachh of the Bachittar Natak is completed. All is auspicious so far. (2)

ੴ ਸ੍ਰੀ ਭਗਉਤੀ ਜੀ ਸਹਾਇ ।

ਨਰ ਨਾਰਾਇਣ

ਅਬ ਛੀਰ ਸਮੁੰਦ੍ਰ ਮਥਨ, ਚਉਦਰ ਰਤਨਾ ਕਥਨੰ

ਤੋਟਕ ਛੰਦ

ਮਿਲਿ ਦੇਵ ਅਦੇਵਨ, ਸਿੰਧੁ ਮਥਯੋ । ਕਬਿ ਸਯਾਮ ਕਵਿੱਤਨ ਮੱਧਿ ਕਬਯੋ ।

ਤਬ ਰਤਨ ਚਤੁਰਦਸ, ਯੋ ਨਿਕਸੇ । ਅਸਿਤਾ ਨਿਸਿ ਮੋ, ਸਸਿ ਸੇ ਬਿਗਸੇ । ੧

Ab chheer Samundar nathan Choudeh ratan kathanung

Sri bhagouti ji sahaie.

Totak Chhand

mil dev adevan sindh mathiou. kabi Siam kavitan madh kathiou.

tab ratan chaturdas yoa niksai. asita nisi mo sas se bigsai. (1)

ਅਮਰਾ'ਤਕ, ਸੀਸ ਕੀ ਓਰ ਹੂਅੰ । ਮਿਲਿ ਪੂਛ ਗਹੀ ਦਿਸਿ ਦੇਵ ਦੂਅੰ ।

ਰਤਨ ਨਿਕਸੇ, ਬਿਗਸੇ ਸਸਿ ਸੇ । ਜਨੁ ਘੂਟਨ ਲੋਤ, ਅਮੀ ਰਸ ਕੇ । ੨

amrantak sees ki aour humang. mil poochh gehi dis dev dhang. a

ratanung nikasai bigsai sees sai. jan ghootan leit ami ras kai. (2)

ਨਿਕਸਯੋ ਧਨੁ ਸਾਇਕ, ਸੁੱਧ ਮਿਤੰ । ਮਦਪਾਨ ਕਦਯੋ ਘਟ ਮਦਯੋ ਮੰਤ ।

ਗਜ ਬਾਜ ਸੁਧਾ ਲਛਮੀ ਨਿਕਾਸੀ । ਘਨ ਮੋ ਮਨੋ ਬਿੰਦੁਲਤਾ ਬਿਗਾਸੀ । ੩

niksiou dhan saiek sudh situng. mud paan kadhiau ghat madiou matung.

gaj baaj sudha lachhmi nikasi. ghan mo mano bindulata bigsi. (3)

ਕਲਪਾ ਦ੍ਰੁਮ, ਮਾਹੁਰ ਅਉ ਰੰਭਾ । ਜਿਹ ਮੋਹਿ ਰਹੈ ਲਖਿ ਇੰਦ੍ਰ ਸਭਾ ।

ਮਨਿ ਕੌਸਤਭ ਚੰਦ ਸੁ ਰੂਪ ਸੁੰਭ । ਜਿਹ ਭੰਜਤ ਦੈਤ ਬਿਲੋਕ ਜੁਧੰ । ੪

kalpa drum mahar aou rumbha. jeh mohai rehai lakh Inder sabha.

man kaustubh chand so roop subhung. jeh bhajat daint bilok judhung. (4)

ਨਿਕਸੀ ਗਵਰਾਜ ਸੁ ਪੇਨੁ ਭਲੀ । ਜਿਹ ਛੀਨਿ ਲਯੋ ਸਹਸਾਸਤ੍ਰ ਬਲੀ ।

ਗਨਿ ਰਤਨ, ਗਨਿਉ' ਉਪ ਰਤਨ ਅਬੈ । ਤੁਮ ਸੰਤ ਸੁਨੋ ਚਿਤ ਲਾਇ ਸਬੈ । ੫

niksi gavraj so dheiu bhali. ajeh chheen liou sehsastar bali.

gunn ratan gānou up ratan abai. tum sant sunno chit laie sabai. (5)

ਗਨਿ ਜੋਕ ਹਰੀਤਕੀ ਐਰ ਮਧੰ । ਜਨਪੰਚ ਸੁ ਨਾਮਯ ਸੰਖ ਸੁਭੰ ।

ਸਸਿਬੇਲ ਬਿਜਿਯਾ ਅਰੁ ਚੱਕ੍ਰ ਗਦਾ । ਜੁਵਰਾਜ ਬਿਰਾਜਤ ਪਾਨਿ ਸਦਾ । ੬

gunn jok haritaki aur madhung. jan panch so nameu sunkh subhung.

sas beil bijiya ar chakar gada. juvraj birajat paan sada. (6)

**Now begins the Episode of the Ocean Chheer
and its churning alongwith
the gain of fourteen Valuable jewels, begins**

With the Grace of the Lord protector.

Tetak Chhand

Then both the gods and the demons churned the ocean together. This episode has been narrated by the poet Siam in poetry form ; thus fourteen jewels appeared (surfaced) from this effort, just as the moon shines brightly on a dark night. (1)

The demons were on the head side of the Basak (python), whereas on the other side the gods had caught hold of the tail together. All the jewels which surfaced, were shining like the moon. So all were delighted, as if they had taken the sips of the nectar. (2)

First of all, a bow and arrow, of milk-white colour appeared on the surface, and then a pitcher of wine, which could make one intoxicated (drunk) was taken out. Then after this, the elephant Airavat, a horse with a high long mein, nectar (Grit) and Lachhmi (goddess of wealth) appeared, just as lightning flashes through the dark clouds. (3)

Then the kalap tree, kalkut poison and the fairy Rambha appeared on the surface, on perceiving whom all the gathering of the god Indra, got enamoured. After this, kaustumbh Mani (gem) and the beautiful moon appeared, on seeing whom the demons got ready for a battle. (4)

Then the queen of the cows, kamdhain appeared, whom the mighty Sahasbahu had snatched (by force) from Rishi Jamdagan. By counting all the jewels, I will now describe the other valuable ones (sub-jewels) and all of you saintly persons listen to me with attention. (5)

These are as listed below : leech Myroblam (hareer), Gur (hakik), Honey, the famous conchshell called Panchjan, Somlata (wine), Bhang (hemp), the resolving (Sudarshan) Wheel, And Mace which look graceful in the hands of princes. (6)

ਧਨੁ ਸਾਰੰਗ ਨੰਦਗ ਖੰਗ ਭਣੇ । ਜਿਨ ਖੰਡਿ ਕਰੇ ਗਨ ਦਈਤ ਰਣੇ ।
 ਸਿਵ ਸੂਲ ਬੜਵਾਨਲ ਕਪਿਲ ਮੁਨੰ । ਤਿ ਧਨੰਤਰ ਚਉਦਸਵੇਂ ਰਤਨੰ । ੭
 dhan sarung nandag khag bharung. jin khand karai gun deiat runung.
 Siv sool barrvanal kapil munung. tr dhanantar choudasvai ratanung. (7)

ਗਨਿ ਰਤਨ ਉਪ ਰਤਨ ਔ ਧਾਤ ਗਨੋਂ । ਕਹਿ ਧਾਤ ਸਬੈ ਉਪ ਧਾਤ ਭਨੋਂ ।
 ਸਬ ਨਾਮ ਜਥਾ ਮਤਿ ਸਯਾਮ ਧਰੋ । ਘਟ ਜਾਨ ਕਵੀ ਜਿਨਿ ਨਿੰਦ ਕਰੋ । ੮
 gunn ratan upratan aou dhat gano. keh dhaat sabai updhat bhano.
 sab naam jatha mat Siam dharo. ghat jaan kavi jini nind haro. (8)

ਪ੍ਰਿਥਮੋ ਗਨਿ ਲੋਹ ਸਿਕਾ ਸ੍ਵਰਨੰ । ਚਤੁਰਥ ਭਨ ਧਾਤ ਸਿਤੰ ਰੁਕਮੰ ।
 ਬਹੁਰੋ ਕਥਿ ਤਬਰ ਕਲੀ ਪਿਤਰੰ । ਕਥਿ ਅਸਟਮ ਜਿਸਤੂ ਹੈ ਧਾਤ ਧਰੰ । ੯
 prithmo gunn loh sika swarnung. chaturath bhan dhaat situng rukamung.
 bahuro kath tambar kali pitrung. kath astam jisat hai dhat dharung. (9)

ਉਪਧਾਤ ਕਥਨੰ
 ਤੋਟਕ ਛੰਦ

ਸੁਰਮੰ ਸਿੰਗਰਫ ਹਰਤਾਲ ਗਣੰ । ਚਤੁਰਥ ਤਿਹ ਸਿੰਬਲਖਾਰ ਭਣੰ ।
 ਮ੍ਰਿਤਸੰਖ ਮਨਾਸਿਲ ਅਭ੍ਰਕੰ । ਭਨਿ ਅਸਟਮ ਲੋਣ ਰਸੰ ਲਵਣੰ । ੧੦

Updhat Kathanung
Totak Chhand

surmung singarph hartal gunung. Chaturath the simbalkhar beharung.
 mirat sunkh manasil abharkung. kath astam loan rasung lavnung. (10)

ਦੋਹਰਾ

ਧਾਤ ਉਪਧਾਤ ਜਥਾ ਸਕਤਿ, ਸੋਰਹੂੰ ਕਹੀ ਬਨਾਇ ।
 ਖਾਨਨ ਮਹਿ ਭੀ ਹੋਤ ਹੈ, ਕੋਈ ਕਹੂੰ ਕਮਾਇ । ੧੧

Dohra

dhaat updhat jatha sahat sohung kehi banaie.
 khaman meih bhi loat hai koiee kahun kamaie. (11)

ਚੌਪਈ

ਰਤਨ ਉਪਰਤਨ ਨਿਕਾਸੇ ਤਬਹੀ । ਧਾਤ ਉਪਧਾਤ ਦਿਰਬ ਮੋਂ ਸਬ ਹੀ ।
 ਤਿਹ ਤਬਹੀ ਬਿਸਨਹਿ ਹਿਰ ਲਯੋ । ਅਵਰਨਿ ਬਾਟ ਅਵਰਨਹਿ ਦਯੋ । ੧੨

Choupaiee

ratan uptupratan nikasai tab hi. dhaat updhaat dirab mo sab hi.
 the tab hi bisneh hir lieou. avaran baat avaraneh deyo. (12)

Then again Sarung Bow and Nandag Sword, appeared, which destroyed the hordes of demons in the battle. Then the Shiva's Trishul (trident), the Barva agni (Fire), Kapal Muni and Dhanvantar appeared. These are the fourteen jewels. (7)

After the listing of jewels and sub-jewels, now I am listing the metals. After listing the metals, the sub-metals will be listed. As per his intellect, the poet Sian has named them all which should not be belittled (degraded) by the poets, considering them as less important. (8)

First of all iron is listed, then lead, and gold and the fourth metal is the white coloured Silver. Then I would list copper Tin (kali), and brass, while the eighth metal is called zinc. (9)

The Description of the Sub-metal

Tetak Chhand

Then collyrium (antimony), mercury oxide (cinnabar) and yellow orpiment are being listed and the fourth is known as silk tree. Then Orpiment, munshill, mica and the eighth one is the salt (with sour taste). (10)

Couplet

Eight metals and eight sub-metals have been listed as per my capacity. These are found in mines, though one could get them from else where. (11)

Choupaiee :

When the jewels, and sub-jewels were recovered (from the ocean), then only metals and sub metals were also produced. Vishnu had collected all of these, then and there. Some were given to the gods, whereas the demons were not given anything. (12)

ਸਾਰੰਗ ਸਰ, ਅਸਿ, ਚਕ੍ਰ ਗਦਾ ਲੀਅ । ਪਾਚਾਮਰਲੈ ਨਾਦ ਅਧਿਕ ਕੀਅ ।
ਸੂਲ ਪਿਨਾਕ ਬਿਸਹ ਕਰਿ ਲੀਨਾ । ਸੋ ਲੈ ਮਹਾਦੇਵ ਕਉ ਦੀਨਾ । ੧੩
Sarung sar as chakar gada li(a). pacha mar lai naad adhik ki(a).
sool pinak biseh kar leena. so lai mahadev kou deena. (13)

ਭੁਜੰਗ ਪ੍ਰਯਾਤ ਛੰਦ
ਦਯੋ ਇੰਦ੍ਰ ਐਰਾਵਤੰ ਬਾਜ ਸੂਰੰ । ਉਠੇ ਦੀਹ ਦਾਨੋ ਜੁਪੰ ਲੋਹ ਪੂਰੰ ।
ਅਨੀ ਦਾਨਵੀ ਦੇਖਿ ਉੱਠੀ ਅਪਾਰੇ । ਤਬੈ ਬਿਸਨ ਜੂ ਚਿਤਿ ਕਨਿ ਬਿਚਾਰੰ । ੧੪

Bhujang Prayat Chhand

deeyo Inder airavatung baaj surung. uthai deeh dano judhung loh purung.
ani danvi dekh uthi aparung. tabai bisan jo chit keeni bicharung. (14)

ਅਬ ਨਰ ਨਾਰਾਇਣ ਅਵਤਾਰ ਕਥਨੰ
ਭੁਜੰਗ ਪ੍ਰਯਾਤ ਛੰਦ
ਨਰ ਅਉਰ ਨਾਰਾਇਣ ਰੂਪ ਧਾਰੀ । ਭਯੋ ਸਾਮੁਹੇ, ਸਸਤ੍ਰ ਅਸਤ੍ਰ ਸੰਭਾਰੀ ।
ਭੰਟ ਐਠਿਫੈਟੇ ਭੁਜੰ ਠੋਕਿ ਭੂਪੰ । ਬਜੇ ਸੂਲ ਸੇਲੰ ਭਏ ਆਪ ਰੂਪੰ । ੧੫

Ab nar narayan avtar katharung

Bhujang Prayat Chhand

narung aour naraiyanung roop dhari. bhiau samuhai sastar astarung sumbhari.
bhatung aith phaitai bhujung thok bhoopung. bajai sool saiung bhaie aap roopung.
(15)

ਪਰਯੋ ਆਪ ਮੋ, ਲੋਹ ਕੋਹੰ ਅਪਾਰੰ । ਧਰਯੋ ਐਸ ਕੈ ਬਿਸਨੁ ਤ੍ਰਿਤੀਆਵਤਾਰੰ ।
ਨਰੰ ਏਕੁ ਨਾਰਾਇਣੰ ਦੁਐ ਸਰੂਪੰ । ਦਿਪੈ ਜੋਤਿ ਸਉਦਰ ਜੁ ਧਾਰੇ ਅਨੂਪੰ । ੧੬
pariou aap mo loh karohung aparung. dhariou ais kai bisan tritiavtarung.
narung ek naraiyanung duoai sarupung. dipai joat soudar jo dharai anupung. (16)

ਉਠੇ ਟੂਕ ਟੋਪੰ, ਗੁਰੱਜ ਪ੍ਰਹਾਰੇ । ਜੁਟੇ ਜੰਗ ਕੋ, ਜੰਗ ਜੋਧਾ ਜੁਝਾਰੇ ।
ਉਡੀ ਧੂਰਿ ਪੂਰੇ, ਛੁਹੀ ਐਨ ਗੈਨੰ । ਡਿਗੇ ਦੇਵਤਾ ਦੈਤ ਕੰਪਿਯੋ ਤ੍ਰਿਨੈਨੰ । ੧੭
uthai took kopung gurjung parharai. jutai jung ko jung jodha jujharai.
udi dhoor purung chhunhi ain gainung. digai devta daint kampiou trinainung. (17)

ਗਿਰੇ ਬੀਰ ਏਕੰ ਅਨੇਕੰ ਪ੍ਰਕਾਰੰ । ਸੁਭੈ ਜੰਗ ਮੋ ਜੰਗ ਜੋਧਾ ਜੁਝਾਰੰ ।
ਪਰੀ ਤੱਛ ਮੁੱਛ ਸਭੈ ਅੰਗ ਭੰਗੀ । ਮਨੋ ਪਾਨ ਕੈ ਭੰਗ, ਪੌਦੇ ਮਲੰਗੀ । ੧੮
girai beer ekung anekung parkarung. subhai jung mein jung jodha jujharung.
pari tachh muchhang sabhai ang bhungung. mano paan kai bhang poudhai malungung.
(18)

Sarang (bow), arrows, sword and the Sudarshan Wheel (revolving wheel) and mace were retained by Vishnu himself while he sounded the trumpet loudly while holding conch-shell (Panchjan) in his hand. Then he held Pinak trident (Trishul) in his hand which he gave away to Mahadev. (13)

Now begins the episode of the Incarnation of Nar Narayan.

Bhujang Prayat Chhand

Indra was given Airavat elephant and the horse was given to the Sun. Seeing this partiality the demons took up their arms and weapons to wage a war. On perceiving this, the whole army of the demons also got ready. Then Vishnu pondered over it in his mind. (14)

Bhujang prayat Chhand

Vishnu, in the garb of Nar and Narayan, having managed all the weapons and coats of iron, came and stood in front of the army of demons. The warriors got ready with their arms (girdled) and the kings patted their shoulders (arms). The tridents and spears began striking against each other and all the soldiers got ready for waging the war. (15)

A furious battle raged between the two armies with various weapons. Then Vishnu appeared in his third Incarnation. One was Nar and the second one assumed the form of Narayan. They appeared in such a magnificent form that his light (was shining) illumined the whole atmosphere. (16)

The warriors, with the help of maces, were breaking into pieces all the helmets of iron, worn on the heads. All the warriors were fighting furiously in the battle field. The dust, which rose up from their fighting, was spread over the whole sky. The gods and demons were falling dead in the battle field and even Shiva got shaken up. (was trembling). (17)

The warriors were falling dead one by one due to various means, while the fighting warriors were looking magnificent in their battle engagements. The corpses of the warriors were lying in a mutilated form, with limbs cut off from the body. It appeared as if some people were lying unconscious having consumed hemp (bhang). (18)

ਸਮੁਹਿ ਉਨਈ ਲੈ, ਅਨੀ ਦੈਤ ਰਾਜੀ । ਭਜੇ ਸਰਬ ਦੇਵੰ ਤਹੇ ਸਰਬ ਸਾਜੀ ।
ਗਿਰੇ ਸੰਜ ਪੁੰਜ, ਸਿਰੰ ਬਾਹੁ ਬੀਰੰ । ਸੁਭੈ ਬਾਨ ਜਿਉ ਚੇਤਿ ਪੁਹਪੰ ਕਰੀਰੰ । ੧੯

Samuhi unaie lai ani daint rajung. bhajai sarab devung tajai sarab saajung.
girai sunj punj sirung bah beerung. subhai baan jiou chet pohapung kareerung. (19)

ਜਬੈ ਜੰਗ ਹਾਰਿਯੋ ਕੀਯੋ ਬਿਸਨ ਮੰਤ੍ਰੰ । ਭਯੋ ਅੰਤ੍ਰਯਾਨੰ ਕਰੱਯੋ ਜਾਨੁ ਤੰਤ੍ਰੰ ।
ਮਹਾ ਮੋਹਨੀ ਰੂਪ ਧਾਰਯੋ ਅਨੂਪੰ । ਛਕੇ ਦੇਖਿ ਦੇਉ ਦਿਤਿਯਾਦਿਤਿ ਭੂਪੰ । ੨੦
jabai jung hariou kiou bisan mantarung. bhiou antardhianung kariou jaan tantung.
maha mohini roop dhariou anupung. Chhakai dekh douoo ityadit bhoopung. (20)

ਇਤਿ ਸ੍ਰੀ ਬਚਿਤ੍ਰ ਨਾਟਕ ਗ੍ਰੰਥ, ਕੱਛੁ ਤਥਾ ਨਰ ਨਰਾਇਣ,
ਦਵੈ ਰੂਪ ਧਾਰਤ ਭਏ, ਅਵਤਾਰ ਚਤੁਰਥੋ ਸਮਾਪਤਮ
ਸਤੁ ਸੁਭਮ ਸਤੁ । ਅਛੰਜੰ । ੭੯
it Sri Bachittar Nanak granthai nar naraiyan avtar
chatrath sampuranung. (4)

ੴ ਸ੍ਰੀ ਭਗਉਤੀ ਜੀ ਸਹਾਇ ।
ਅਬ ਮਹਾ ਮੋਹਨੀ ਅਵਤਾਰ ਕਥਨੰ
ਭੁਜੰਗ ਪ੍ਰਯਾਤ ਛੰਦ
ਮਹਾ ਮੋਹਿਨੀ ਰੂਪ ਧਾਰਿਯੋ ਅਪਾਰੰ । ਰਹੈ ਮੋਹਿਕੈ, ਦਿਤਿਆਦਿਤਿਯਾ ਕੁਮਾਰੰ ।
ਛਕੇ ਪ੍ਰੇਮ ਜੋਗੀ, ਰਹੇ ਰੀਝ ਸਰਬੰ । ਤਹੇ ਸਸਤ੍ਰ ਅਸਤ੍ਰੰ, ਦੀਯੋਵ ਛੋਰ ਗਰਬੰ । ੧
ab maha Mohini avtar kathanung.

Sri Bhagouti ji Sahaie
Bhujang prayat Chhand

maha mohini roop dhariou aparung. rahai mohaikai dit aditiya kumarung.
chhakar prem jogung reejh sarbung. bhajai sastar astarung deeyo chhor garbung. (1)

ਫੰਧੇ ਪ੍ਰੇਮ ਫਾਧੰ ਭਯੋ ਕੋਪ ਹੀਣੰ । ਲਗੈ ਨੈਨ ਬੈਨੰ, ਧਯੋ ਪਾਨਿ ਪੀਣੰ ।
ਗਿਰੇ ਝੁੰਮਿ ਭੂਮੰ, ਛੁਟੇ ਜਾਨ ਪ੍ਰਾਣੰ । ਸਭੈ ਚੇਤਹੀਣੰ, ਲਗੇ ਜਾਨ ਬਾਣੰ । ੨
phandai prem phadhung bhiou kope heerung. lagai nain bainung dhiou paan peerung.
girai jhoom jogung chhutai jaan pranung. Sabhai chet beerung lagai jaan barrung. (2)

ਲਖੇ ਚੇਤਹੀਣੰ, ਭਏ ਸੂਰ ਸਰਬੰ । ਛੁਟੇ ਸਸਤ੍ਰ ਅਸਤ੍ਰੰ ਸਭੈ ਅਰਬ ਖਰਬੰ ।
ਭਯੋ ਪ੍ਰੇਮ ਜੋਗੀ, ਲਗੇ ਨੈਨ ਐਸੇ । ਮਨੋ ਫਾਧਿ ਫਾਧੰ ਮ੍ਰਿਗੀਰਾਜ ਜੈਸੇ । ੩
lakhai chet heerung bhaie soor sarbung.
chhutai sastar astarung sabhai arbung kharbrung.
bhiou prem jogung lagai nain aisai.
mano phadh phadhai mirgiraj jaisai. (3)

The army of demons was nowhere to be seen (they had fled away) while on the other side even the gods had fled away leaving behind all their material. (weapons etc.) In the battle field there were many heads, arms and coats of iron in a bunch, were seen scattered around. The arrows (in the coats of mail) were looking so beautiful as if the flowers were blossoming in the month of chet (March). (19)

When both the sides (were) felt defeated in the battle, then Vishnu thought over it and meditated in his mind, as if he had planned a magic spell. Then he assumed the form of a beautiful and charming dansel, (lady) perceiving whom both the gods and the demons were delighted. (20)

Here the third Chapter on Nar and the fourth incarnation of Narayan of the "Sri Bachittar Natak Granth" is completed. (4)

**NOW BEGINS THE DESCRIPTION OF
Maha Mohini's Incarnation
With the Grace of the Lord-Protector
Bhujang Prayat Chhand**

Vishnu had assumed the form of a beautiful and charming woman, on perceiving whom, both the sons (princes) of the gods and demons were pleased. They were enamoured by the lovable appearance in her charm and they gave up all their weapons, coats of iron and egoism even. (1)

All were engrossed in the noose of love and had lost all their wrathfulness. They were all pierced by the arrows of the charm of her eyes and speech (affected by) and advanced keenly towards her to have a glimpse of her charm (to drink the wine of her beauty) and were falling unconscious being confounded by her charm, as if they had lost all their energy (over powered by her beauty). They were almost won over by her into a state of unawareness (unconsciousness) as if pierced by the arrows. (2)

All the warriors were left almost without any consciousness, and millions of the soldiers had given up their arms and coats of iron. Their eyes were pinned on seeing her charm only (to win her love) just as a golden deer had endeared all the female deers into the sware of his love. (3)

ਤਿਨੈ ਰਤਨ ਬੰਟੇ, ਜਿਨੈ ਤਾਹਿ ਜਾਨਯੋ। ਕਥਾ ਬ੍ਰਿਧ ਤੇ ਬਾਤ ਬੋਰੀ ਬਖਾਨਯੋ।

ਸਬੈ ਪਾਤਿ ਪਾਤੰ ਬਹਿਠੇ ਸੁ ਬੀਰੰ। ਕਟੰ ਪੇਚ ਛੋਰੇ ਤਜੇ ਤੇਗ ਤੀਰੰ। ੪

jinaï ratan baatai tumouoo tahai jano.

katha birdh te baat thori bakhano.

sabai paat paatung bahithai so beerung.

Katung poch chhorai tajaileg teerung. (4)

ਚੌਪਈ

ਸਭ ਜਗ ਕੋ ਜੋ ਧਨੰਤਰਿ ਦੀਆ। ਕਲਪ ਬ੍ਰਿਛ ਲਛਮੀ ਕਰਿ ਲੀਆ।

ਸ਼ਿਵ ਮਾਹੁਰ, ਰੰਭਾ ਸਭ ਲੋਕਨ। ਸੁਖ ਕਰਤਾ ਹਰਤਾ ਸਭ ਸੋਕਨ। ੫

Choupaiee

Sabh jug ko jo dhanatar dia.

kalap brichh lachhmi kar lia.

Siv mahur rumbha sabh lokan.

Sukh karta harta subh sokaan. (5)

ਦੋਹਰਾ

ਸਸਿ ਕ੍ਰਿਸ ਕੇ ਕਰਬੇ ਨਮਿਤ। ਮਨਿ ਲਛਮੀ ਕਰਿ ਲੀਨ।

ਉਰਿ ਰਾਖੀ ਤਿਹ ਤੇ ਚਮਕ ਪ੍ਰਗਟ ਦਿਖਾਈ ਦੀਨ। ੬

Dohra

sees kris kaikarbai namit man lachhmi kar lean.

ur rakhi the te chamak pragat dikhahi deen. (6)

ਗਾਇ ਰਿਖੀਸਨ ਕਉ ਦਈ, ਕਹ ਲਉ ਕਰੋ ਬਿਚਾਰ।

ਸਾਸਤ੍ਰ ਸੋਧ ਕਬੀਅਨ ਮੁਖਨ, ਲੀਜਹੁ ਪੂਛਿ ਸੁਧਾਰ। ੭

gahai rikhisana hou deiee keh lou harai bichar.

sastar sodh kathian mukhan leejoh poochh sudhar. (7)

ਭੁਜੰਗ ਪ੍ਰਯਾਤ ਛੰਦ

ਰਹੇ ਰੀਝ ਐਸੇ, ਸਬੈ ਦੇਵ ਦਾਨੰ।

ਮ੍ਰਿਗੀਰਾਜ ਜੈਸੇ ਸੁਨੇ ਨਾਦ ਕਾਨੰ।

ਬਟੇ ਰਤਨ ਸਰਬੰ ਗਈ ਛੁਟ ਰਾਰੰ।

ਧਰਯੋ ਐਸ ਸ੍ਰੀ ਬਿਸਨੁ ਪੰਚਮ ਵਤਾਰੰ। ੮

Bhujang prayat Chhand

rehai reejh aisai sabai dei danung.

mirgi raj jaisai sunnai nad kanung.

batai ratan sarbung gaiee chhut rarung.

dhariou ais sri bisan pancham vatarung. (8)

The beautiful woman bestowed on them various jewels, and this episode you have known already. Now to keep it short (not to lengthen the story) I would describe it briefly. All the warriors (gods and demons) seated themselves in formations (lines). They unarmed themselves, laying aside their arrows and swords. (4)

Choupaiee

Then Vishnu, keeping with himself the jewels of kalap Tree and the (goddess of) wealth, gave away to the world the famous physician in the world the famous physician in the court of god Indra, Dhanatri Vaid. Shiva was given the deadly poison (churmed out of the ocean) (Death Control) and others (world) were given a hot and fairy (celestial beauty) which were supported to give worldly comforts to the world, by casting away their sufferings. (5)

Couplet

To cook the agricultural products the moon was installed in the sky, while keeping with himself the kanstumbh jewel and wealth (goddess of wealth); the jewel was worn by himself (in the neck) as a necklace, whose radiance was (seen openly) brilliantly visible. (6)

The Kamdhain cow was given to Rishis (ascetics). How far could I explain all these details ? O Listeners ! You may read the Shastras (Hindu books of lore) yourself or seek the version from the poets and get the correct version (of all events). (7)

All the gods and demons were then completely satisfied and pleased with the division (of jewels) (to their satisfaction) just as the golden deer feels enamoured by hearing the sound of special drum-beat. (absorbed by its sound). Thus the jewels were distributed evenly and the war came to an end. This is how Vishnu took (assumed) the form of the fifth incarnation. (8)

ਇਤਿ ਸ੍ਰੀ ਬਿਚਿਤ੍ਰ ਨਾਟਕੇ ਗ੍ਰੰਥੇ ਮਹਾਮੋਹਿਨੀ ਪੰਚਮੇ ਅਵਤਾਰ
 ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੫
 it Sri Bachittar Natakai granthai
 maha mohini panchman avtar
 samapatam. abh Subham sat.

ਬੈਰਾਹ ਅਵਤਾਰ
 ਅਥ ਬੈਰਾਹ ਅਵਤਾਰ ਕਥਨੰ ॥
 ਭੁਜੰਗ ਪ੍ਰਯਾਤ ਛੰਦ ॥

ਦਯੋ ਬਾਟ ਮਦਿਯੰ, ਅਮਦਿਯੰ ਭਗਵਾਨੰ ਗਏ ਠਾਮ ਠਾਮੰ, ਸਬੈ ਦੇਵ ਦਾਨੰ ।
 ਪੁਨਰ ਦ੍ਰੋਹ ਬੱਦਯੋ । ਸੁਆਪੰ ਮਝਾਰੰ । ਭਜੇ ਦੇਵਤਾ, ਦਈਤ ਜਿਤੇ ਜੁਝਾਰੰ । ੧

ab bairah avtar kathanung

Bhujang prayat Chhand

diou baat madiung amidiyung bhagwanung.
 gaie tham thamung sabai dev danung.
 punar drohi badhiou so apanung majharung.
 bhajai devta deiat jitai jujharung. (1)

Bhujang prayat Chhand

Here the chapter on the fifth incarnation of
 Maha Mohini of Sri Bachittar Natak Granth
 is completed. All is auspicious. (5)

ਹਿਰਿਨਯੋ ਹਿਰਿਰੰਨਾਛਸੰ, ਦੋਇ ਬੀਰੰ । ਸਬੈ ਲੋਗ ਕੈ ਜੀਤ ਲੀਨੇ ਗਹੀਰੰ ।
 ਜਲੰ ਬਾਥਲਯੰ, ਕੀਯੋ ਰਾਜ ਸਰਬੰ । ਭੁਜਾ ਦੇਖਿ ਭਾਰੀ, ਬਦਯੋ ਤਾਹਿ ਗਰਬੰ । ੨

hiriniou hirenachhsung doiai beerung.

sabai lok kai jeet leenung gaheerung.

jalungtha balyung kiou raj sarbung.

bhuja dekh bhari badhiou tahai garbung. (2)

ਚਹੈ ਜੁਧ ਮੋ ਸੋ ਕਰੇ ਆਨਿ ਕੋਊ । ਬਲੀ ਹੋਏ ਵਾ ਸੋ, ਭਿਰੇ ਆਨ ਸੋਊ ।
 ਚੜ੍ਹਯੋ ਮੇਰਸ੍ਰਿੰਗੀ ਪਰੀਗੁਸਟ ਸੰਗੀ । ਹਰੇ ਬੇਦ ਭੂਮੰ, ਕੀਏ ਸਰਬ ਭੰਗੀ । ੩

chesai judh mo so karai aan kouoo.

bali hovai va so bhirai aan sauoo.

charriou meir sirung pugung gusat sungung.

harai beid bhoomung kiai sarab bhangung. (3)

Now Starts the Episode of the Incarnation of 'Bairah'.

Bhujang prayat Chhand

The goddess (Mohini) had distributed the jewels of Wine and nectar (amrit) ; then the gods and demons went away to their own abodes (establishments). Then again the enmity between the two (classes) increased. The gods fled away whereas the demons were victorious. (1)

Then there appeared two demons called Hirankashap and Harnakhas, who were great warriors. They usurped (with force) all the wealth of people, and established their sovereignty all over lands and oceans. Realising the strength (prowess) of their arms, they became very proud (with egoism). (2)

Both were keenly waiting that someone should come forward to wage a war against them. But it was possible only if one side was superior (in strength) to the other class, to take up cudgles. Then in the end Harnakhush, went up to the top of the mountain Sumer and buried it (crushed it) with the great toe of his foot and snatched the Vedas away. (from gods). Thus all the established principles (practices) of the land were demolished. (3)

ਧਸੀ ਭੂਮ ਬੇਦੰ, ਰਹੀ ਹੁਏ ਪਤਾਰੰ । ਧਰਯੋ ਬਿਸਨ ਤਉ, ਦਾੜ੍ਹ ਗਾੜ੍ਹਾਵਤਾਰੰ ।
ਧਸਯੋ ਨੀਰ ਮੱਧੰ, ਕੀਯੋ ਉਚ ਨਾਦੰ । ਰਹੀ ਧੂਰਿ ਪੂਰੰ, ਧੂਨੰ ਨਿਰਬਿਖਾਦੰ । ੪
dhasi bhoom beiding rehi hoai patarung. dhariou bisan tou darr garravatarung.
dhasiou neer madhung kiou uch nadung. rehi dhur purang dhunang nirabhkadung.

(4)

ਬਜੇ ਡਾਕ ਡਉਰੂ, ਦੋਉ ਬੀਰ ਜਾਗੇ । ਸੁਣੇ ਨਾਦ ਬੀਕੇ, ਮਹਾ ਭੀਰ ਭਾਗੇ ।
ਝਮੀ ਤੇਗ ਤੇਜੰ, ਸਰੋਸੰ ਪ੍ਰਹਾਰੰ । ਖਿਵੀ ਦਾਮਿਨੀ, ਜਾਣੁ ਭਾਦੋ ਮਝਾਰੰ । ੫
bajai dak douroo donoo beer jagai. sunnai naad bankai maha bheer bhagai.a
jhami teg tejung sarosung parharung. khivi damini jaan bhadon majharung. (5)

ਮੁਖੰ ਮੁਛ ਬੀਕੀ, ਬਕੈ ਸੂਰਬੀਰੰ । ਤੜਕਾਰ ਤੇਰੀ, ਸੜਕਾਰ ਤੀਰੰ ।
ਧਮਕਾਰ ਸਾਗੀ, ਖੜਕਾਰ ਖੱਗੇ । ਟੁੱਟੇ ਟੂਕ ਟੋਪੰ, ਉਠੇ ਨਾਲ ਅੱਗੰ । ੬
mukhang muchh hanki thakai sur beerung. tarrankar tegung sarrunkar teerung.
dhamkar sagung kharrkar khagung. tutai tuk topung uthai naal agung. (6)

ਉਠੇ ਨਾਦ ਨਾਦੰ ਦਮਕਾਰ ਢੋਲੰ । ਢਲੰਕਾਰ ਢਾਲੰ ਮੁਖੰ ਮਾਰ ਬੋਲੰ ।
ਖਹੇ ਖੱਗ ਖੂਨੀ ਖੁਲੇ ਬੀਰ ਖੇਤੰ । ਨਚੇ ਕੰਧਿਹੀਣੰ, ਕਮਧੰ ਨ੍ਰਿਚੇਤੰ । ੭
uthai naad nardung dhankar dholung. dhalunkar dhalung mukhang maar bolung.a
khehai khag khuni khulai beer khetung. nachai kandh heerung kamadhung nirchetung.
(7)

ਭਰੇ ਜੋਗਣੀ ਪੱਤ੍ਰ ਚਉਸਠ ਚਾਰੀ । ਨਚੀ ਖੋਲ੍ਹਿ ਸੀਸੰ, ਬਕੀ ਬਿਕਰਾਰੀ ।
ਹਸੈ ਭੂਤ ਪ੍ਰੇਤੰ ਮਹਾ ਨਿਰਾਲੰ । ਬਜੇ ਡਾਕ ਡਉਰੂ ਕਰੂਰੰ ਕਰਾਲੰ । ੮
bharai jogni patar chousan chari. nachai khel seesung baki bikrari.
hasai bhoot preitung maha bikralung. bajai dakdouroo harurung haralung. (8)

ਪ੍ਰਹਾਰੰਤ-ਮੁਸਟੰ, ਕਰੈ ਪਾਵ ਘਾਤੰ । ਮਨੋ ਸਿੰਘ ਸਿੰਘੰ, ਡਹੇ ਗਜਮਾਤੰ ।
ਛੁਟੀ ਈਸ ਤਾੜੀ, ਡਗਿਯੋ ਬ੍ਰਹਮ ਧਿਆਨੰ । ਭਜਯੋ ਚੰਦ੍ਰਮਾ, ਕਾਪ ਭਾਨੰ ਮਧਯਾਨੰ । ੯
parharunt musatung karai paav ghatung.
mano singh singhing dehai gaj matung.
chhuti eass tarri dagiou braham dhianung.
bhajiou Chandrama kaap bhanung madhyanung. (9)

(By pressing with the great toe), the Earth (land) alongwith the Vedas was sunk in the waters (oceans) and got itself stationed in the nether lands (Patal). Then Vishnu assumed the form of a being with strong hoods and got itself sunk in the oceans and thundered loudly, which permeated the whole Universe like an indivisible (continuous) musical sound. (4)

Then the drum of (Varah-incarnation) started beating, with whose sound both the warrior demons woke up (from the slumber), By hearing their dreadful sound, many mighty warriors even ran away. The sharpened swords, struck with fury, were being wielded like the flash of lightning in the month of Bhadon (Aug/Sep). (5)

The warriors, sporting curled moustaches, were roaring loudly challenging the enemy. The swords were striking with a cracking noise while the arrows were being shot with a whizling sound. The spears were being struck with a thud, while the swords were struck with a loud sound. The helmets worn on the heads of the warriors were being broken into pieces and flashes of light (fire) were seen coming out of the guns. (6)

The drums were beating with a loud noise (Dum Dum) while the shields were being struck with a thud, while the warriors were shouting to kill the enemy (kill them). The naked blood-stained swords of the warriors were striking against each other, while the headless bodies (trunks) of warriors, in a lifeless state, were jumping around. (dancing). (7)

The sixty-four evil-spirits, with (bowls) full of blood, were roaming around and with dishevelled hair, were dancing around, while shouting dreadful looking ghosts and evil-spirits were laughing merrily. The sound of beating drums, producing horrible notes, could be heard all over the place. (8)

Harnakhus and Varah were hitting each other with fists and were striking each other with their feet. It appeared as if a lion was fighting a lion or an intoxicated elephant was clashing with another elephant. With the horrible nature of the battle, the Shiva's meditation was disturbed and he was shaken up from his contemplation. He was dislodged from his meditative posture in the meditation of the Lord-Sublime and both the sun and the moon in fright, left the scene in the afternoon itself. (9)

ਜਲੇ ਬਾਥਲੇਯੀ, ਥਲੀ ਤਥ ਨੀਰੀ । ਕਿਧੇ ਸੰਧਯੀ, ਬਾਣ ਰਘਇੰਦ੍ਰ ਬੀਰੀ ।
ਕਰੈ ਦੈਤ ਆਘਾਤ, ਮੁਸਦੀ ਪ੍ਰਹਾਰੀ । ਮਨੋ ਚੋਟ ਬਾਹੈ ਘਰਿਯਾਰੀ ਘਰਿਯਾਰੀ । ੧੦

jalai tha thalungyung thalung that neerung.
kidho sundheiyung baan rugh Inder beerung.
karai daint aghaat musatung parharung.
mano chot bahai gharyari gharyarung. (10)

ਬਜੇ ਦੰਕ ਬੰਕੇ, ਸਕੂਰੀ ਕਰਾਰੇ । ਮਨੋ ਗਜ ਜੁੱਟੇ, ਦੰਤਾਰੇ ਦੰਤਾਰੇ ।
ਦਮੰਕਾਰ ਦੋਲੀ, ਰਣਕੀ ਨਫੀਰੀ । ਸਤੱਕਾਰ ਸਾਗੀ, ਤਤੱਕਾਰ ਤੀਰੀ । ੧੧

bajai dung bankai so karurung kararai.
mano gaj jutai duntarai dantarung.
dhamunkar dholung ranunko nafeerung.
sarkar sagung tarrkar teerung. (11)

ਦਿਨੀ ਅਸਟ ਜੁਧੀ, ਭਯੋ ਅਸਟ ਰੈਣੀ । ਡਗੀ ਭੂਮਿ ਸਰਬੀ, ਉਠਯੋ ਕਾਪ ਗੈਣੀ ।
ਰਣੀ ਰੰਗ ਰੱਤੇ, ਸਭੈ ਰੰਗਭੂਮੀ । ਹਣਯੋ ਬਿਸਨ ਸਤੱਗੀ ਗਿਰਯੋ ਅੰਤਿ ਝੂਮੀ । ੧੨

dinung ast judhang bhioi ast rainung dagi bhoom sarbung uthioi kamp gainung.
runnung rung ratai sabhai rungbhoom ung. haniou bisan satrung giriou ant jhumung.
(12)

ਧਰੇ ਦਾੜ੍ਹ ਅਗੀ, ਚਤੁਰ ਬੇਦ ਤਬੀ । ਹਠੀ ਦੁਸਟਿ ਜਿੱਤੇ, ਭਜੇ ਦੈਤ ਸਬੀ ।
ਦਈ ਬ੍ਰਹਮ ਆਗਿਆ, ਧੁਨੀ ਬੇਦ ਕੀਯੀ । ਸਬੈ ਸੰਤਨੰਤਾਨ ਕੋ, ਸੁਖ ਦੀਯੀ । ੧੩

dharai darr agungar chatur beid tabung. hatha dusat jitai keeyo beid udharung.
dai braham agiaung dhunung beid kiou. sabai satanung koi mukhung diou. (13)

ਧਰਯੋ ਖਸਟਮੀ, ਬਿਸਨ ਐਸਾਵਤਾਰੀ । ਸਬੈ ਦੁਸਟ ਜਿੱਤੇ, ਕੀਯੋ ਬੇਦ ਉਧਾਰੀ ।
ਥਟਯੋ ਧਰਮਰਾਜੀ, ਜਿੱਤੇ ਦੇਵ ਸਰਬੀ । ਉਤਾਰਿਯੋ ਭਲੀ ਭਾਤ ਸੋ ਤਾਹਿ ਗਰਬੀ । ੧੪

Dhariou khustam bisan asaiavtarung. sabai dusatung jiteung kiou bed udharung.
batiou dharamrajung jitai dev sarbung. utariou bhali bhant so tahai garbung. (14)

ਇਤਿ ਸ੍ਰੀ ਬਚਿੱਤ੍ਰ ਨਾਟਕ ਗ੍ਰੰਥੇ, ਬੈਰਾਹ ਖਸਟਮ ਅਵਤਾਰ
ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੮

it Sri Bachittar Natak granthai bairah Khastam avtar samapatam
sabh subham sat. (6)

A furious battle raged (for sometime) so that land replaced the waters, and the waters took the position of land (land and waters seemed to replace each other) . Meaning there was a storm in the ocean, as if Sri Ram Chander had stretched the bow for forcing the ocean to give way. The demon, who was hitting with his fists, appeared like a drummer beating his drums or (striking) beating the gong. (10)

Dreadful drums were being beaten, while sturdy warriors were fighting against each other. it appeared as if elephants, with long tusks, were engaged in fighting each other. The sound of beating drums was heard and the fifes were also blowing. The spears were striking with a hissing sound, while the arrows were being shot with a loud sound. (11)

The battle continued for eight days and eight nights, and the whole Earth became unbalanced (adrift) and the sky also was vibrating (shivering). The warriors, present in the battle-field were fully engrossed in the fighting. Vishnu had finally killed the enemy, who fell down (unconscious) with a somersault.(12)

The Vahar's brought back the four Vedas atop his hood. With the defeat of the despot Harnakhush, all the other demons fled away. Then Brahma was ordered and he recited the Dhunar Veda. Thus he provided Comfort and relief (happiness) to all the saints. (13)

This way Vishnu had appeared as (in) the sixth incarnation, who won over (defeated) all the demons (despots) and redeemed the Vedas as well. A rule based on moral and religious concept was established and won over all the gods. He had successfully brought down (cast off) the pride (egoism) of the demons. (14)

Here the Chapter on the Sixth incarnation of Bairah of the Bachittar Natak is completed. All is auspicious. (6)

ੴ ਸ੍ਰੀ ਭਗਉਤੀ ਜੀ ਸਹਾਇ ।
ਅਬ ਨਰਸਿੰਘ ਅਵਤਾਰ ਕਥਨੰ
ਪਾਧਰੀ ਛੰਦ

ਇਹ ਭਾਤ ਕੀਯੋ ਦਿਵਰਾਜ ਰਾਜ । ਭੰਡਾਰ ਭਰੇ , ਸੁਭ ਸਰਬ ਸਾਜ ।
ਜਬ ਦੇਵਤਾਨ ਬਢਯੋ ਗਰੂਰ । ਬਲਵੰਤ ਦੈਤ, ਉਠੇ ਕਰੂਰ । ੧

Ab Nar Singh avtar kathanung.
Shri Bhagouti ji sahaie

Padhri Chhand

eh bhant kiou divraj raj. bhandar bharai subh sarab saaj.
jab devtan badhiou garur. balwant dait utho karur. (1)

ਲੀਨੋ ਛਿਨਾਇ, ਦਿਵਰਾਜ ਰਾਜ । ਬਾਦਿਤ੍ਰ ਨੇਕ । ਨੇਕ ਉਠੇ ਸੁ ਬਾਜ ।
ਇਹ ਭਾਤਿ ਜਗਤ ਦੋਹੀ ਫਿਰਾਇ । ਜਲੰ ਬਾ ਬਲੇਅੰ, ਹਿਰਿਨਾਛ ਰਾਇ । ੨
lino chhinaie divraj raj.
bajitar nek uthai so baaj.
eh bhant jagat dohi phiraie.
jalvung tha thaleung hirnachh raie. (2)

ਇਕ ਦਯੋਸ ਗਯੋ, ਨਿਜ ਨਾਰਿ ਤੀਰ । ਸਜਿ ਸੁਧ ਸਾਜ । ਨਿਜ ਅੰਗ ਬੀਰ ।
ਕਿਹ ਭਾਤਿ, ਸ੍ਰੀਤ੍ਰਯ ਮੋ ਭਯੋ ਨਿਰੁਕਤ । ਤਬ ਭਯੋ ਦੁਸਟ ਕੋ, ਬੀਰਜ ਮੁਕਤ । ੩
ik diouas giyo nij naar teer.
saj sudh saaj nij ang beer.
keh bhant savitriya mo bhiou nirkut.
tab bhiou dusat ko beeraj mukat. (3)

ਪ੍ਰਹਲਾਦ ਭਗਤ, ਲੀਨੋ ਵਤਾਰ । ਸਬ ਕਰਨਿ ਕਾਜ ਸੰਤਨ ਉਧਾਰ ।
ਚਟਸਾਰ ਪੜਨ ਸਉਪਯੋ ਨ੍ਰਿਪਾਲਿ । ਪਟਿਯਹਿ-ਕਹਿਯੋ ਲਿਖਿ ਦੈ ਗੋਪਲ । ੪
Prehlad bhagat leeno avtar. Sabh karan kaj Santan udhar.
Chatsar parran souprou nripal. patiyeh kehiou likh dai gopal. (4)

**Now the episode of the incarnation
of Narsing starts
With the Grace of the Lord-Protector**

Padhri Chhand

Thus the god Indra continued to rule and got his coffers filled up with all worldly materials of comfort. When the gods became haughty due to their increased egoism, a demon, more powerful and persevering, came into being to smash (snap) the pride of the gods. (1)

He usurped the kingdom of Indra, and many trumpets were blown. Thus he proclaimed to the whole world that the king of the land and oceans Hirankashap had come. (2)

One day Hirankashap went to his wife ; and at that time the warrior had embellished his body with all the decorations. He then somehow got engrossed in sexual pleasures with his wife and during that process he was divested of his semen (sperm). (3)

Due to the pregnancy of wife, after due course of time, she gave birth to a child the Saintly Prahlad, who was to support and redeem the honour of the saints. The king then entrusted his son to the teacher and sent him to the school for studies. Prahlad told the teacher to write the name of Gopal, the Lord-creator, on his wooden slate. (4)

ਤੋਟਕ ਛੰਦ

ਇਕਿ ਦਿਵਸ ਗਯੋ, ਚਟਸਾਰਿ ਨ੍ਰਿਪੰ । ਚਿਤਿ ਚੌਕ ਰਹਯੋ, ਸੁਭਿ ਦੇਖ ਸੁਤੰ ।
ਜੋ ਪੜਯੋ ਦਿਜ ਤੇ, ਸੂਯ ਤਾਹਿ ਰਤੋ । ਨਿਰਭੈ ਸਿਸੂ ਨਾਮੁ ਗੁਪਾਲ ਪੜੋ । ੫

Totak Chhand

ik divas giyo chatsar nripung. chiti chjouk rehiou subh dekh sutung.
jo parriou dij te sunn tahai rarro. nirbhai sis naam gopal parro. (5)

ਸੁਨਿ ਨਾਮੁ ਗੁਪਾਲ ਰਿਸਯੋ ਅਸੁਰੰ । ਬਿਨੁ ਮੋਹੁ ਸੁ ਕਉਣੁ ਭਜੋ ਦੁਸਰੰ ।
ਜੀਯ ਮਾਹਿ ਧਰੋ ਸਿਸ ਯਾਹਿ ਹਨੋ । ਜੜੁ ਕਿਉ ਭਗਵਾਨ ਕੋ ਨਾਮ ਭਨੋ । ੬
sunn naam gopal risiou asurung. bin mohai so koun bhajō dusrang.
jieu mahai dharai sis yahai hano. jarr kiun bhagwan ko naam bhano. (6)

ਜਲ ਅਉਰ ਥਲੀ, ਇਕ ਬੀਰ ਮਨੰ । ਇਹ ਕਾਹਿ, ਗੁਪਾਲ ਕੋ ਨਾਮੁ ਭਨੰ ।
ਤਬ ਹੀ ਤਿੱਹ, ਬਧਤ ਬੀਮ ਭਏ । ਸੁਨਿ ਸ੍ਵਨਨ, ਦਾਨਵ ਬੈਨ ਧਏ । ੭
jal aour thalung ik beer manung. eh kahi gopal ko naam bhanung.
tab hi the badhat tham bhaie. Sunn sarvānan danav bain dhaie. (7)

ਗਹਿ ਮੂੜੁ ਚਲੇ, ਸਿਸੁ ਮਾਰਨ ਕੋ । ਨਿਕਸਯੋ ਬ ਗੁਪਾਲ ਉਬਾਰਨ ਕੀ ।
ਚਕਚਉਦ ਰਹੇ, ਜਨ ਦੇਖਿ ਸਬੈ । ਨਿਕਸਯੋ ਹਰਿ, ਫਾਰਿ ਕਿਵਾਰ ਜਬੈ । ੮
geh moorr chalai sis maran ko. niksiun ba gopal ubaran ko.
chakchoudh rehai jn dekh sabai. niksiun har phar kiver jabai. (8)

ਲਖਿ ਦੇਵ ਦਿਵਾਰ, ਸਬੈ ਬਹਰੇ । ਅਵਲੋਕਿ ਚਰਾਚਰ ਹੂੰ ਹਿਹਿਰੇ ।
ਗਰਜੇ ਨਰਸਿੰਘ, ਨਰਾਤ ਕਰੰ । ਦ੍ਰਿਗ ਰਤ ਕੀਏ, ਮੁਖ ਸ੍ਰੋਣ ਭਰੰ । ੯
lakhei dev divar sabai behrai. avlok charachar hoihai hirai.
garjai narsingh narant karar. drig rut kiai mukh saron bharung. (9)

ਲਖਿ ਦਾਨਵ ਭਾਜ, ਚਲੇ ਸਬ ਹੀ । ਗਰਜਿਯੋ ਨਰਸਿੰਘ, ਰਣ ਜਬ ਹੀ ।
ਇਕ ਭੂਪਤ ਠਾਢਿ ਰਹਯੋ ਰਣਿ ਮੈ । ਗਹਿ ਹਾਥ ਗਦਾ, ਨਿਰਭੈ ਮਨ ਮੈ । ੧੦
lakh danav bhaaj chalai sabh hi. gurjiou narsingh runnung jab hi.
ik bhoopat thadh rehou runn mein. geh hhath gada nirbhai man mein. (10)

ਲਰਜੇ ਸਬ ਸੂਰ, ਨ੍ਰਿਪ ਗਰਜੇ । ਸਮੁਹਾਤ ਭਏ, ਭਟ ਕੇਹਰਿ ਕੇ ।
ਜੁ ਗਏ ਸਮੁਹੇ, ਛਿਤ ਤੈ ਪਟਕੇ । ਰਣਿ ਭੈ ਰਣਧੀਰ ਬਟਾ ਨਟ ਕੇ । ੧੧
larjai sabh sur nrioung garjan. samuhāt bhaie bhat kehar ko.
jo gaie samuchai chhit te patkai. runn bhai rundheer bata nat kai. (11)

ਬਬਕੇ ਰਣਧੀਰ, ਸੁਬੀਰ ਘਣੇ । ਰਹਿ ਗਏ ਮਨੋ, ਕੀਸਕ ਸ੍ਰੋਣ ਸਣੇ ।
ਉਮਗੇ ਚੜ੍ਹੀ ਓਰਨ ਤੇ ਰਿਪਯੋ । ਬਰਸਾਤਿ ਬਹਾਰ ਕੇ ਅਭ੍ਰਨ ਜਯੋ । ੧੨
babkai rundheer so beer garrung. rehgai mano kinsak saron sanai.
umgai chahun aouran te rip yoa. barsaat baharan abharan jicu. (12)

Tetak Chhand

One day the king went to the school, and was surprised to find his son in a fine mettle. He asked him to recite what he had learnt from the (teacher) Brahmin. The child recited the name of Gopal (Lord-Sublime) without any hesitation. (5)

On hearing the name of Gopal, the demon was infuriated saying that apart from (the king) him, who else is there, whom he (son) was worshipping (meditating upon). Hirankashap then decided in his mind firmly that this child should be killed. The King said, O fool ! Why are you reciting the name of the Lord (God) ? “ (6)

“There is only one great warrior on the lands and oceans, that is me. Then why is he reciting the name of God (Gopal) ?” Then he (king) tied, him (child) to a pillar. Hearing the king’s orders, the demons (to carry out the King’s orders) came running. (7)

The foolish demons then took the child-by holding him, to kill him. Then suddenly, to save the child, Gopal (the Lord) manifested Himself. Perceiving Him, all were astonished, and the Lord, in the form of Narsing, appeared by tearing apart the doors. (8)

On perceiving Narsing, all the gods and demons were trembling, and were dumb-founded to see the conscious soul and the inert being. Narsing, the god of death, with red-hot eyes and with the mouth full of blood, thundered. (9)

When Narsing roared in the battle, the demons, on perceiving him, took to their heels. Only the king (Hirankashap), with the mace in hand, stood firmly and fearlessly in the battle-field. (10)

When the King (Hirankashap) challenged with a thunder, then all the warriors were trembling (with fear) and came (stood) in front of the Narsing. Whosoever came forward for waging war, (they) were dashed to the ground like the juggler’s stone. (11)

Very powerful and mighty warriors were roaring loudly and appeared soaked in blood, like the flowers of kesu. From all the four sides the enemy (warriors) stormed the battle field just as the clouds envelop the sky during the monsoon months. (12)

ਰਖੈ' ਸਰ ਸੁਧ ਸਿਲਾ ਸਿਤਯੈ । ਉਮਡੇ ਬਰਬੀਰ, ਦਸੈ' ਦਿਸਯੈ ।
ਚਮਕਤ ਕ੍ਰਿਪਾਣ, ਸੁ ਬਾਣ ਜੁਧੈ । ਫਹਰੀਤ ਧੁਜਾ, ਜਨੁ ਬੀਰ ਕੁਧੈ । ੧੩
barkhai sar sudh sila sitieung. umdai bartheer dasai disieung.
chamkant kirpan so baan judhung. phehrant dhuja jan beer karodhung. (13)

ਹਹਰੀਤ ਹਠੀ ਬਰਖੰਤ ਸਰੈ । ਜਨੁ ਸਾਵਨ ਮੇਘ ਬੁਠਯੋ ਦੁਸਰੈ ।
ਫਹਰੀਤ ਧੁਜਾ, ਹਹਰੀਤ ਹਯੈ । ਉਪਜਿਯੋ ਜੀਅ, ਦਾਨਵ ਰਾਇ ਭਯੈ । ੧੪
hehrant hathi barkhant sarung. jan sawan megh buthiou duserung.
pherhant dhuja hehrant heyung. upjiou jia danav raie bheyung. (14)

ਹਿਹਨਾਤ ਹਯੈ ਗਰਜੰਤ ਗਜੰ । ਭਟ ਬਾਹ ਕਟੀ, ਜਨੁ ਟਿੰਦ੍ਰ ਧੁਜੰ ।
ਤਰਫੰਤ ਭਟੈ, ਗਰਜੰਤ ਗਜੰ । ਸੁਨ ਕੈ ਧੁਨਿ, ਸਾਵਨ ਮੇਘ ਲਜੰ । ੧੫
hehnat heyung garjant gajung. bhat bah kati jan Inder dhujung.a
tarphart bhatung garjung gajung. sunn kai dhun savan megh lajung. (15)

ਬਿਚਲਯੋ ਪਗ ਦੈਕੁ, ਫਿਰਯੋ' ਪੁਨਿ ਜਿਯੋ' । ਕਰਿ ਪੁੰਛ ਲਗੇ, ਆਹਿ ਕੁਧਤ ਜਿਯੋ' ।
ਰਣਰੰਗ ਸਮੈ' ਮੁਖ ਯੋ' ਚਮਕਯੋ । ਲਖਿ ਸੂਰ ਸਰੋਰਹੁ, ਸੋ ਦਮਕਯੋ । ੧੬
bichliou pug devail phiriou pun jiou.a kar punchh lagai ahai karodhat jiou.
runrung samai mukh yoa chamkiou. lakh soor saroroh so dam kiou. (16)

ਰਣ ਰੰਗ ਤੁਫੰਗਨ, ਐਸ ਭਯੋ । ਸਿਵ ਧਿਆਨ ਛੁਟਯੋ, ਬ੍ਰਹਮ ਗਿਰਿਯੋ ।
ਸਰ ਸੇਲ ਸਿਲਾ ਸਿਤ ਐਸ ਬਹੈ । ਨਭ ਅਉਰ ਧਰਾ ਦੋਊ ਪੂਰਿ ਰਹੈ । ੧੭
runn rung tirangan ais bhieu. Siv dhian chhutiou brahmand giriou.
sar sale sila sit ais behai. nabh aour dhara donoo pur rehai. (17)

ਗਣ ਗੰਧਰਬ ਦੇਖਿ, ਦੋਊ ਹਰਖੇ । ਪੁਹਪੰਜੁਲਿ ਦੇਵ ਸਭੈ ਬਰਖੇ ।
ਮਿਲ ਗਏ ਭਟ,ਆਪ ਬਿਖੈ ਦੋਊ ਯੋ' । ਸਿਸ ਖੇਲਤ ਰੈਣਿ, ਹੁਡੂਹੁਡ ਜਯੋ' । ੧੮
gunn gandharab dekh douoo harkhai. apohpaval dev sabhar barkhai.
mil gei bhat aap bikhai douoo yoa. Sis khelat rain huduhad jiou. (18)

ਬੇਲੀ ਬ੍ਰਿਦਮ ਛੰਦ
ਰਣਧੀਰ ਬੀਰ ਸੁਮੱਜਹੀ ਗਜਹੀ । ਲਖਿ ਦੇਵ ਅਦੇਵ ਸੁਲੱਜਹੀ ।
ਇਕ ਸੂਰ ਘਾਇਲ ਘੂਮ ਹੀ' । ਜਨੁ ਧੂਮਿ ਅਧੋਮੁਖ ਧੂਮ ਹੀ' । ੧੯

Beli Bindram Chhand

randheer beer so gajhi. lakh dev adev so .lajhia
ik soor ghail ghum hi. jan dhoom adhomukh dhumhi. (19)

From all the ten directions the warriors were rushing forward and sharpening their arrows on the white slab, were showering them (on the enemy). The swords and the arrows were shining, like flashes of light in the battle-field. The flags were fluttering as if the warriors in their revengeful posture were swinging around. (13)

The stubborn warriors were roaring loudly while showering their arrows (on the enemy) as if rain showers were falling from both sides during the month of Savan (monsoon). The flags were fluttering and the horses were neighing. On perceiving such a dreadful scene the demon king also felt shaken up with fear. (14)

The horses were neighing, the elephants were trumpeting, and the mutilated arms of the warriors appeared like bamers of the (god) Indra. The brave heroes were getting agitated, while the elephants were trumpeting, hearing which even the monsoon clouds would feel belittled. (15)

Hirankashap had retraced two steps only, being hesitant, when suddenly he turned back, as if he had touched the tail of a teased (desperate) snake, who turns around (in retaliation). His face shone forth in the fighting process, just as the lotus flower blossoms forth on the sight of the Sun. (16)

The horses had created such a commotion in the battlefield, that Shiva was disturbed in his meditation, and the whole world was shaken up. The white arrows, sharpened by rubbing on the slab and the lances were being used (in such quick succession) that the whole land and the sky were covered up. (17)

The god and musicians of Shiva were both delighted on seeing this, while the gods were showering the garlands of flowers. The warriors from both sides had mingled with each other just as the urchins play during the night with bets. (spitefully). (18)

Beli Bidram Chhand

The persevering warriors were roaring in the battle-field, on perceiving whom, both the gods and demons were feeling ashamed. Many wounded warriors were roaming around, just as the (Sadhus) used to inhaling smoke, were lying upside down and inhaling the smoke. (19)

ਭਟ ਏਕ ਅਨੇਕ ਪ੍ਰਕਾਰ ਹੀ । ਜੁੱਝੇ ਅਜੁੱਝ ਜੁਝਾਰ ਹੀ ।
ਫਹਰੀਤ ਬੈਰਕ ਬਾਣਯੀ । ਬਹਰੀਤ ਜੋਧ ਕਿਕਾਣਯੀ । ੨੦
bhat ek anek parkar hi. jujhai ajujh jujhar hi.
pharhant bairak baaneung. behrant jodh kikareung. (20)

ਤੋਮਰ ਛੰਦ

ਹਿਰਣਾਤ ਕੋਟ ਕਿਕਾਨ । ਬਰਖੰਤ ਸੇਲ ਜੁਆਨ ।
ਛੁਟਕੰਤ ਸਾਇਕ ਸੁੱਧ । ਮਚਿਯੋ ਅਨੁਪਮ ਜੁੱਧ । ੨੧

Tomar Chhand

hirnat kot kikan. barkhant sail juan.
chhutkant saih sudh. machiou apurab jung. (21)

ਭਟ ਏਕ, ਅਨੇਕ ਪ੍ਰਕਾਰ । ਜੁੱਝੇ ਅਨੰਤ ਸਾਰ ।
ਬਾਹੈ ਕ੍ਰਿਪਾਣ ਨਿਸੰਗ । ਮਚਯੋ ਅਪੂਰਬ ਜੰਗ । ੨੨
bhat ek anek parkar. jujhai anant savar.
bahai kirpan nisung. machiou apurb jung. (22)

ਦੋਧਕ ਛੰਦ

ਬਾਹਿ ਕ੍ਰਿਪਾਣ, ਸੁ ਬਾਣ ਭਟਗਣ । ਅੰਤਿ ਗਿਰੇ, ਪੁਨਿ ਜੂਝਿ ਮਹਾ ਰਣਿ ।
ਘਾਇ ਲਗੈ, ਇਮ ਘਾਇਲ ਝੁਲੈ । ਫਾਗੁਨ ਅੰਤਿ ਬਸੰਤ ਸੇ ਫੁਲੈ । ੨੩

Dodhak Chhand

bahe kirpan so baan bhat gunn. ant girai pun jujh maha runn.
ghai lagai im ghial jhulai. phagun ant basant se phulai. (23)

ਬਾਹਿ ਕਟੀ, ਭਟ ਏਕਨ ਜੈਸੀ । ਸੁੰਡ ਮਨੋ ਗਜਰਾਜਨ ਜੈਸੀ ।
ਸੋਹਤ ਏਕ ਅਨੇਕ ਪ੍ਰਕਾਰੀ । ਫੂਲ ਖਿਲੇ, ਜਨੁ ਮਧਿ ਫੁਲਵਾਰੀ । ੨੪
bahe kati bhat ekan aisi. Sund mano gaj rajan jaisi.
Sohat ek anek parkarung. phool khilai jan madh phulvarung. (24)

ਸ੍ਰੋਣ ਰੰਗੇ, ਅਰਿ ਏਕ ਅਨੇਕੀ । ਫੂਲ ਰਹੇ, ਜਨੁ ਕਿੰਸਕ ਨੇਕੀ ।
ਧਾਵਤ ਘਾਵ, ਕ੍ਰਿਪਾਣੀ ਪ੍ਰਹਾਰੀ । ਜਾਨੁ ਕਿ ਕੋਪ, ਪ੍ਰਤੱਛ ਦਿਖਾਰੀ । ੨੫
saron rungai ar ek anekung. phul rehai jan kinsak nekung.
dhavat ghat Kirpan parharung. jaan ke kope partachh dikharung. (25)

ਤੋਟਕ ਛੰਦ

ਜੂਝਿ ਗਿਰੇ, ਅਰਿ ਏਕ ਅਨੇਕੀ । ਘਾਇ ਲਗੇ, ਬਿਸੰਭਾਰ ਬਿਸੇਖੀ ।
ਕਾਟਿ ਗਿਰੇ, ਭਤ ਏਕ ਹੀ ਵਾਰੀ । ਸਾਬੁਨ ਜਾਨੁ ਗਈ ਬਹਿ ਤਾਰੀ । ੨੬

Totak Chhand

jujh girai or ek anekung. a ghaie lagai bisambhar bisekhung.
kaat girai bhat ekahi Varung. sabun jaan gaiee beh tarung. (26)

There were many types of warriors, and even the indestructible ones were becoming martyrs by fighting incessantly. The buntings and the arrows were making a hissing sound while the warriors on horse back were pulsating (moving) with swiftiness.(20)

Tomar Chhand

Millions of horses were neighing, while the brave soldiers were throwing the spears like a shower (of rain). The arrows were being shot in full swing and the war was raging with full fury. (magnificence). (21)

Many classes of warriors were engaged in fighting, and countless horse riders were also taking part in fighting. The soldiers were wielding their swords fearlessly and an unparalleled battle was being fought. (22)

Choudhak Chhand

The army of brave soldiers were shooting arrows and wielding swords and were falling down dead, after taking part in the great battle. The wounded soldiers, after being wounded, were swinging like the Basant (spring) month, when flowers are blossoming all around merrily. (23)

The mutilated arm of some warriors was looking like the trunk of the royal elephant (Gaj-raj) fallen on the ground. Many warriors appeared magnificent in many ways, as if flowers were blooming in the garden. (24)

Some of the warriors were soaked in blood, as if (frondosa) flowers were blooming in plenty. The soldiers wounded with the sword's onslaughts, were running hither and thither, as if they were showing off their anger with wrathfulness. (25)

Tetak Chhand

Many enemy soldiers were fighting to the end and falling down, while Narsing also got inflicted with many wounds. In one onslaught alone, Narsing had killed many warriors, who were lying dead. It appeared as if a wire had been passed through the soap. (cutting into pieces). (26)

ਪੂਰ ਪਰੇ, ਭਏ ਚੂਰ ਸਿਪਾਹੀ । ਸੁਆਮਿ ਕੇ ਕਾਜ ਕੀ ਲਾਜ ਨਿਬਾਹੀ ।
 ਬਾਹਿ ਕ੍ਰਿਪਾਣਨ, ਬਾਣ ਸੁਬੀਰੀ । ਅੰਤਿ ਭਜੇ, ਭਯ ਮਾਨਿ ਅਧੀਰੀ । ੨੭
 pur parai bhaie chur siphahi. Soam kai kaaj ki laaj nibahi.
 bahai kirpanan baan so beeung. ant bhajai bhej maan adheerung. (27)

ਚੌਪਈ

ਤਯਾਗਿ ਚਲੇ ਰਣ ਕੋ ਸਬ ਬੀਰਾ । ਲਾਜ ਬਿਸਰ ਗਈ, ਭਏ ਅਧੀਰਾ ।
 ਹਿਰਿਨਾਛਸ ਤਬ ਆਪੁ ਰਿਸਾਨਾ । ਬਾਧਿ ਚਲਯੋ ਰਣਿ ਕੋ ਕਰਿ ਗਾਨਾ । ੨੮

Choupaiee

tiag chalai runn ko sabh beera. laaj bisar gaiee bhaie adheera.
 hirnachhas tab aap risana. bandh chaliou runn ko kar gana. (28) ਭਰਯੋ ਰੋਸ ਨਰਸਿੰਘ

ਸਰੂਪੀ । ਆਵਤ ਦੇਖਿ ਸਮੂਹੇ ਰਣਿ ਭੂਪੀ ।
 ਨਿਜ ਘਾਵਨ ਕੋ ਰੋਸ ਨ ਮਾਨਾ । ਨਿਰਖਿ ਸੇਵਕਹਿ ਦੁਖੀ ਰਿਸਾਨਾ । ੨੯
 bhariou ross narsingh sarupung. avat dekh samuhai runn bhupung.
 nij ghavan ko ros na mana. nirakh sev keh dukhi nisand. (29)

ਭੁਜੰਗ ਪ੍ਰਯਾਤ ਛੰਦ

ਕੰਪਾਈ ਸਟਾ, ਸਿੰਘ ਗਰਜਯੋ ਕਰੂਰੀ । ਉਡਯੋ ਹੋਰਿ ਬੀਰਾਨ ਕੇ ਮੁਖਿ ਨੂਰੀ ।
 ਉਠਯੋ ਨਾਦ ਬੀਕੇ, ਛੁਹੀ ਗੈਣ ਰੰਜੀ । ਹਸੇ ਦੇਵ ਸਰਬੀ, ਭਏ ਦੈਤ ਲੱਜੀ । ੩੦

Bhujang prayat Chhand

Kampaiee Sata Singh garjiou karurung. udiou hare biran kai mukh nurung.
 uthiou naad bankai chhuhi gaiun bhupung. hassai dev sarbung bhaie daint lajung.
 (30)

ਮਚਯੋ ਦੁਦ ਜੁਧੀ, ਮਚੇ ਦੁਏ ਜੁਆਣੀ । ਤੜਕਾਰ ਤੇਰੀ, ਕੜਕੇ ਕਮਾਣੀ ।
 ਭਿਰਯੋ ਕੋਪ ਕੈ, ਦਾਨਵ ਸੁਲਤਾਣੀ । ਹੜੀ ਸੋਣ ਚਲੇ, ਮਧੀ ਮੁਲਤਾਣੀ । ੩੧
 machieung dund judhung mache doiai juamunge. tarrunkar tegung karrke kamanung.
 bhiriou kop kai danav sultannung. Sabhai saron chalai madhung multanung. (31)

ਕੜਕਾਰ ਤੇਰੀ ਤੜਕਾਰ ਤੀਰੀ । ਭਏ ਟੂਕੁ ਟੂਕੁ ਰਣ ਬੀਰ ਧੀਰੀ ।
 ਬਜੇ ਸੰਖ ਭੂਰੀ ਸੁ ਢੋਲੀ ਢਮੀਕੇ । ਰੜੀ ਕੰਕ ਬੀਕੇ ਡਹੇ ਬੀਰ ਬੀਕੇ । ੩੨
 karrkar tegung tarrkar teerung. bhaie tuk tukung runnung kheer dheerung.
 bajai sunkh bhurai so dholung dhamunko. rurrung kunk bankia dehai beer bunkai.
 (32)

ਭਜੇ ਬਾਜਿ ਗਾਜੀ, ਸਿਪਾਹੀ ਅਨੇਕੀ । ਰਹੇ ਠਾਢਿ ਭੂਪਾਲ, ਆਗੇ ਨ ਏਕੀ ।
 ਫਿਰਯੀ ਸਿੰਘ ਸੂਰੀ, ਕੂਰੀ ਕਰਾਲੀ । ਕੰਪਾਈ ਸਟਾ, ਪੂਛ ਫੇਰੀ ਬਿਸਾਲੀ । ੩੩
 bhajai baaj gaji sipahi anekung. rehai thandh gopal agai na ekung.
 phiriou singh surung so karooring karalung. kampaiee sata poochh pheri bisalung.
 (33)

The soldiers were lying dead in (hordes) large numbers, being mutilated, who had fought for upkeeping the honour of the master. Many warriors were wielding their swords or shooting the arrows, but finally being frightened and impatient, they would run away from the battle-field. (27)

Choupaiee

Most of the warriors, being impatient and forgetful of their honour, were leaving the battle-field. Then Hirankashap got furious with rage, and taking an oath (by trying a sacred thread on hand) he advanced himself to the battle field. (28)

That very moment Narsing also got furious with rage on seeing the demon king advancing forward for waging war. He did not bother about his own wounds, but was greatly distressed on seeing the plight of Prahlad, his disciple, and became infuriated. (29)

Bhujang prayat Chhand

Narsing moved his hair from the neck and roared in a dreadful manner, seeing which the warriors became pale with fear, and the dust covered the sky with the sound of that roar. All the gods were laughing while the demons felt ashamed. (30)

A great battle was raging from both sides, and all the warriors from both sides were agitated. The swords were being wielded with flashing speed while the bows were producing a cracking noise. The demon king fought furiously and a flood of blood was overflowing in Multan. (31)

The swords and arrows were producing different sounds, while the perserving warriors were cut into pieces on the battle-field. The conch shells and trumpets were blowing, and the drums were beating. The dreadful crows were crowing, while the warriors were engaged in fighting. (32)

The riders of elephants and horses (heros) including many soldiers had fled away. No one could continue confronting Narsing. Infact, Narsing had assumed the form of a brave and horrible looking warrior, while scattering his mien (hair on the neck) and twisting the long tail. (33)

ਦੋਹਰਾ
ਗਰਜਤ ਰਣਿ ਨਰਸਿੰਘ ਕੇ, ਭੱਜੇ ਸੂਰ ਅਨੇਕ ।
ਏਕ ਟਿਕਯੋ ਹਿਰਿਨਾਛ ਤਹ, ਅਵਰ ਨ ਜੋਧਾ ਏਕੁ । ੩੪

Dohra

garjat runn nar singh kai bhajai sur anek.
ek tikiou hirmachh the avar na jodha ek. (34)

ਚੌਪਈ
ਮੁਸਟ ਜੁਧ ਜੁਟੇ ਭਟ ਦੋਊ । ਤੀਸਰ ਤਹਿ ਨ ਪੇਖੀਅਤ ਕੋਊ ।
ਭਟੇ ਦੁਹਨ ਕੇ ਰਾਤੇ ਨੈਣਾ । ਦੇਖਤ ਦੇਵ ਤਮਾਸੇ ਗੈਣਾ । ੩੫

Choupaiee

musat judh jutai bhat douoo. teesar tahai na peikhiat kouoo.
bhaie duhan kai ratai naine. dekhat dev tamasai gaina. (35)

ਅਸਟ ਦਿਵਸ ਅਸਟੇ ਨਿਸਿ ਜੁੱਧਾ । ਕੀਨੋ ਦੁਹੀ ਭਟਨ ਮਿਲਿ ਕੁਧਾ ।
ਬਹੁਰੋ ਅਸਰ ਕਿਛੁ ਕੋ ਮੁਰਝਾਨਾ । ਗਿਰਯੋ ਭੁਮ ਜਨੁ ਬਿਛੁ ਪੁਰਾਨਾ । ੩੬
asat divas astai nis judha. keenai dohun bhatan mil karudha.
bahurai asar kichh ko murjhana. girioubhoom jan brichh purana. (36)

ਸੀਚਿ ਬਾਰ ਪੁਨਿ ਤਹਿ ਜਗਾਯੋ । ਜਗੇ ਮੁਰਛਨਾ ਪੁਨਿ ਜੀਯ ਆਯੋ ।
ਬਹੁਰੋ ਭਿਰੇ ਸੂਰ ਦੋਈ ਕੁਧਾ । ਮੰਡਿਯੋ ਬਹੁਰਿ ਆਪ ਮਹਿ ਜੁੱਧਾ । ੩੭
seech baar pun tahai jagauiou. jago murchhana pun jia aiyo.
bahuro bhirai sur deiee karudha. mandiou bahur aap meh judha. (37)

ਭੁਜੰਗ ਪ੍ਰਯਾਤ ਛੰਦ
ਹਲਾ ਚਾਲ ਕੈ ਕੈ ਪੁਨਰ ਬਰਿ ਦੂਕੇ । ਮਚਿਯੋ ਜੁਧ ਜਿਯੋ ਕਰਨ ਸੰਗੀ ਘੜੂਕੇ ।
ਨਖੰਪਾਤ ਦੋਊ ਕਰੇ ਦੈਤ ਘਾਤੈ । ਮਨੋ ਗਜ ਜੁੱਟੇ ਬਨੰ ਮਸਤਿ ਮਾਤੈ । ੩੮

Bhujang prayat Chhand

hala chaal kai kai punar beer dhookai. machioui judh jiou karan sungung gharuke.a
nakhang paat douoo karai daint ghatai. mano gaj jutai banung masat martung. (38)

ਪੁਨਰ ਨਰਸਿੰਘ ਧਰਾ ਤਹਿ ਮਾਰਯੋ । ਪੁਰਾਨੋ ਪਲਾਸੀ ਮਨੋ ਬਾਇ ਡਾਰਯੋ ।
ਹਨਯੋ ਦੇਖ ਦੁਸਟ ਭਈ ਪੁਹਪ ਬਰਖੀ । ਕੀਏ ਦੇਵਤਿਯੋ ਆਨਕੈ ਜੀਤ ਕਰਖੀ । ੩੯
punar singhung dhara tahai mariou. Puranai palasi manai baie dariou.
haniou dekh dustang bhaiee pohap barkung. kiai devtiou aan kai jeet karkhung. (39)

Couplet

With the roaring of Narsing in the battle field, many warriors had fled away. Only one warrior in the person of Hiranakesh was left behind while all others had run away. (no one else could face him). (34)

Choupaiee

Both the heroes got locked up in a duel of fists, and no third person was to be seen there. Both had got their eyes reddened with anger, while the gods were watching the fun. (35)

For eight days and eight nights both the warriors fought furiously amongst themselves. Then the demon felt a bit dazed and fell down on the ground unconscious, like an old (worn out) tree. (36)

Then Narsing sprinkled water on his face, to make him conscious. When he got up from unconsciousness, then he picked up courage (once again) ; and both the heroes again got engaged in fighting each other furiously, and the battle was on once again. (37)

Bhujang prayat Chhand

Challenging each other once again, the warriors (advanced towards the other) (enemy) came closer. The battle (fight) between the two was so terrible, just as in Mahabharat Karan had to fight against Gharotkach (the son of Bhim from Hirambi). Narsing then wounded the demon with her nails of both his hands (claws). It appeared as if two elephants in a drunken state were fighting each other. (38)

Then Narsing knocked down the demon on the ground, and it seemed as if a strong wind had uprooted an old tree (of Butea-frondosa) and thrown it down. There was a rain of flowers from the sky on the death of the demon, and the gods sung songs of victory (coming) on the land with gaiety. (39)

ਪਾਧਰੀ ਛੰਦ

ਕੀਨੋ ਨਰਸਿੰਘ ਦੁਸਟੇ ਸੰਘਾਰ । ਧਰਯੋ ਸੁ ਬਿਸਨ ਸਪਤਮ ਵਤਾਰ ।
ਲੀਨੋ ਸੁ ਭਗਤ ਅਪਨੋ ਛਿਨਾਇ । ਸਬ ਸਿਸਟਿ ਧਰਮ ਕਰਮਨ ਚਲਾਏ । ੪੦

Padhri Chhand

keeno Nar Singh dustung sanghar. dhariou so bisan saptam vatar.
lenou so bhagat apnai chhinaie. sab sisat dharam karman chalaie. (40)

ਪ੍ਰਹਲਾਦ ਕਰਯੋ ਨ੍ਰਿਪ ਛਤ੍ਰ ਫੇਰਿ । ਦੀਨੋ ਸੰਘਾਰ ਸਬ ਇਮ ਅੰਧੇਰ ।
ਸਬ ਦੁਸਟ ਅਰਿਸਟ ਦਿਨੋ ਖਪਾਇ । ਪੁਨਿ ਲਈ ਜੋਤਿ ਜੋਤਹਿ ਮਿਲਾਇ । ੪੧
Prahlad kariou nrip chhatar pher. deeno sanghar sab im andher.
sab dusat arisat inai khapaie. Pun laiee joat joateh milaie. (41)

ਸਭ ਦੁਸਟ ਮਾਰਿ ਕੀਨੋ ਅਭੇਖ । ਪੁਨਿ ਮਿਲਯੋ ਜਾਇ ਭੀਤਰ ਅਲੇਖ ।
ਕਬਿ ਜਥਾ ਮਤਿ ਕਬਿਯੋ ਬਿਚਾਰੁ । ਇਮ ਧਰਯੋ ਬਿਸਨੁ ਸਪਤਮ ਵਤਾਰ । ੪੨
sab dusat mar keenai abhekh. pun miliou jaie bheetar alekh.
kab jatha mat kathiou bichar. im dhariou bisan saptam vatar. (42)

ਇਤਿ ਸ੍ਰੀ ਬਚਿੱਤ੍ਰ ਨਾਟਕ ਗ੍ਰੰਥੇ ਨਰਸਿੰਘ ਸਪਤਮੋ ਅਵਤਾਰ
ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੭ ।
it Sri Bachittar Natak granthai Nar Singh saptamo avtar samaptam.
Sabh Subham Sat. (7)

ਅਬ ਬਾਵਨ ਅਵਤਾਰ ਬਰਨੰ
ਭੁਜੰਗ ਪ੍ਰਯਾਤ ਛੰਦ
ਭਏ ਦਿਵਸ ਕੇਤੇ ਨਰਸਿੰਘਵਤਾਰੰ । ਪੁਨਰ ਭੂਮਿ ਮੋ' ਪਾਪਾ ਬਾਢਿਯੋ ਅਪਾਰੰ ।
ਕਰੇ ਲਾਗ ਜੰਗੀ ਪੁਨਰ ਦੈਤ ਦਾਨੰ । ਬਲਰਾਜ ਕੀ ਦੇਹਿ ਬਾਢਿਯੋ ਗੁਮਾਨੰ । ੧
ab bavan avtar burnung
Sri Bhagouti ji Sahaie
Bhujang paryat Chhand
bhaie divas ketai narsinghavatarung. punar bhoom mo papa badhiou aparung.
karai laag jugung punar daint danung. balraj ki deh badhiou gumanung. (1)

ਨ ਪਾਵੈ ਬਲੰ ਦੇਵਤਾ ਜੱਗ ਬਾਸੰ । ਭਈ ਇੰਦ੍ਰ ਕੀ ਰਾਜਧਾਨੀ ਬਿਨਾਸੰ ।
ਕਰੀ ਜੋਗ ਅਰਾਧਨਾ ਸਰਬ ਦੇਵੰ । ਪ੍ਰਸੰਨਖ ਭਏ ਕਾਲ ਪੁਰਖ ਅਭੇਵੰ । ੨
Na pavai balung devta jug basung. bhaiee Inder ki rajdhani binasung.
kari jog anadhana sarab devung. parsanung bhaie kaalpurkung abhevung. (2)

ਦੀਯੋ ਆਇਸੰ ਕਾਲਪੁਰਖੰ ਅਪਾਰੰ । ਧਰੋ ਬਾਵਨਾ ਬਿਸਨੁ ਅਸਟਮ ਵਤਾਰੰ ।
ਲਈ ਬਿਸਨੁ ਆਗਿਆ ਚਲਿਯੋ ਧਾਇ ਐਸੇ । ਲਹਿਯੋ ਦਾਰਦੀ ਭੂਪ ਭੰਤਾਰ ਜੈਸੇ । ੩
diou aiesung kaalpurkhung aparung. dharo bavna bisan astam vatarung.
laiee bisan agia chaliou dhaie aisai. lehiou dardi bhoop bhandar jaisai. (3)

Padhri Chhand

Narsing had killed the despot demon, and Vishnu assumed the form of the seventh incarnation. He had snatched the saint from the clutches of the enemy and a state of peace and morality returned (normalecy) to the land. (40)

Narsing thus installed Prahlad as the king, who was honoured with a canopy. (on his head). Thus the dark age of sinful actions was brought to an end. All the forces of despotism and harmful nature were destroyed and then (Narsing) mingled his soul (light) with the Prime soul. (bringing to an end his assumed form). (41)

Narsing had made the despots restless by killing them (most of them) and then mingled with the (Prime-Soul) indescribable light. The poet has described (the whole episode) as per his ability (capacity). This is how Vishnu had assumed the form of the seventh incarnation. (42)

Here the seventh chapter of Bachittar Natak dealing with the incarnation of Narsing is completed. All is well so far. (7)

Now the episode of the incarnation of Bavan begins 'With the Grace of the Lord-Protector' Bhujang prayat Chhand

After the incarnation of Narsing lot of time had passed (in peace), when again sinful actions became the order of day. Then both demons and gods (saints) began creating disturbances in the performance of Yagna or other virtuous deeds. The king Bal developed lot of egoistie tendencies in his person (body). (1)

The gods could neither arrange for the sacrificial material for the Yagna (fire-worship) nor could they enjoy the aroma of the Yagna. Moreover the capital of Indra's kingdom had been destroyed. Then all the gods performed appropriate worship of the Lord as a result of which the indivisible Lord (Kaal) was pleased. (2)

Then the infinite Lord ordered Vishnu to assume the eighteth form of incarnation. After receiving the ordain Vishnu rushed for it as if a pauper had gained some (invaluable) royal treasure. (3)

ਨਰਾਜ ਛੰਦ

ਸਰੂਪ ਫੋਟ ਧਾਰਿ ਕੈ । ਚਲਿਯੋ ਤਹਾ ਬਿਚਾਰ ਕੈ ।
ਸਭਾ ਨਰੇਸ ਜਾਨਿਯੋ । ਤਹੀ ਸੁ ਪਾਵ ਠਾਨਯੋ । ੪

Naraj Chhand

Sarup phot dhar kai. chaliou taha bichar kai.
Sabha nares janiou. tahi so pav thaniou. (4)

ਸੁ ਬੇਦ ਚਾਰ ਉਚਾਰ ਕੈ । ਸੁਣਯੋ ਨ੍ਰਿਪ ਸੁਧਾਰ ਕੈ ।
ਬੁਲਾਇ ਬਿਪੁ ਕੋ ਲਯੋ । ਮਲਯਾਗਰ ਮੂੜਕਾ ਦਯੋ । ੫
So beid chaar uchar kai. sunniou nripung sudhar kai.
bulaie bip ko leou. malyagar murrka deou. (5)

ਪਦਾਰਥ ਦੀਪ ਦਾਨ ਦੈ । ਪ੍ਰਦਛਨਾ ਅਨੇਕ ਕੈ ।
ਕਰੋਰਿ ਦਛਨਾ ਦਈ । ਨ ਹਾਥ ਬਿਪ ਲੈ ਲਈ । ੬
padaragh deep daan dei. pardrchhana anek kai.
karor dachhna daiee. Na haath bip nai laiee. (6)

ਕਹਿਯੋ ਨ ਮੋਰ ਕਾਜ ਹੈ । ਮਿਥਯਾ ਇਹ ਤੋਰ ਸਾਜ ਹੈ ।
ਅਦਾਇ ਪਾਵ ਭੂਮਿ ਦੇ । ਬਸੇਖ ਪੂਰ ਕੀਰਤਿ ਲੈ । ੭
kehiou na mor kaaj hai. mithia eh tor saaj hai.
adhaie pav bhoom dei. basekh pur keerat lai. (7)

ਚੌਪਈ

ਜਬ ਦਿਸ ਐਸ ਬਖਾਨੀ ਬਾਨੀ । ਭੂਪਤਿ ਸਹਤ ਨ ਜਾਨਯੋ ਰਾਨੀ ।
ਪੈਰ ਅਦਾਈ ਭੂਮਿ ਦੇ ਕਹੀ । ਦ੍ਰਿੜ ਕਰਿ ਬਾਤ ਦਿਜੋਤਮ ਗਹੀ । ੮

Choupaiee

jab dij ais bakhani bani. bhoopat sahat na janiou rani.
paer adhaie bhoom dei kehi. drirr kar baat di jotam gehai. (8)

ਦਿਜਬਰ ਸੁਕ੍ ਹੁਤੋ ਨ੍ਰਿਪ ਤੀਰਾ । ਜਾਨ ਗਯੋ ਸਭ ਭੇਦੁ ਵਜੀਰਾ ।
ਜਿਯੋ ਜਿਯੋ ਦੇਨ ਪ੍ਰਿਥਵੀ ਨ੍ਰਿਪ ਕਹੈ । ਤਿਮੁ ਤਿਮੁ ਨਾਹਿ ਪੁਰੋਹਿਤ ਗਹੈ । ੯
dijbar sukar huto nrip teera. jaan geyo sabh bheid vajira.
jiou jiou dein prithvi nrip kehai. tim tim nahaie purohit gehai. (9)

ਜਬ ਨ੍ਰਿਪ ਦੇਨ ਧਰਾ ਮਨ ਕੀਨਾ । ਤਬ ਹੀ ਉਤਰ ਸਕ੍ ਇਮ ਦੀਨਾ ।
ਲਘੁ ਦਿਜ ਯਾਹਿ ਨ ਭੂਪ ਪਛਾਨੋ । ਬਿਸਨੁ ਅਵਤਾਰ ਇਸੀ ਕਰਿ ਮਾਨੋ । ੧੦
jab nrip dein dhara mn keena. tab hi utar sukai im deena.
lagh dij yahei na bhoop pachhano. bisan avtar isi kar mano. (10)

Naraj Chhand

Vishnu assumed the form of a pigmy brahmin proceeded with great deliberations. He came to the royal court and established himself firmly there. (put his foot down).(4)

Then the brahmin made the king to listen to all the four Vedas, recited by him. Then the king called him in his presence and gave him a small stool made of sandal wood, to be seated. (5)

The king then washed the brahmin's feet and paid obeisance (by reciting hymns in praise) to him and went around him (in reverence) many times. Then he gave him many items in alms, but the brahmin did not even touch a single item. (6)

The Brahmin told the king that all these things were of no avail to him. All these valuable items were (false) destructible. He only needed a small piece of land equal to two-and a half steps (foot-steps) 'O King' ! By giving this (land) you will be bestowed with lot of honour (praise). (7)

Choupaiee :

When the brahmin uttered these words, the king alongwith the queen did not appreciate the secret of this demand. The great brahmin then stuck to his demand of the land, equal to two and a half foot steps length. (8)

At that time, the royal first (brahmin) Shukracharya happened to be by the side of the king. The brahmin minister understood the secret of his demand. The priest was in disagreement of this demand and told the king in the negative whenever be mentioned about the land. (told him not to agree). (9)

But when the king had made up his mind to give away the land, then (the brahmin) Shukracharya replied thus. "O King ! Do not think this man a small statured brahmin but consider him an incarnation of Vishnu. (10)

ਸੁਨਤ ਬਚਨ ਦਾਨਵ ਸਭ ਹਸੇ । ਉਚਰਤ ਸੁਕ੍ ਕਹਾ ਘਰਿ ਬਸੇ ।
 ਸਸਿਕ ਸਮਾਨ ਨ ਦਿਜ ਮਹਿ ਮਾਸਾ । ਕਸ ਕਰਹਿ ਇਹ ਜਗ ਬਿਨਾਸਾ । ੧੧
 sunat bachan danav sabh hassai. uchrat sukar kaha ghar basai.
 Sasik saman na dij meh masa. kas karhai eh jug binasa. (11)

ਦੋਹਰਾ । ਸੁਕ੍ਰੋਬਾਚ
 ਜਿਮ ਚਿਨਗਾਰੀ ਅਗਨਿ ਕੀ ਗਿਰਤ ਸਗਨ ਬਨ ਮਾਹਿ ।
 ਅਧਿਕ ਤਨਿਕ ਤੇ ਹੋਤ ਹੈ ਤਿਮ ਦਿਜਵਰ ਨਰ ਨਾਹਿ । ੧੨

Dohra Sukro baach

jim chingari agan ki girat saghan ban mahai.
 adhik tanik te hote hai tim dijbar nar nahai. (12)

ਚੌਪਈ
 ਹਸਿ ਭੂਪਤ ਇਹ ਬਾਤ ਬਖਾਨੀ । ਸੁਨਹੋ ਸੁਕ੍ ਤੁਮ ਬਾਤ ਨ ਜਾਨੀ ।
 ਫੁਨਿ ਇਹ ਸਮੋ ਸਭੋ ਛਲ ਜੈ ਹੈ । ਹਰਿ ਸੋ ਫੇਰਿ ਨ ਭਿਛਕ ਐ ਹੈ । ੧੩

Choupaiee

hass bhoopat eh baat bakhani. Sunnho Sukar tum baat na jani.
 phun eh samo sabho chhal jai hai. har so pher na bhichhak aie hai. (13)

ਮਨ ਮਹਿ ਬਾਤ ਇਹੈ ਠਹਰਾਈ । ਮਨ ਮੋ ਧਰੀ ਨ ਕਿਸੂ ਬਤਾਈ ।
 ਭਿਤ੍ਰ ਤੇ ਮਾਗ ਕਮੰਡਲ ਏਸਾ । ਲਗਯੋ ਦਾਨ ਤਿਹ ਦੇਨ ਨਰੇਸਾ । ੧੪
 man meh baat ehai thehraiee. man mo dhari na kisu bataiee.
 bhrith te mang kamandal esa. lagiou daan teh dein naresa. (14)

ਸੁਕ੍ ਬਾਤ ਮਨ ਮੋ ਪਹਿਚਾਨੀ । ਭੇਦ ਨ ਲਹਤ ਭੂਪ ਅਗਿਆਨੀ ।
 ਧਾਰਿ ਮਕਰ ਕੇ ਜਾਰ ਸਰੂਪਾ । ਪੈਠਿਯੋ ਮਧ ਕਮੰਡਲ ਭੂਪਾ । ੧੫
 sukar baat man mein pehchani. bheid na lehat bhoop agiani.
 dhaar makar kai jaar sarupa. pathiou madh kamandal bhoopa. (15)

ਨ੍ਰਿਪ ਬਰ ਪਾਨਿ ਸੁਰਾਹੀ ਲਈ । ਦਾਨ ਸਮੈ ਦਿਜ ਬਰ ਕੀ ਭਈ ।
 ਦਾਨ ਹੋਤ ਜਬ ਹਾਥ ਚਲਾਯੋ । ਨਿਕਸ ਨੀਰ ਕਰਿ ਤਾਹਿ ਨ ਆਯੋ । ੧੬
 nrip bar paan surahi laiee. daan samai dij bar ki bhaiee.
 daan heit jab haath chalaίου. nikas neer kar tahai na aiyο. (16)

ਤੋਮਰ ਛੰਦ
 ਚਮਕਯੋ ਤਬੈ ਦਿਜਰਾਜ । ਕਰੀਐ ਨ੍ਰਿਪੇਸੁ ਇਲਾਜ ।
 ਤਿਨਕਾ ਮਿਲੈ ਇਹ ਬੀਚਿ । ਇਕ ਚਛ ਹੁਐ ਹੈ ਨੀਚ । ੧੭

Tomar Chhand

Chamkiou tabai dijraj. kariai nripeso ilaj.
 tinka milai eh beech. ik chachh huai haie neech. (17)

On hearing the dialouge of Shukracharya, all the demons started laughing and said, "O honourable Shukar ! What has gone wrong with your senses ? This brahmin is not worth even a small hare, how could he destroy our Yagna (worship) ? (11)

Couplet

Shukar (brahmin) said, O King ! Just as a small spark of fire starting (occurring) in the forest, becomes a huge fire hazard, similarly this short-statured brahmin is going to behave. (12)

Choupaiee :

Then king Bali said with a smile (laugh), 'O Shankar! Listen. You have not realised (appreciated) the secret of his talk. Once we lose this chance, a beggar like the Lord, will not come again .' (13)

The King had decided in his mind (to give away land), but he kept it secret only, without revealing it to anyone. He sent for a bowl of water through his servant, the king prepared himself for the alms-giving. (14)

Shukaracharya had realised in his mind and thought to himself that the ignorant king had failed to appreciate the form of a cobweb net (mesh) and seated himself in the tap of the bowl. (15)

Tomar Chhand

The king held the bowl in his hand , and the time for alms-giving had approached (come), When the king put forward his hand for alms-giving, the water would not come out from the bowl and the King's hand did not receive any water. (16)

Then the great brahmin got agitated, and said. "O King ! Make some arrangement (for this problem). The brahmin thought to himself ; if a small straw (stick) was to be moved in the tap, then the devilish Shukracharya would become one-eyed. (17)

ਤਿਨੁਕਾ ਨ੍ਰਿਪਤੁ ਕਰਿ ਲੀਨ । ਭਤਿਰ ਕਮੰਡਲ ਦੀਨ ।
 ਸੁਕੁ ਅਖਿ ਲਗੀਆ ਜਾਇ । ਇਕ ਚਛ ਭਯੋ ਦਿਜ ਰਾਇ । ੧੮
 tinka nripat kar leen. bheetar kamandal deen.
 , Sukar aakh lagia jaie. ik chachh bhiou dy raie. (18)

ਨੇਤ੍ਰ ਤੇ ਜੁ ਗਿਰਿਯੋ ਨੀਰ । ਸੋਈ ਲੀਯੋ ਕਰਿ ਦਿਜ ਬੀਰ ।
 ਕਰਿ ਨੀਰ ਚੁਵਨ ਨ ਦੀਨ । ਇਮ ਸੁਆਮਿ ਕਾਰਜ ਕੀਨ । ੧੯
 netar te jo giriou neer. soiee liou kar dij beer.
 kar neer chuvan na deen. im Siam karaj keen. (19)

ਚੌਪਈ

ਚਛ ਨੀਰ ਕਰਿ ਭੀਤਰ ਪਰਾ । ਵਹੈ ਸੰਕਲਪ ਦਿਜਹ ਕਰਿ ਧਰਾ ।
 ਐਸ ਤਬੈ ਨਿਜ ਦੇਹ ਬਢਾਯੋ । ਲੋਕ ਛੇਦਿ ਪਰਲੋਕਿ ਸਿਧਾਯੋ । ੨੦

Choupaiee

chachh neer kar bheetar para. vahai sunkalap dijah kar dhara.
 ais tabai nij deh badhaiou. lok chhed parlok sidhaiyo. (20)

ਨਿਰਖ ਲੋਗ ਅਦਭੂਤ ਬਿਸਮਏ । ਦਾਨਵ ਪੇਖਿ ਮੂਰਛਨ ਭਏ ।
 ਪਾਵ ਪਤਾਰ ਛੁਯੋ ਸਿਰ ਕਾਸਾ । ਚਕ੍ਰਿਤ ਭਏ ਲਖਿ ਲਕਿ ਤਮਾਸਾ । ੨੧
 nirakh log adbhut bismaie. danav pekh murchhan bhaie.
 pav patar chhoyo sir kasa. chakirat bhaie lakh lok tamasa. (21)

ਏਕੈ ਪਾਵ ਪਤਾਰਹਿ ਛੁਆ । ਦੁਸਰ ਪਾਵ ਗਗਨ ਲਉ ਹੁਆ ।
 ਭਿਦਿਯੋ ਅੰਡ ਬ੍ਰਹਮੰਡ ਅਪਾਰਾ । ਤਿਹ ਤੇ ਗਿਰੀ ਗੰਗ ਕੀ ਧਾਰਾ । ੨੨
 ekai paav prateh chhua. dusar paav gagan lou hua.
 bhidiou ambh Brahmand apara. ateh te giri gung ki dhara. (22)

ਇਹ ਬਿਧਿ ਭੂਪ ਅਚੰਡਵ ਲਹਾ । ਮਨ ਕ੍ਰਮ ਬਚਨ ਚਕ੍ਰਿਤ ਹੁਐ ਰਹਾ ।
 ਸੁ ਕੁਛ ਭਯੋ ਜੋਊ ਸੁਕ੍ਰਿ ਉਚਾਰਾ । ਸੋਈ ਅਖੀਯਨ ਹਮ ਆਜ ਨਿਹਾਰਾ । ੨੩
 eh bid bhoop achham bhav laha. man karam bachan Chakirit huai raha.
 so kuchh bhiou jououo sukar uchara. Soiee akhiayan hum aaj nihara. (23)

ਅਰਧਿ ਦੇਹ ਅਪਨੋ ਮਿਨਿ ਦੀਨਾ । ਇਹ ਬਿਧਿ ਕੈ ਭੂਪਤਿ ਜਸੁ ਲੀਨਾ ।
 ਜਬ ਲਉ ਗੰਗ ਜਮੁਨ ਕੋ ਨੀਰਾ । ਤਬ ਲਉ ਚਲੀ ਕਥਾ ਜਗਿ ਧੀਰਾ । ੨੪
 ardh deh apnai mini deena. eh bidh kai bhoopat jas leena.
 jab lou gung jamun ko neera. tab lou chali katha jug dheera. (24)

The king then took a small straw and moved it in the tap of the bowl, which pierced through Shukracharya's eyes, and he became one-eyed. (18)

The water, which came out of the Shukar's eyes, was taken by the brahmin. Shukar became blind but would not allow the water to flow (from the bowl), thus paying off the debt of his Master. (19)

Choupaiee

The king received the water falling from the eye and with that only the king resolved in his mind (made the promise) about the land giving. Thus when the time for measuring the land approached, the brahmin enlarged his body (size), which protruded from this world to the next world. (20)

The people were wonder-struck by seeing this strange drama, and the demons became unconscious. At that time, the feet of the pigmy brahmin had his feet in the netherland (patal) whereas his head was touching the sky. By perceiving this drama, all the people were left dumb-founded. (21)

With one feet touching the netherland (Patal) while the other feet was reaching upto the sky. The egg-shaped Cosmos was measured upto two feet only, from where the (river) Ganga fell on the Earth. (22)

The King was also wonder struck, and felt astonished in mind, speech and action, and it exactly happened as was foreseen and mentioned by (the brahmin) Shukracharya. The king said to himself, "that now I am seeing that exactly with my own eyes, (as was mentioned by him)." (23)

The king then measured his own body for the remaining half-foot step. Thus the king earned the praise (of the people). This episode would always be narrated in the world, so long as the water is flowing in (rivers) Ganga and Jamuna on the Earth. (24)

ਬਿਸਨ ਪ੍ਰਸੰਨਿ ਪ੍ਰਤਛ ਹੁਐ ਕਹਾ । ਚੋਬਦਾਰੁ ਦੁਆਰੇ ਹੁਐ ਰਹਾ ।
 ਕਹਿਯੋ ਚਲੇ ਤਬ ਲਹੈ ਕਹਾਨੀ । ਜਬ ਲਗ ਗੰਗ ਜਮੁਨ ਕੋ ਪਾਨੀ । ੨੫
 bisan parsan partachh huai kaha. chobdar durarai huai reha.
 kehio chalai tab lagai kahani. jab lag gung jamun kai pani. (25)

ਦੋਹਰਾ
 ਜਹ ਸਾਧਨ ਸੰਕਟ ਪਰੈ ਤਹ ਤਹ ਭਏ ਸਹਾਇ ।
 ਦੁਆਰਪਾਲ ਹੁਐ ਦਰਿ ਬਸੇ ਭਗਤ ਹੋਤ ਹਰਿ ਰਾਇ । ੨੬

Dohra
 jeh sadhan sankat parai the the bhaie sahaie.
 duarpal huai dar basai bhagat hait har raie. (26)

ਚੌਪਈ
 ਅਸਟਮ ਅਵਤਾਰ ਬਿਸਨ ਅਸ ਧਰਾ । ਸਾਧਨ ਸਬੈ ਕ੍ਰਿਤਾਰਥ ਕਰਾ ।
 ਅਬ ਨਵਮੋ ਬਰਨੋ ਅਵਤਾਰਾ । ਸੁਨਹੁ ਸੰਤ ਚਿਤ ਲਾਇ ਸੁ ਧਾਰਾ । ੨੭
Choupaiee
 astam avtar bisan as dhara. Sadhan sahai hirtarath kara.
 ab navmo barno avtara. Sunoh sant chit laie so dhara. (27)

ਇਤਿ ਸ੍ਰੀ ਬਚਿਤ੍ਰ ਨਾਟਕ ਗ੍ਰੰਥੇ ਬਾਵਨ ਅਸਟਮੋ ਅਵਤਾਰ
 ਬਲਿ ਛਲਨ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੮
 it Sri Bachittar Natak granthai bavan astamai avtar
 bal chhalan samapatam. Subh Subham Sat (8)

ਅਬ ਪਰਸਰਾਮ ਅਵਤਾਰ ਕਥਨੰ
 ਸ੍ਰੀ ਭਗਉਤੀ ਜੀ ਸਹਾਇ
 ਚੌਪਈ
 ਪੁਨਿ ਕੇਤਕ ਦਿਨ ਭਏ ਬਿਤੀਤਾ । ਛਤ੍ਰਿਨ ਸਕਲ ਧਰਾ ਕਹੂ ਜੀਤਾ ।
 ਅਧਿਕ ਜਗਤ ਮਹਿ ਉਚ ਜਨਾਯੋ । ਬਾਸਵ ਬਲਿ ਕਹੂ ਲੈਨ ਨ ਪਾਯੋ । ੧

ab parasram avtar kathanung
Sri Bhagouti ji sahaie
Choupaiee

pun ketak din bhaie biteeta.
 chhatran sakal dhara koh jeeta.
 adhik jagat meh uch janaiyo.
 basav bal kahun lain na paiyo. (1)

Vishnu was much pleased and appeared in person, saying "O King ! I will ever remain at your palace gate as a gate-keeper." He further remarked that this story of the king will remain prevalent (alive) in the world so long water flows in Ganga and Jamuna. (25)

Couplet

Wherever the saints are in panic or trouble, the Prime-Soul (Lord) appears as a protection. Infact, the Lord's presence as a gate-keeper at the gate of the saint is seen; (who stands guard there). (26)

Choupaiee :

Thus Vishnu had assumed the form of the eighth incarnation and helped all saints towards successful in achieving their goals. O Saints! "Now I am going to describe the eighth incarnation." Listen to me with full attention and try to grasp it in your mind. (27)

Here the episode of the eighth incarnation of Bavan of the Bachittar Natak Granth is completed along with the story of the deceiving of Bali. All is well so far. (8)

**Now the episode of the incarnation
of Paras Ram commences.**

'With the Grace of the Lord-Protectors'

Choupaiee :

Then lot of time had elapsed and the Kashatriyas had gained control of the whole Earth through their victory. They proclaimed themselves as the greatest in the whole world. Thus Indra was unable to take somebody for offering as a Sacrifice. (1)

ਬਿਆਕੁਲ ਸਕਲ ਦੇਵਤਾ ਭਏ । ਮਿਲਿ ਕਰਿ ਸਭੁ ਬਾਸਵ ਪੈ ਗਏ ।
ਛਤ੍ਰੀ ਰੂਪ ਧਰੇ ਸਭੁ ਅਸੁਰਨ । ਆਵਤ ਕਹਾ ਭੂਪ ਤੁਮਰੇ ਮਨਿ । ੨
biakul sakal devta bhaie. mil kar sabh basav pai gaie.
Chhatri roop dharai sabh asuran. avat kaha bhoop tumrai man. (2)

ਸਬ ਦੇਵਨ ਮਿਲਿਯੋ ਕਰਿਯੋ ਬਿਚਾਰਾ । ਛੀਰਸਮੁਦ੍ਰ ਕਹੁ ਚਲੇ ਸੁਧਾਰਾ ।
ਕਾਲ ਪੁਰਖ ਕੀ ਕਰੀ ਬਦਾਈ । ਇਮ ਆਗਿਆ ਤਹ ਤੇ ਤਿਨਿ ਆਈ । ੩
Sab devan mil kariou bichara. cheer samundar keh chalai sudhara.
kaal purkh ki kari badaiee. im agya teh tai tin aiee. (3)

ਦਿਜ ਜਮਦਗਨਿ ਜਗਤ ਮੇ ਸੋਹਤ । ਨਿਤ ਉਠੀ ਕਰਤ ਅਗਨ ਓਘਨ ਹਤ ।
ਤਹ ਤੁਮ ਧਰੋ ਬਿਸਨ ਅਵਤਾਰਾ । ਹਨਹੁ ਸਕ੍ਰ ਕੇ ਸਕ੍ਰ ਸੁਧਾਰਾ । ੪
dij jamdagan jagat mein sohat. nit uth karat aghan ughan hut.
the tum dharo bisan avtara. hanoh sakar kai satar sudhara. (4)

ਭੁਜੰਗ ਪ੍ਰਯਾਤ ਛੰਦ
ਜਯੋ ਜਾਮਦਗਨੰ ਦਿਜੰ ਆਵਤਾਰੀ । ਭਯੋ ਰੋਣੁਕਾ ਤੇ ਕਵਾਚੀ ਕੁਠਾਰੀ ।
ਧਰਿਯੋ ਛਤ੍ਰੀਯਾ ਪਾਤ ਕੋ ਕਾਲ ਰੂਪੀ । ਹਨਯੋ ਜਾਇ ਜਉਨੈ ਸਹੰਸਾਸਤ੍ਰ ਭੂਪੀ । ੫
Bhujang prayat Chhand
jiou jaam daganung dyung avtari. bhiou rainka te kavachi kuthari.
dhariou chhatriya paat ko kaal roopung. haniou jaie jounai sahanssatar bhupung.
(5)

ਕਹਾ ਗਮ ਏਤੀ ਕਥਾ ਸਰਬ ਭਾਖਉ । ਕਥਾ ਬ੍ਰਿਧ ਤੇ ਬੋਰੀਐ ਬਾਤ ਰਾਖਉ ।
ਭਰੇ ਗੋਬ ਛਤ੍ਰੀ ਨਰੇਸੰ ਅਪਾਰੰ । ਤਿਨੈ ਨਾਸ ਕੋ ਪਾਣਿ ਧਾਰਿਯੋ ਕੁਠਾਰੰ । ੬
gum eti katha sarab bhakhou. katha biradh te thoriai baat rakhou.
bharai garab chhatri naresung aparung. tinai naas kai paan dhariou kutharung. (6)

ਹੁਤੀ ਨੰਦਨੀ ਸਿੰਧ ਜਾ ਕੀ ਸੁਪੁਤ੍ਰੀ । ਤਿਸੈ ਮਾਗ ਹਾਰਿਯੋ ਸਹੰਸਾਸਤ੍ਰ ਛਤ੍ਰੀ ।
ਲੀਯੋ ਛੀਨ ਗਾਯੰ ਹਤਿਯੋ ਰਾਮ ਤਾਤੰ । ਤਿਸੀ ਬੈਰ ਕੀਨੇ ਸਬੈ ਭੂਪ ਪਾਤੰ । ੭
huti nandini sindh ja ki saputri tisai mang hariou sahansasatar chhatri.
liou chheen gayung hatiou ram tatung. a tisi bair keenai sabai bhoop patung. (7)

ਗਈ ਬਾਲ ਤਾ ਤੇ ਲੀਯੋ ਸੋਧ ਤਾ ਕੋ । ਹਨਿਯੋ ਤਾਤ ਮੇਰੋ ਕਹੋ ਨਾਮੁ ਵਾ ਕੋ ।
ਸਹੰਸਾਸਤ੍ਰ ਭੂਪੰ ਸੁਣਿਯੋ ਸ੍ਰਉਣ ਨਾਮੰ । ਗਹੇ ਸਸਤ੍ਰ ਅਸਤ੍ਰ ਚਲਿਯੋ ਤਉਨ ਠਾਮੰ । ੮
gaiee baal ta te leiou sodh ta ho. hario tat mero keho naam va ko.
Sahausa satar rupung sunniou suroun namung. gehai satar astrung chaliou town
namung. (8)

All the gods were perplexed and all went to Indra (god) collectively and said that all the demons had assumed the form (appearance) of Kashatriyas. “ O King ! What thoughts are rising in your mind ? (What are you thinking ?)” (2)

All the gods then pondered over it collectively and then left for the Cheer ocean with confidence. There they sang praises of the Lord-Sublime. (Prime-Male). There they got (heard) the following (godly) ordains of the Lord. “ (3)

O Vishnu ! There is a Muni by the name of Jamdagan in the world, who casts away all his vicious and sinful thoughts by meditating and worship of the Lord. You should take birth in his family and then destroy all the enemies of Indra throughly. (4)

Bhujang prayat Chhand

So Vishnu took birth in the house of Jamdagan. He was born to (his wife) Rinka, and he was to be armed with an axe alongwith protective coats of mail. It appeared as if the god of death had assumed the human form for the destruction of the Kashatriyas, who had killed the king Sahasarbahu. (5)

It is not possible for me to give all the details of the episode, but briefly would relate this. Many Kashatriya kings were filled with pride and egoism, and for their destruction, (the incarnation of Paras Ram) had armed himself with an axe. (6)

The background to this episode is like this. Kamdhain cow had a calf by the name Nandini, whom Sahasarbahu Kashatriya had been demanding from Jamdagan and had got tired of requesting him since long. Finding an appropriate opportunity he snatched (took away) the cow and killed the father of Parus Ram (Jamdagan). To take revenge Parus Ram had destroyed all the Kashatriya kings (twenty-one times). (7)

For this purpose, the wife of Jamdagan went to the forest (one day) and located Parus Ram there, whom she told the whole story (happening). So Parus Ram asked the mother to give him the name of the killer of his father. Then Rinka told him the of the killer. When Parus Ram heard the name of Sahasarbahn king, with his ears, he proceeded to the abode (palace) of the King. (8)

ਕਹੋ ਰਾਜ ਮੇਰੇ ਹਨਿਯੋ ਤਾਤ ਕੈਸੇ । ਅਬੈ ਜੁਧ ਜੀਤੋ ਹਨੋ ਤੋਹਿ ਤੈਸੇ ।
ਕਹਾ ਮੂੜ ਬੈਠੇ ਅਸਤ੍ਰ ਸੰਭਾਰੇ । ਚਲੇ ਭਾਜ ਨ ਤੋ ਸਬੈ ਸਸਤ੍ਰ ਡਾਰੇ । ੯

kehai raj merai hasniou tat kaisai. abai judh jeetai hanai tohai taisai.

Kaha moorr baithai so astarung sambharo. chalo bhaj na tou sabai sastar daro. (9)

ਸੁਣੇ ਬੋਲ ਬੀਕੇ ਭਰਿਯੋ ਭੂਪ ਕੋਪੀ । ਉਠਿਯੋ ਰਾਜ ਸਰਦੂਲ ਲੈ ਪਾਣਿ ਧੋਪੀ ।
ਹਠਿਯੋ ਖੇਤਿ ਖੂਨੀ ਦਿਜੀ ਖੇਤ੍ਰ ਹਾਯੋ । ਚਹੇ ਆਜ ਹੀ ਜੁਧ ਮੋ ਸੋ ਮਚਾਯੋ । ੧੦

Sunno bole bankai bhariou bhoop kopung. uthiou raj sardul lai paan dhopung.
hathiou khet khuni dijai khetar daiou. chahai aaj hi judh mo so machaiyo. (10)

ਧਏ ਸੂਰ ਸਰਬੀ ਸੁਨੇ ਬੈਨ ਰਾਜੀ । ਚੜਿਯੋ ਕੁਧ ਜੁਧੀ ਸ੍ਰਜੇ ਸਰਬ ਸਾਜੀ ।
ਗਦਾ ਸੈਹਬੀ ਸੂਲ ਸੇਲੀ ਸੰਭਾਰੀ । ਚਲੇ ਜੁਧ ਕਾਜੀ ਬਡੇ ਛਤ੍ਰਧਾਰੀ । ੧੧

dhaie soor sarbung sunnai bain rajung. charriou karudh judhung savajai sarab sajung.
gada saihbi sool sailung sambhari chalai judh kajung badhai chhatardhari. (11)

ਨਰਾਜ ਛੰਦ

ਕ੍ਰਿਪਾਣ ਪਾਣ ਧਾਰਿਕੈ । ਚਲੇ ਬਲੀ ਪੁਕਾਰਿਕੈ ।
ਸੁ ਮਾਰਿ ਮਾਰਿ ਭਾਖਹੀ । ਸਰੋਘ ਸ੍ਰੋਣ ਚਾਖਹੀ । ੧੨

Naraj Chhand

kirpan paan dharkai. chalai bali pukarkai.
so maar maar bhakh hee. sarogh saron chaskh hi. (12)

ਸੰਜੋਇ ਸੈਹਬੀਨ ਲੈ । ਚੜੈ ਸੁ ਬੀਰ ਰੋਸ ਕੈ ।

ਚਟਾਕ ਚਾਬਕੰ ਉਧੇ । ਸਹੀਸ੍ਰ ਸਾਇਕੰ ਬੁਠੈ । ੧੩

sanjoie saih been lai. charrai so beer ross kai.

chatak chabkung uthai. sahusai saiekung buthai. (13)

ਰਸਾਵਲ ਛੰਦ

ਭਏ ਏਕ ਠਉਰੇ । ਸਬੈ ਸੂਰ ਦਉਰੇ ।

ਲਯੋ ਘੋਰਿ ਰਾਮੀ । ਘਟਾ ਸੂਰ ਸਯਾਮੀ । ੧੪

Rasavaal Chhand

bhai ek thourai. sabai sur daoure.

leou bher ramung. ghata sur siamung. (14)

ਕਮਾਣੀ ਕੜੀਕੇ । ਭਏ ਨਾਦ ਬੀਕੇ ।

ਘਟਾ ਜਾਣ ਸਿਆਹੀ । ਚੜਿਓ ਤਿਉ ਸਿਪਾਹੀ । ੧੫

kamanung karrunkai. bhaie nad bunkai.

ghata jaan siahung. charriou tiou sipahung. (15)

Then Parus Ram (reaching there) asked Sahasrabahu, "O King ! How had you killed my father? I will kill you in the same manner, after gaining victory in a battle right now. O foolish king! Why are you relaxing like this? Either take up arms (against me) or run away from here, leaving all your weapons. (9)

When the King heard such abusive language, he was furious with rage and picking up his sword, he got up bravely like a lion. He stood up with a resolve, thinking in his mind. That he would kill this blood- thirsty brahmin in the battle-field, as he is keen to fight it out today only. (10)

On hearing the words of the king, all the warriors also got ready, and they were enraged for the battle. They armed themselves with all the weapons and war-material. They took charge of their maces, bayonets, tridents and spears. Then the famous Kashatriyas got ready for launching an attack. (11)

Naraj Chhand

The warriors were advancing, while challenging the enemy with drawn swords. They were shouting to kill the enemy while their arrows were already (tasting blood) being shot at the enemy. (12)

By covering the body with coat of mail (as protective covering) and carrying bayonets, the enraged warriors were advancing forward. The thrashing whips were striking the horses and many (thousands of) arrows were being shot. (13)

Rasaval Chhand

All the warriors got together and rushing forward, they encircled Parus Ram in such a manner just as dark clouds surround (cover) the Sun. (14)

The bows were producing cracking noise, while horrible noises were being heard. The warriors were advancing like the dark clouds covering up the sky. (15)

ਭਏ ਨਾਦ ਬੰਕੇ । ਸੁ ਸੇਲੰ ਧਮੰਕੇ ।
ਗਜਾ ਜੂਹ ਗਜੇ । ਸੁੰਭ ਸੰਜ ਸਜੇ । ੧੬
bhaie naad bunkai. so sailung dham unkai.
gaja juh gajai. subhung sunj sajai. (16)

ਚਹੂੰ ਓਰ ਢੂਕੇ । ਗਜੰ ਜੂਹ ਝੂਕੇ ।
ਸਰੰ ਬਯੂਹ ਛੂਟੇ । ਰਿਪੰ ਸੀਸ ਛੂਟੇ । ੧੭
Chauhang oh dhookai. gajung juli khookai.
sarung bayuh chhutai. ripung sees phutai. (17)

ਉਠੇ ਨਾਦ ਭਾਰੀ । ਰਿਸੇ ਛਤ੍ਤਧਾਰੀ ।
ਘਿਰਿਯੋ ਰਾਮ ਸੈਨੰ । ਦਿਵੰ ਜੇਮ ਮੈਨੰ । ੧੮
uthai naad bhari. risai chhatardhari.
ghiriou ram sainung. Siving jem mainung. (18)

ਰਣੰ ਰੰਗ ਰਤੇ । ਤ੍ਰਸੇ ਤੇਜ ਤੱਤੇ ।
ਉਠੀ ਸੈਣ ਪੂਰੰ । ਰਹਿਯੋ ਗੈਣ ਪੂਰੰ । ੧੯
runnung rung ratai. trasai tej tatai.
uthi sainn dhurung rehio gainn purung. (19)

ਘਣੇ ਦੋਲ ਬਜੇ । ਮਹੰ ਬੀਰ ਗੱਜੇ ।
ਮਨੋ ਸਿੰਘ ਛੂਟੇ । ਹਿਮੰ ਬੀਰ ਜੁਟੇ । ੨੦
ghano dhol bajai. maha beer gajai.
mano singh chhutai. himung beer jutai. (20)

ਕਰੈ ਮਾਰਿ ਮਾਰੰ । ਬਕੈ ਬਿਕਰਾਰੰ ।
ਗਿਰੈ ਅੰਗ ਭੰਗੰ । ਦਵੰ ਜਾਨ ਦੀਗੰ । ੨੧
karai maar marrung. bakai bikrarung.
girai ang bhungung. davung jaan dungung. (21)

ਗਏ ਛੂਟ ਅਸਤੰ । ਭਜੇ ਹੈ ਨ੍ਰਿਅਸਤੰ ।
ਖਿਲੇ ਸਾਰ ਬਾਜੀ । ਤੁਰੇ ਤੁੰਦ ਤਾਜੀ । ੨੨
gaie chhut astarung. bhajung havai nirastarung.
khilai saar baji. turai tund taaji. (22)

ਭੁਜਾ ਠੋਕਿ ਬੀਰੰ । ਕਰੈ ਘਾਇ ਤੀਰੰ ।
ਨੇਜੇ ਗਡ ਗਾਢੇ । ਮਚੇ ਬੈਰ ਬਾਢੇ । ੨੩
bhiya thok beering. karai ghaie teerung.
nejai gad gaadhahi. machai bair badhai. (23)

Many horrible sounds (music) were being heard, and the spears were striking with a thud. The hordes of elephants were trumpeting, and they were decked up with beautiful coats of iron. (16)

The warriors were advancing from all sides, while throwing the hordes of elephants in front of them (for protection). Many arrows were being showered, while the enemy troops were being beheaded. (17)

Loud sounds were heard and the Kashatriyas were furious with rage. Parus Ram was surrounded by the troops just as Shiva was trapped (surrounded) by the sexual desires. (18)

The warriors were fully engrossed in the waging of war and were actually frightful of the enemy strength and might. The sky was covered with the dust, rising from the marching foot steps of the troops. (19)

Many drums were beating. The warriors were roaring. The warriors were locked up in fighting just as tied lions start mauling the hunt (enemy) after being untethered (let loose). (20)

All were shouting to kill the enemy ; while using abusive language. Body limbs were falling down (on the ground) being broken (cut) and it seemed as if fire was spreading fast. (with flashes). (21)

The warriors who had lost their coats of mail, were fleeing from the battle-field, being unprotected. Some others were playing a game of iron (with swords and spears) while the steeds were running fast. (22)

The warriors, while patting (Stroking) their arms (shoulders), were shooting arrows causing injuries (wounds) to the enemy troops. They were striking with spears forcefully and were fighting with increased vigour and enmity. (23)

ਘਣੈ ਘਾਇ ਪੇਲੇ । ਮਨੋ ਫਾਗ ਖੇਲੇ ।
 ਕਰੀ ਬਣ ਬਰਖਾ । ਭਏ ਜੀਤ ਕਰਖਾ । ੨੪
 gharrai ghaie pailai. mano phaag khilai
 kari baan barkha. bhaie jeet kurkha. (24)

ਗਿਰੇ ਅੰਤ ਘੂਮੇ । ਮਨੋ ਬ੍ਰਿਛ ਝੂਮੇ ।
 ਟੂਟੇ ਸਸਤ੍ਰੰ ਅਸਤ੍ਰੰ । ਭਜੇ ਹੂਐ ਨਿਰ ਅਸਤ੍ਰੰ । ੨੫
 girai ant ghumung. mano brichh jhumung.
 tutai sastar astarung. bhajai huai nir astarung. (25)

ਜਿਤੇ ਸਤ੍ਰ ਆਏ । ਤਿਤੇ ਰਾਮ ਘਾਏ ।
 ਚਲੇ ਭਾਜਿ ਸਰਬੰ । ਭਯੋ ਦੂਰ ਗਰਬੰ । ੨੬
 jitai sectar aie. titai ram ghaie.
 chalai bhaaj sarbung. bhioi dur garbung. (26)

ਭੁਜੰਗ ਪ੍ਰਯਾਤ ਛੰਦ
 ਮਹਾ ਸਸਤ੍ਰ ਧਾਰੇ ਚਲਿਯੋ ਆਪ ਭੂਪੰ । ਲਏ ਸਰਬ ਸੈਨਾ ਕੀਏ ਆਪ ਰੂਪੰ ।
 ਅਨੰਤ ਅਸਤ੍ਰ ਛੋਰੇ ਭਯੋ ਜੁਧ ਮਾਨੰ । ਪ੍ਰਭਾ ਕਾਲ ਮਾਨੋ ਸਭੇ ਰਸਮ ਭਾਨੰ । ੨੭

Bhujang Prayat Chhand

maha sastar dharai chahioi aap bhupung. laie sarab saina kiai aap rupung.
 anant astar chhorai bhioi judh manung. prabha kaal mano sabhai rasam bhanung. (27)

ਭੁਜਾ ਠੋਕ ਭੂਪੰ ਕੀਯੋ ਜੁਧ ਐਸੇ । ਮਨੋ ਬੀਰ ਬ੍ਰਿਤਰਾਸੁਰੇ ਇੰਦ੍ਰ ਜੈਸੇ ।
 ਸਬੈ ਕਾਟ ਰਾਮੰ ਕੀਯੋ ਬਾਹਿ ਹੀਨੰ । ਹਤੀ ਸਰਬ ਸੈਨਾ ਭਯੋ ਗਰਬ ਛੀਨੰ । ੨੮
 bhuja thok bhoopung kiou judh aisai. mano beer biratua surai Inder jaisai.
 sabai kaat ramung kiou bahai heenung. hati sarab saina bhioi garab cheenung. (28)

ਗਹਿਯੋ ਰਾਮ ਪਾਣੰ ਕੁਠਾਰੰ ਕਰਾਲੰ । ਕਟੀ ਸੁੰਡ ਸੀ ਰਾਜਿ ਬਾਹੰ ਬਿਸਾਲੰ ।
 ਭਏ ਅੰਗ ਭੰਗੰ ਕਰੰ ਕਾਲ ਹੀਨੰ । ਗਯੋ ਗਰਬ ਸਰਬੰ ਭਈ ਸੈਣ ਛੀਨੰ । ੨੯
 gehioi ram panung kutharung karalung.
 kati sund see raaj bahung bisalung.
 bhaie ang bhungung karung kaal heenung.a
 geyo garab sarabung bhaiee Sain cheerung. (29)

ਰਹਿਯੋ ਅੰਤ ਖੇਤੰ ਅਚੇਤੰ ਨਰੇਸੰ । ਬਚੇ ਬੀਰ ਜੇਤੇ ਗਏ ਭਾਜ ਦੇਸੰ ।
 ਲਈ ਛੀਨ ਛਉਨੀ ਕਰੈ ਛਤ੍ਰ ਘਾਤੰ । ਚਿਰੰਕਾਲ ਪੂਜਾ ਕਰੀ ਲੋਕ ਮਾਤੰ । ੩੦
 rehioi ant khetung khetung achetung naresung.
 bachai beer jaitai gaie bhaaj desung.
 laiee chheen chhaouni karai chhatar ghatung.
 chirunkal puja kari lok matung. (30)

Choupaice

So the tenth incarnation of Vishnu is Brahma, who was brought to the world for directing them on to the virtuous path. There is no distinction between Brahma and Vishnu, and this should be understood clearly, as has been explained in the Shastras and Smritis. (7)

Here the narration of the tenth incarnation of Brahma from the Bachittar Natak is completed. All is auspicious. (10)

Now I would describe Rudra incarnation Sri Bhaguati Ji Sahaie (Sri Bhagauti be our protector)

Totak Chhand

All the people got involved in virtuous deeds of religious type. People got distracted from the love of Yogic exercises. When the religious practices prevailed there was increased population and people developed million forms of gods (Braham) (1)

The Earth was over populated with human beings, as a result of which there were too much of suffering, which cannot be described. The Earth in the garb of a cow went to the chheer, ocean and explained its sufferings to the Lord creator, by raising hue and cry (by weeping) (2)

When the Lord heard the afflictions of the Earth with his own ears the Lord. Creator laughed, being pleased (amused) with its version. So He (the Lord) called vishnu in his presence, and directed him like this. (3)

The Lord exclaimed."O vishnu You take the form of Rudra and destroy the human beings of the universe,. Then he appeared in the form of Rudra and by killing the human beings of the world, he introduced the Yoga (religious practice) religion (in the world) (4)

ਲਈ ਛੀਨ ਛਉਨੀ ਕਰੈ ਬਿਪ ਭੂਪੰ । ਹਰੀ ਫੇਰ ਛਤ੍ਰਿਨ ਦਿਜੰ ਜੀਤਿ ਜੂਪੰ ।
 ਦਿਜੰ ਆਰਤੰ ਤੀਰ ਰਾਮੰ ਪੁਕਾਰੰ । ਚਲਿਯੋ ਰੋਸ ਸ੍ਰੀ ਰਾਮ ਲੀਨੋ ਕੁਠਾਰੰ । ੩੧

laiee chheen chhouni kaeai bip bhupung. hari pher chhatran dijung jeet jupung.
 dijai artung teer ramung pukarung. chaliou ros sri Ram lano kutharung. (31)

ਸੁਨਯੋ ਸਰਬ ਭੂਪੰ ਹਠੀ ਰਾਮ ਆਏ । ਸਭੰ ਜੁਧ ਕੋ ਸਸਤ੍ਰ ਅਸਤ੍ਰੰ ਬਨਾਏ ।
 ਚੜੈ ਚਉਪ ਕੈ ਕੈ ਕੀਏ ਜੁਧ ਐਸੇ । ਮਨੋ ਰਾਮ ਸੋ ਰਾਵਣੰ ਲੰਕ ਜੈਸੇ । ੩੨

sunniou sarab bhupung hathi ram aie. sabhung judh ko satar astarung banaie.
 charrai choup kai kai kiai judh aisai. mano ram so Ravanung lunk jaisai. (32)

ਲਗੇ ਸਸਤ੍ਰੰ ਅਸਤ੍ਰੰ ਲਖੇ ਰਾਮ ਅੰਗੀ । ਗਹੇ ਬਾਣ ਪਾਣਮ ਕੀਏ ਸਤ੍ਰੁ ਭਮਗੀ ।
 ਭੁਜਾ ਹੀਣ ਏਕੰ ਸਿਰੰ ਹੀਣ ਕੇਤੇ । ਸਬੈ ਮਾਰ ਡਾਰੇ ਗਏ ਬੀਰ ਜੇਤੇ । ੩੩

lagai satarung astarung lakhai ram angung. gehai baan panung kiai satar bhangung.
 bhuja heen ekung sirang heen ketai. sabai maar darai gaie beer jetai. (33)

ਕਰੀ ਛਤ੍ਰਹੀਣ ਛਿਤੰ ਕੀਸ ਬਾਰੰ । ਹਣੇ ਐਸ ਹੀ ਭੂਪ ਸਰਬੰ ਸੁਧਾਰੰ ।
 ਕਥਾ ਸਰਬ ਜਉ ਛੋਰ ਤੇ ਲੈ ਸੁਨਾਉ । ਹ੍ਰਿਦੈ ਗ੍ਰੰਥ ਕੇ ਬਾਢਬੇ ਤੇ ਡਰਾਉ । ੩੪

kari chhatarheen chhitung kees barung. han ais hi bhoop sarbung sudharung.
 katha sarab jou chhour te lai sunaod. hirdai granth kai badhbai te draou. (34)

ਚੌਪਈ

ਕਰਿ ਜਗ ਮੋ ਇਹ ਭਾਤਿ ਅਖਾਰਾ । ਨਵਮ ਵਤਾਰ ਬਿਸਨ ਇਮ ਧਾਰਾ ।
 ਅਬ ਬਰਨੋ ਦਸਮੋ ਅਵਤਾਰਾ । ਸੰਤ ਜਨਾ ਕਾ ਪ੍ਰਾਨ ਅਧਾਰਾ । ੩੫

Choupaiee

kar jug mein eh bhant akhara. Navam vatar bisan im dhara.
 ab barno dasmo avtara. sant jana ka pran adhara. (35)

ਇਤਿ ਸ੍ਰੀ ਬਚਿਤ੍ਰ ਨਾਟਕੇ ਨਵਮੋ ਅਵਤਾਰ ਪਰਸਰਾਮ
 ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੯

It Sri Bachittar Natakai Navmai avtar parasram Samapatam Sabh Subham Sat (9)

Parsuram, after usurping the land from the Kashatriyas, had made the brahmins as the Kings of the land. However, the Kashatriyas again had won back the land in gambling from the brahmins. So the brahmins again, being tormented, called for help from Parsuram. So Parsuram was furious with rage and picking up his axe, went for the help of the brahmins. (31)

The Kashatriyas kings, hearing the news of mighty Parsuram's coming back, got ready, armed with weapons and coats of mail. they marched from there with great optimism and fought as shoutly as Ram had fought against Ravana. (32)

Parsuram then saw the weapons and coats of mail attached to his body, then he got hold of bows and arrows and destroyed the enemy completely. Some of the warriors were made armless while some of them were headless. All the Kashatriyas (were killed) and the warriors who had come for waging war were killed. (33)

Parsuram had completed the extinction of Kashatriyas from the surface of Earth for twenty-one times. He had thus killed all the kings in grand style. I feel hesitant to narrate the whole (story) episode from beginning to end as the Granth would become unwieldy, (so it is described briefly). (34)

Choupaiee :

Vishnu had thus assumed the ninth incarnation for performing this wonderful drama. Now I am going to describe the tenth incarnation (of Vishnu) which is the life-saving device of the saintly persons. (35)

Here the narration of the ninth incarnation of Parsuram, of the Bachittar Natak is completed. All is well so far. (9)

ਅਬ ਬ੍ਰਹਮਾ ਅਵਤਾਰ ਕਥਨੰ
ਸ੍ਰੀ ਭਗਉਤੀ ਜੀ ਸਹਾਇ
ਚੌਪਈ

ਅਬ ਉਚਰੋ ਮੈ' ਕਥਾ ਚਿਰਾਨੀ । ਜਿਮ ਉਪਜਯੋ ਬ੍ਰਹਮਾ ਸੁਰ ਗਿਆਨੀ ।
ਚਤੁਰਾਨਨ ਅਘ ਓਘਨ ਹਰਤਾ । ਉਪਜਯੋ ਸਕਲ ਸ੍ਰਿਸਟਿ ਕੋ ਕਰਤਾ । ੧

ab Brahma avtar kathanung
Sri Bhagouti ji sahaie
Choupaiee

ab uchro main katha chirani. jim upjiou brahma sur giani
chaturanan agh oughan harta. upjiou sakal srisat ko karta. (1)

ਜਬ ਜਬ ਬੇਦ ਨਾਸ ਹੋਇ ਜਾਹਿ । ਤਬ ਤਬ ਪੁਨਿ ਬ੍ਰਹਮਾ ਪ੍ਰਗਟਾਹੀ ।
ਤਾ ਤੋ ਬਿਸਨ ਬ੍ਰਹਮ ਬਪੁ ਧਰਾ । ਚਤੁਰਾਨਨ ਕਰ ਜਗਤ ਉਚਰਾ । ੨
jab jab beid naas hoiai jahi. tab tab pun brahma pragtai.
ta te bisan braham bap dhara. Chaturanan kar jagat uchra. (2)

ਜਬ ਹੀ ਬਿਸਨ ਬ੍ਰਹਮ ਬਪੁ ਧਰਾ । ਤਬ ਸਬ ਬੇਦ ਪ੍ਰਚੁਰ ਜਗਿ ਕਰਾ ।
ਸਾਸਤ੍ਰ ਸਿੰਮਿਤ ਸਕਲ ਬਨਾਇ । ਜੀਵ ਜਗਤ ਕੇ ਪੰਥ ਲਗਾਏ । ੩
jab hi bisan braham bap dhara. tab sab beid parchar jug kara.
Sastar Simrat sakal banaie. jeev jagat kai panth lagaie. (3)

ਜੇ ਜੇ ਹੁਤੇ ਅਗਨ ਕੇ ਕਰਤਾ । ਤੇ ਤੇ ਭਏ ਪਾਪ ਤੇ ਹਰਤਾ ।
ਪਾਪ ਕਰਮੁ ਕਹ ਪ੍ਰਗਟਿ ਦਿਖਾਏ । ਧਰਮ ਕਰਮ ਸਬ ਜੀਵ ਚਲਾਏ । ੪
jo jo hutai aghan ke karta. te te bhaie paap te harta.
paap karam keh pargat dikhaie. dharam karam sab jeev chalaie. (4)

ਇਹ ਬਿਧਿ ਭਯੋ ਬ੍ਰਹਮ ਅਵਤਾਰਾ । ਸਬ ਪਾਪਨ ਕੋ ਮੇਟਨਹਾਰਾ ।
ਪ੍ਰਜਾ ਲੋਕ ਸਭ ਪੰਥ ਚਲਾਏ । ਪਾਪ ਕਰਮ ਤੇ ਸਬੈ ਹਟਾਏ । ੫
eh bidh bhiou braham avtara. sab papan ko metan hara.
parja lok sab panth chalaie. paap karam te sabai hataie. (5)

ਦੋਹਰਾ
ਇਹ ਬਿਧਿ ਪ੍ਰਜਾ ਪਵਿਤ੍ਰ ਕਰ ਧਰਿਯੋ ਬ੍ਰਹਮ ਅਵਤਾਰ ।
ਧਰਮ ਕਰਮ ਲਾਗੇ ਸਬੈ ਪਾਪ ਕਰਮ ਕਹ ਡਾਰਿ । ੬
Dohra
eh bidh parja pavitar kar dhariou braham avtar.
dharam karam lagai subai paap karam keh daar. (6)

**Now the narration of the Incarnation of Brahma starts
With the Grace of the Lord-Protector
Choupaiee**

Now I am going to narrate an epic, as to how the learned (sage) god Brahma was born, who was four-facited, destroyer of sins and the creator of the whole Universe, how he took birth. (1)

Whenever the Vedas are destroyed, then this Brahma appears on the scene. So Vishnu alone assumes the form of Brahma and the world has known him as the four-facited god. (2)

Whenever Vishnu had assumed the form of Brahma, then the Vedas were promulgated in the whole world. All the Shastras and Smritis (the Hindu books of lore) were recited and the human beings of the world were directed on to the right path. (3)

All those who were used to sinful actions were directed to become the destroyers of the Sins, as Brahma had explained in clear terms the sinful actions and all the human beings were directed to be immersed in virtuous deeds. (4)

Thus the incarnation of Brahma had come about, who was supposed to be the destroyer of Sins. All the worshippers were directed on to the spiritual path, by driving them away from Sinful actions. (5)

Couplet

Thus Vishnu had assumed the form of Brahma as his incarnation to purify the mode of worship, and all the people became virtuous-minded, leaving aside all the sinful actions. (6)

ਚੋਪਈ

ਦਸਮ ਅਵਤਾਰ ਬਿਸਨ ਕੋ ਬ੍ਰਹਮਾ । ਧਰਿਯੋ ਜਗਤ ਭੀਤਰਿ ਸੁਭ ਕਰਮਾ ।
ਬ੍ਰਹਮ ਬਿਸਨ ਮਹਿ ਭੇਦ ਨ ਲਹੀਐ। ਸਾਸਤ੍ਰ ਸਿੰਮਿਤ ਭਤਿਰ ਇਮ ਕਹੀਐ। ੭

Choupaiee

dasam avtar bisan ko brahma. dhariou jagat bheetar subh karma.
braham bisan meh bheid na lehiai. Sastar Simrat bheetar im kehiai. (7)

ਇਤਿ ਸ੍ਰੀ ਬਚਿਤ੍ਰ ਨਾਟਕੇ ਬ੍ਰਹਮਾ

ਦਸਮੇ ਅਵਤਾਰ ਸਮਾਪਤਮ

ਸਤੁ ਸੁਭਮ ਸਤੁ । ੧੦

it Sri Bachittar Natakai brahma

dasmai avtar samapatam Sabh Subh Sat (10)

ਅਬ ਰੁਦ੍ਰ ਅਵਤਾਰ ਬਰਨਨੰ

ਸ੍ਰੀ ਭਗਉਤੀ ਜੀ ਸਹਾਇ

ਤੋਟਕ ਛੰਦ

ਸਬ ਹੀ ਜਨ ਧਰਮ ਕੇ ਕਰਮ ਲਗੇ । ਤਜਿ ਜੋਗ ਕੀ ਰੀਤਿ ਕੀ ਪ੍ਰੀਤਿ ਭਗੇ ।

ਜਬ ਧਰਮ ਚਲੇ ਤਬ ਜੀਉ ਬਢੇ । ਜਨੁ ਕੋਟ ਸਰੂਪ ਕੇ ਬ੍ਰਹਮੁ ਗਢੇ । ੧

ab Rudar avtar barnung

Sri Bhagouti ji sahaie

Totak Chhand

Sab hi jan dharam kai karam lagai. taj jog ki reet ki preet bhagai.
jab dharam chalai tab jiou badhai. jan kot sarup ke braham gadhai. (1)

ਜਗ ਜੀਵਨ ਭਾਰ ਭਰੀ ਧਰਣੀ । ਦੁਖ ਅਕਾਲ ਜਾਤ ਨਹੀਂ ਬਰਣੀ ।

ਧਰ ਰੂਪ ਗਊ ਦਧ ਸਿੰਧ ਗਈ । ਜਗਨਾਇਕ ਪੈ ਦੁਖੁ ਰੋਤ ਭਈ । ੨

jug jeevan bhar bhari dharni. dukh akul jaat nahi barni.

dhar roop gouoo dadha sindh geiee. jagnaiek pai dukh roat bhaiee. (2)

ਹਸਿ ਕਾਲ ਪ੍ਰਸੰਨ ਭਏ ਤਬ ਹੀ । ਦੁਖ ਸ੍ਰਉਨਨ ਭੂਮਿ ਸੁਨਿਯੋ ਜਬ ਹੀ ।

ਦਿਗ ਬਿਸਨੁ ਬੁਲਾਇ ਲਯੋ ਅਪਨੇ । ਇਹ ਭਾਤਿ ਕਹੀਯੋ ਤਿਹ ਕੋ ਸੁਪਨੇ । ੩

hasi kaal parsan bhaie tab hi. dukh sarounian bhoom sumiou jab hi.

dhig bisan bulaie liou apnai. eh bhant kehiau the ko supnai. (3)

ਸੁ ਕਹਿਯੋ ਤੁਮ ਰੁਦ੍ਰ ਸਰੂਪ ਧਰੋ । ਜਗ ਜੀਵਨ ਕੋ ਚਲਿ ਨਾਸ ਕਰੋ ।

ਤਬਹੀ ਤਿਹ ਰੁਦ੍ਰ ਸਰੂਪ ਧਰਿਯੋ । ਜਗ ਜੀਤ ਸੰਘਾਰ ਕੇ ਜੋਗ ਕਰਿਯੋ । ੪

So kehiau tum rudar sarup dharai. jag jivan ko chal naas karai.

kabhi the rudar sarup dhariou. jag jant sanghar ke jog kariou. (4)

Choupaicee

So the tenth incarnation of Vishnu is Brahma, who was brought to the world for directing them on to the virtuous path. There is no distinction between Brahma and Vishnu, and this should be understood clearly, as has been explained in the Shastras and Smritis. (7)

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Now I would describe Rudra incarnation Sri Bhaguati Ji Sahaie (Sri Bhagauti be our protector)

Totak Chhand

All the people got involved in virtuous deeds of religious type. People got distracted from the love of Yogic exercises. When the religious practices prevailed there was increased population and people developed million forms of gods (Braham) (1)

The Earth was over populated with human beings, as a result of which there were too much of suffering, which cannot be described. The Earth in the ganb of a cow went to the chheer, ocean and explained its sufferings to the Lord creator, by raising hue and cry (by weeping) (2)

When the Lord heard the afflictions of the Earth with his own ears the Lord. Creator laughed, being pleased (amused) with its version. So He (the Lord) called vishnu in his presence, and dirocted him like this. (3)

The Lord exclaimed."O vishnu You take the form of Rudra and destroy the human beings of the universe,. Then he appeared in the form of Rudra and by killing the human beings of the world, he introduced the Yoga (religious practice) religion (in the world) (4)

ਕਹਿ ਹੋ ਸਿਵ ਜੈਸਕ ਜੁਧ ਕੀਏ । ਸੁਖ ਸੰਤਨ ਕੋ ਜਿਹ ਭਾਤਿ ਦੀਏ ।
ਗਨਿਯੋ ਜਿਹ ਭਾਤਿ ਬਰੀ ਗਿਰਜਾ । ਜਗਜੀਤ ਸੁਯੰਬਰ ਮੇ ਸੁਪ੍ਰਭਾ । ੫
Keh ho Siv jaisak judh kiai. Sukh santan ko jeh bhant diai.
ganiou jeh bhant bari girja. jagjit suyumber mein suprabha. (5)

ਜਿਮ ਅੰਧਕ ਸੋ ਹਰਿ ਜੁਧ ਕਰਿਯੋ । ਜਿਹ ਭਾਤਿ ਮਨੋਜ ਕੋ ਮਾਨ ਹਰਿਯੋ ।
ਦਲ ਦੈਤ ਦਲੇ ਕਰ ਕੋਪ ਜਿਮੀ । ਕਹਿਹੋ ਸਬ ਛੋਰਿ ਪ੍ਰਸੰਗ ਤਿਮੀ । ੬
jim andhak so har judh kariou. jeh bhant manoj kai maan harriou.
da daint dalai kar kop jimung. kehiho sab chhor parsung timung. (6)

ਪਾਧਰੀ ਛੰਦ

ਜਬ ਹੋਤ ਧਰਮ ਭਾਰਾਕਰਾਤ । ਤਬ ਪਰਤ ਨਾਹਿ ਤਿਹ ਹਿਰੈ ਸਾਤਿ ।
ਤਬ ਦਧ ਸਮੁੰਦ੍ਰ ਕਰਈ ਪੁਕਾਰ । ਤਬ ਧਰਤ ਬਿਸਨ ਰੁਦ੍ਰਾਵਤਾਰ । ੭

Padhri Chhand

jab hote dharam bharakarant. tab parat nahai the hirdi sant.
tab dadh Samundsr hardi pukar. tab dharat bisan rudravtar. (7)

ਤਬ ਕਰਤ ਸਕਲ ਦਾਨਵ ਸੰਘਾਰ । ਕਰਿ ਦਨੁਜ ਪ੍ਰਲਵ ਸੰਤਨ ਉਧਾਰ ।
ਇਹ ਭਾਤਿ ਸਕਲ ਕਰਿ ਦੁਸਟ ਨਾਸ । ਪੁਨਿ ਕਰਤਿ ਹਿਰੈ ਭਗਵਾਨ ਬਾਸ । ੮
tab karat sakal danav sunghar. kar danuj parlav santan udhar.
eh bhant sakal kar dusat naas. punn karat hirdai bhagwan bass. (8)

ਤੋਟਕ ਛੰਦ

ਤ੍ਰਿਪੁਰੈ ਇਕ ਦੈਤ ਬਢਿਯੋ ਤ੍ਰਿਪੁਰੀ । ਜਿਹ ਤੇਜ ਤਪੈ ਰਵਿ ਜਿਉ ਤ੍ਰਿਪੁਰੀ ।
ਬਰਦਾਇ ਮਹਾਸੁਰ ਐਸ ਭਯੋ । ਜਿਨਿ ਲੋਕ ਚਤੁਰਦਸ ਜੀਤ ਲਯੋ । ੯

Tetak Chhand

tripurai ik daint badhiou triparung. jeh tej tapai rav jiou tripurai.
bardaie mahasur ais bhiou. jin lok chaturdas jeet liou. (9)

ਜੋਊ ਏਕ ਹੀ ਬਾਣ ਹਣੇ ਤ੍ਰਿਪੁਰੀ । ਸੋਊ ਨਾਸ ਕਰੈ ਤਿਹ ਦੈਤ ਦੂਰੀ ।
ਅਸ ਕੇ ਪ੍ਰਗਟਿਯੋ ਕਬਿ ਤਾਹਿ ਗਨੈ । ਇਕ ਬਾਣ ਹੀ ਸੋ ਪੁਰ ਤੀਨ ਹਨੈ । ੧੦
jouoo ek hi baan hanai triprung. a souoo naas karai the daint durunga
as ko pragtiou kab tahai ganai. ik baan hi so pur teen hanai. (10)

ਸਵ ਧਾਇ ਚਲਿਯੋ ਤਿਹ ਮਾਰਨ ਕੋ । ਜਗ ਕੇ ਸਬ ਜੀਵ ਉਧਾਰਨ ਕੋ ।
ਕਰਿ ਕੋਪਿ ਤਜਿਯੋ ਸਿਤ ਸੁਧ ਸਰੀ । ਇਕ ਬਾਰ ਹੀ ਨਾਸ ਕੀਯੋ ਤ੍ਰਿਪੁਰੀ । ੧੧
Siv dhaie chaliou the maran ko. jug ke sab jeev udharan ko.
kar kope tajiou sit sudh sarung. ik bar hi naas kiou tripurung. (11)

I will explain the whole episode from the beginning as to how Shiva fought against the demon called Andhak, divested the god of love (Cupid) of his pride (egoism) and how he crushed the army of demons. (6)

Padhri Chhand

When the Earth suffers under the weight (of sins and over-population), then it does not get peace of mind, then it goes towards the Chheer Ocean to pray (to the Lord), and Vishnu appears as an incarnation of Rudar. (7)

Then Rudar kills all the demons, bringing their doomsday nearer, thus saving the honour of the saints. After killing all the demons, he mingles with the Lord-Sublime. (8)

Tetak Chhand

A demon, by the name of Tipur, Became very powerful in all the three worlds (enunciated by the demon Medh). He was well known in the three worlds, with his fame shining like the sun. By gaining the occult powers (from the Lord) he became so powerful that he gained control of all the fourteen regions of the Universe. (9)

He was bestowed with a boon that a person, who could kill Tipur with the strike of one arrow only and having such a prowess, he could be the destroyer of that dreadful demon alone. Who has appeared in the form of such a powerful person ? The poet has narrated the episode of such a person, who had destroyed all the three worlds with the striking of one arrow only. (10)

Shiva proceeded on his mission of killing him, thus saving the lives of all human beings . So he shot a shining arrow, with full fury and with one onslaught of his arrow, he destroyed all the three worlds. (11)

ਲਖਿ ਕਉਤੁਕ ਸਾਧ ਸਬੈ ਹਰਖੇ । ਸੁਮਨੰ ਬਰਖਾ ਨਭ ਤੇ ਬਰਖੇ ।
 ਧੁਨਿ ਪੂਰ ਰਹੀ ਜਯ ਸਦ ਹੂਅੰ । ਗਿਰਿ ਹੋਮ ਹਲਾਚਲ ਕੰਪ ਭੂਅੰ । ੧੨
 lakh kantak sadh sabai harkhai. sumanung barkha nabh te barkhai.
 dhun pur rehi jeu sad huang. gir home halachal kamp bhuang. (12)

ਦਿਨ ਕੇਤਕ ਬੀਤ ਗਏ ਜਬ ਹੀ । ਅਸੁਰੰਧਕ ਬੀਰ ਬੀਯੋ ਤਬ ਹੀ ।
 ਤਬ ਬੈਲਿ ਚੜਿਯੋ ਗਹਿ ਸੂਲ ਸਿਵੰ । ਸੁਰ ਚਉ'ਕਿ ਚਲੇ ਹਰਿ ਕੋਪ ਕਿਵੰ । ੧੩ ।
 din ketak beet gaie jab hi. asurun dhak beer beau tab hi.
 tab bail chariou geh sool sivung. sur chuk chalai har kop kivung. (13)

ਗਣ ਗੰਧੂਬ ਜਛ ਸਬੈ ਉਰਗੰ । ਬਰਦਾਨ ਦਯੋ ਸਿਵ ਕੋ ਦਰਿਗੰ ।
 ਹਨਿਯੋ ਨਿਰਖੰਤ ਮੁਰਾਰਿ ਸੁਰੰ । ਤ੍ਰਿਪੁਰਾਰਿ ਹਨਿਯੋ ਜਿਮ ਕੈ ਤ੍ਰਿਪੁਰੰ । ੧੪ ।
 gunn gandhrab jachh sabai urgung. bardan diou siv kai durgung.
 harho nirkhant murar surung. triprari haniou jim kai tripurung. (14)

ਉਹ ਓਰਿ ਚੜੇ ਦਲ ਲੈ ਦੁਜਨੰ । ਇਹ ਓਰ ਰਿਸਿਯੋ ਗਹਿ ਸੂਲ ਸਿਵੰ ।
 ਰਣ ਰੰਗ ਰੰਗੇ ਰਣਧੀਰ ਰਣੰ । ਜਨ ਸੋਭਤ ਪਾਵਕ ਜੁਲ ਬਣੰ । ੧੫ ।
 oh aour charrai dal lai dujanung. eh oh trisiou geh sool sivung.
 runn rung rungai rundheer runnung. jan sobat pavak jaal banung. (15)

ਦਨੁ ਦੇਵ ਦੋਉ ਰਣ ਰੰਗ ਰਚੇ । ਗਹਿ ਸਸਤ੍ਰ ਸਬੈ ਰਸ ਰੁਦ੍ਰ ਮਚੇ ।
 ਸਰ ਛਾਡਤ ਬੀਰ ਦੋਉ ਹਰਖੇ । ਜਨ ਅੰਤ ਪ੍ਰਲੈ ਘਨ ਸੈ ਬਰਖੇ । ੧੬ ।
 dan dev douoo runn rung rachaung. geh satar sabai rass rudar machung.
 sar chhadat beer douoo harkhai. jan ant parlai ghan mein barkhai. (16)

ਰੁਆਮਲ ਛੰਦ

ਘਾਇ ਖਾਇ ਭਜੇ ਸੁਰਾਰਦਨ ਕੋਪੁ ਓਪੁ ਮਿਟਾਇ ।
 ਅੰਧਿ ਕੰਧਿ ਫਿਰਿਯੋ ਤਬੈ ਜਯ ਦੁੰਦਭੀਨ ਬਜਾਇ ।
 ਸੂਲ ਸੈਹਬਿ ਪਰਿਘ ਪਟਸਿ ਬਾਣ ਓਘ ਪ੍ਰਹਾਰ ।
 ਪੇਲਿ ਪੇਲਿ ਗਿਰੇ ਸੁ ਬੀਰਨ ਖੇਲ ਜਾਨੁ ਧਮਾਰ । ੧੭ ।

Ruamal Chhand

ghaie khaie bhajai surardan kop oap mitaie.
 audh kandh phitiou tabai jeu dundbheen bajaie.
 sool saihab parigh patas baan oogh parhar.
 pail pail girai so beeran.khel jaan dhamar. (17)

Perceiving this wonderful scene, all the gods were delighted and showered flowers from the sky, and there were (cries) shouts of Salutations heard all over. There was a great tumult on the Himalaya mountain and the Earth was also shaken up. (trembled). (12)

After sometime had elapsed, another warrior of the name of the Andhak was born. Then Shiva took up his trident (Trishul) and riding on a bull he proceeded. All the gods were startled on seeing the wrathfulness of Shiva. (13)

All the gods, celestial musicians, demi gods, snakes and Durga (goddess) bestowed their favours on Shiva (boon), that Shiva will kill the enemy of the gods (Andhak) in no time just as demon Tripur had been killed by a piercing arrow. (14)

From the other side, the enemy (Andhak) with a huge army marched forward, while from this side, Shiva was furious with rage, holding his trident in his hands. Both the warriors got engrossed in a grave battle on the battle-field. It appeared as if the flames of a jungle fire were rising to the sky ; brilliantly. (15)

Both the gods and demons got engrossed in a battle. Picking up their weapons, they got absorbed in the fighting. Warriors from both the sides were shooting their arrows in great excitement, as if the clouds were showering rain drops at the end of the doomsday. (16)

The enemies of the gods (the demons) being wounded, were fleeing from the battle-field in a dejected manner. (desperately) That moment, the demon Andhak, in a state of intoxication, started moving around, sounding the drums of victory. The attacks with Tridents, sabres, straps and arrows were being carried out. The warriors were falling down (violently) forcibly as if they were (playing) performing a dance programme. (17)

ਸੇਲ ਰੇਲ ਭਈ ਤਹਾ ਅਰੁ ਤੇਗ ਤੀਰ ਪ੍ਰਹਾਰ ।
ਗਾਹਿ ਗਾਹਿ ਫਿਰੇ ਫਬਜਨ ਬਾਹਿ ਬਾਹਿ ਹਥਿਆਰ ।
ਅੰਗ ਭੰਗ ਪਰੇ ਕਹੂੰ ਸਰਬੰਗ ਸ੍ਰੋਨਤ ਪੂਰ ।
ਏਕ ਏਕ ਬਰੀ ਅਨੇਕਨ ਹੋਰਿ ਹੋਰਿ ਸੁ ਹੂਰ । ੧੮ ।
sail rail bhaiee taha ar teg teer parhar.
gahai gahai phirai phavjan bahai bahe hathiyar.
ang bhang parai kahun sarbung saronat pur.
ek ek bari anekan hore hore so hoor. (18)

ਚਉਰ ਚੀਰ ਰਥੀ ਰਥੋਤਮ ਬਾਜ ਰਾਜ ਅਨੰਤ ।
ਸ੍ਰੋਣ ਕੀ ਸਰਤਾ ਉਠੀ ਸੁ ਬਿਅੰਤ ਰੂਪ ਦੁਰੰਤ ।
ਸਾਜ ਬਾਜ ਕਟੇ ਕਹੂੰ ਗਜ ਰਾਜ ਤਾਜ ਅਨੇਕ ।
ਉਸਟਿ ਪੁਸਟਿ ਗਿਰੇ ਕਹੂੰ ਰਿਪੁ ਬਾਚੀਯੰ ਨਹੀ ਏਕੁ । ੧੯ ।
chour cheer rathi rathotam baaj raj anant.
saron ki a sarta uthi so beant roop durant.
Saaj baaj katai kahun gaj raj taj anek.
usat pusat girai kahun rip bachieung nahi ek. (19)

ਛਾਡਿ ਛਾਡਿ ਚਲੇ ਤਹਾ ਨ੍ਰਿਪ ਸਾਜ ਬਾਜ ਅਨੰਤ ।
ਗਾਜ ਗਾਜ ਹਨੇ ਸਦਾ ਸਿਵ ਸੂਰਬੀਰ ਦੁਰੰਤ ।
ਭਾਜ ਭਾਜ ਚਲੇ ਹਠੀ ਹਥਿਆਰ ਹਾਥ ਬਿਸਾਰਿ ।
ਬਾਣ ਪਾਣ ਕਮਾਣ ਛਾਡਿ ਸੁ ਚਰਮ ਬਰਮ ਬਿਸਾਰੁ । ੨੦ ।
chhad chhad chalai taha nrip saaj baaj anant.
gaaj gaaj hanai sada Siv Surbeer durant.
bhaj bhaj chalai hathi hathiar haath bisar.
baan pan kaman chhad so charm baram bisar. (20)

ਨਰਾਜ ਛੰਦ

ਜਿਤੇ ਕੁ ਸੂਰ ਧਾਈਯੰ । ਤਿਤੇਕੁ ਰੁਦ੍ਰ ਘਾਈਯੰ ।
ਜਿਤੇ ਕੁ ਅਉਰ ਧਾਵਹੀ । ਤਿਤਿਯੇ ਮਹੇਸ ਘਾਵਹੀ । ੨੧ ।

Naraj Chhand

jitai so soor dhiaieung. titukai ruder ghaieung.
jitai ko aur dhavhi. titiou mahes ghavhi. (21)

ਕਬੰਧ ਅੰਧ ਉਠਹੀ । ਬਸੇਖ ਬਾਣ ਬੁਠਹੀ ।
ਪਿਨਾਕ ਪਾਣ ਤੇ ਹਣੇ । ਅਨੰਤ ਸੂਰਮਾ ਬਣੇ । ੨੨ ।
kabandh andh uthhi. basekh baan buthhi.
pinak paan te hanung. anant soorma banai. (22)

In the battle field there were many strikes with spears, apart from those with swords and arrows. The soldiers were moving around at places and were wielding their weapons instantly. Somewhere the mutilated links were lying on the ground, while at other places bodies soaked in blood were lying . Each warrior had attracted the attention of many fairies. (had wedded). (18)

At places many fly whisks, robes, horses, chariots, charioteers and kings were lying down (dead) on the ground. A horrible looking stream of blood was flowing, and at places well-decorated horses were lying in a mutilated shape, while there were great elephants with their crests lying down at places. At places there were camels lying down and none of the enemies was left alive. (19)

Many kings were fleeing from there, leaving behind their well-decorated horses. Shiva had killed many horrible looking warriors with a great triumphant mood. Instead of arming themselves with weapons, the stubborn warriors were running away (forgetting everything) forgetful of their duty. Many were running away leaving behind their coats of mail, shields, and arrows or bows. (20)

Naraj Chhand

All the warriors, who had launched the attack, had all been killed by Shiva, and all those who would dare to attack in future, will also be killed by Shiva. (21)

Hordes of warriors were running away from the battle-field recklessly (at random). while there was a continuous shower of arrows in grand style. Many so called warriors had been killed by Shiva. (22)

ਰਸਾਵਲ ਛੰਦ
ਸਿਲਹ ਸੰਜ ਸਜੇ । ਚਹੂੰ ਓਰਿ ਗਜੇ ।
ਮਹ" ਬੀਰ ਬੰਕੇ । ਮਿਟੈ ਨ ਹੀ ਡੰਕ । ੨੩ ।

Rasaval Chhand

Sileh sanj sajai. chahun aour gajai.
maha beer bankai. mitai nahi dunkai. (23)

ਬਜੇ ਘੋਰ ਬਾਜੀ । ਸਜੇ ਸੂਰ ਸਾਜੀ ।
ਘਣ ਜੇਮ ਗਜੀ । ਮਹਿਖੁਆਸ ਸਜੇ । ੨੪ ।
bajai ghore bajung. sajai sur sajung.
gharung jame gajai. mehkhus sajai. (24)

ਮਹਿਖੁਆਸ ਧਾਰੀ । ਚਲੇ ਬਿਯੋਮਚਾਰੀ ।
ਸੁਭੈ ਸੂਰ ਹਰਖੇ । ਸਰੰ ਧਾਰ ਬਰਖੇ । ੨੫ ।
mehkhuas dhari. chalai biownchari.
Subhang soor harkhai. sarung dhaar barkhai. (25)

ਧਰੇ ਬਾਣ ਪਾਣੀ । ਚੜੇ ਤੇਜ ਮਾਣੀ ।
ਕਟਾ ਕਟਿ ਬਾਹੀ । ਅਧੇ ਅੰਗ ਲਾਹੀ । ੨੬ ।
dharai baan panung. charrai tej manung.
kata kat bahai. adho ang lahai. (26)

ਰਿਸੇ ਰੋਸਿ ਰੁਦ੍ਰ । ਚਲੇ ਭਾਜ ਛੁਦ੍ਰ ।
ਮਹ" ਬੀਰ ਗਜੇ । ਸਿਲਹ ਸੰਜ ਸਜੇ । ੨੭ ।
risai ross rudarung. chalai bhaaj chhadarung.
mahabir gajai. Sileh sunj sajai. (27)

ਲਏ ਸਕਤਿ ਪਾਣੀ । ਚੜੇ ਤੇਜ ਮਾਣੀ ।
ਗਣ ਗਾੜ ਗਾਜੇ । ਰਣ ਰੁਦ੍ਰ ਰਾਜੇ । ੨੮ ।
laie sakat panung. charrai tej manung.
garung gaar gaajai. runnung rudar raajai. (28)

ਭਭੰਕੰਤ ਘਾਯੀ । ਲਰੇ ਚਉਪ ਚਾਯੀ ।
ਡਕੀ ਡਾਕਣੀਯੀ । ਰੜੈ ਕਾਕਣੀਯੀ । ੨੯ ।
bhabhunghant ghalyung. larai choup chaiyung.
daki daaknieung. rarraai kaaknieung. (29)

ਭਯੀ ਰੋਸ ਰੁਦ੍ਰ । ਹਣੈ ਦੈਤ ਛੋਦ੍ਰ ।
ਕਟੇ ਅਧੁ ਅਧੀ । ਭਈ ਸੈਣ ਬਧੀ । ੩੦ ।
bhaieung ross rudarung. hanai daint chhadarung.
katai adh(u) adhang. bhaiee sain badhung. (30)

Rasaval Chhand

On both sides warriors armed with weapons and coats of mail beautifully, were roaring from all the four directions. They were such foppish (dandy) stal warts, whose blare will never cease to exist. (23)

The trumpets were being blown giving out frightening sounds (music), while the warriors were armed with the weapons of war beautifully. They were thundering like the clorods, being armed with (great) grand bows. (24)

The gods also reached the battle-field, equipped with large size bows and perceiving them all the warriors got (excited and) delighted. Then the shower of arrows began without delay. (25)

The warriors had held arrows in their hands and came with lot of pomp and show for waging war. The weapons were being used with alacrity by them and were beheading the enemy troops (removing their heads from the body). (26)

Rudar was furious with rage, on seeing whom the weaklings (timid ónes) were getting ready to flee, while the great warriors were roaring loudly. They were fully equipped with weapons and coats of mail. (27)

These warriors were holding spears in their hands ; they had joined the battle with pride and splendour. They were roaring in the battle-field giving out loud cries of war, while Rudra was elegantly being honoured in the battle-field. (28)

Blood was oozing (gushing) out of their wounds, and they were fighting with great determination. The evil-spirits were sucking the blood and belching, while the vultures were shrieking. (29)

Rudra was enraged and he killed all the timid demons infact Rudra had smitten them into two pieces, and thus the whole demon force was destroyed. (30)

ਰਿਸਿਯੋ ਸੂਲ ਪਾਣੀ । ਹਣੈ ਦੈਤ ਭਾਣੀ ।
ਸਰੰ ਓਘ ਛੁਟੇ । ਘਣੈ ਜੇਮ ਟੁਟੇ । ੩੧ ।

risiou sool panung. hanai daint bhanung.
sarung aough chhutai.bharung jem tytai. (31)

ਰਣੈ ਰੁਦ੍ਰ ਗਜੇ । ਤਬੈ ਦੈਤ ਭਜੇ ।
ਤਹੇ ਸਸਤ੍ਰ ਸਰਬੰ । ਮਿਟਿਓ ਦੇਹ ਗਰਬੰ । ੩੨ ।

running rudar gajai. tabai daint bhajai.
tajai sastar sarbung. mitiou deh garbung. (32)

ਚੌਪਈ

ਧਾਯੋ ਤਬੈ ਅੰਧਕ ਬਲਵਾਨਾ । ਸੰਗ ਲੈ ਸੈਨ ਦਾਨਵੀ ਨਾਨਾ ।
ਅਮਿਤ ਬਾਣ ਨੰਦੀ ਕਹੁ ਮਾਰੇ । ਬੇਧ ਅੰਗਿ ਕਹਿ ਪਾਰ ਪਧਾਰੇ । ੩੩ ।

Choupaiee

dhaiou tabai andhak balvana. sung lai sain danvi nana.
amit baan nandi koh marrai. beadh ang keh paar padharai. (33)

ਜਬ ਹੀ ਬਾਣ ਲਗੇ ਬਾਹਣ ਤਨਿ । ਰੋਸ ਜਗਿਯੋ ਤਬ ਹੀ ਸਿਵ ਮਨਿ ।
ਅਧਿਕ ਰੋਸ ਕਰਿ ਬਿਸਖ ਚਲਾਏ । ਭੂਮਿ ਅਕਾਸਿ ਛਿਨਕ ਮਹਿ ਛਾਏ । ੩੪ ।

jab hi baan lagai bahan tani.

ros jagiou tab hi Siv mani.

adhik ross kar bisakh chalaie.

bhoom akas chhinak meh chhaie. (34)

ਬਾਣਾਬਲੀ ਰੁਦ੍ਰ ਜਬ ਸਾਜੀ । ਤਬ ਹੀ ਸੈਣ ਦਾਨਵੀ ਭਾਜੀ ।
ਤਬ ਅੰਧਕ ਸਿਵ ਸਾਮੁਹੁ ਧਾਯੋ । ਦੁੰਦ ਜੁਧੁ ਰਣ ਮਧਿ ਮਚਾਯੋ । ੩੫ ।

banavali rudar jab saaji.

tab hi sain danvi bhaji.

tab andhak Siv Samoh dhaiou.

dund judh runn madhi machaiou. (35)

Shiva was furious with wrath and killed many illustrious demons. The arrows were being showered like the cloud burst. (31)

When Rudra thundered in the battle-field, all the demons fled away. All the demons deserted their weapons and were divested of all their pride and egoism. (32)

Choupaiee

Then the mighty Andhak, along with a huge army of demons launched an attack. He shot many (countless) arrows at the Nandi Bul, the conveyance (carriage) of Shiva, which pierced through the body. (33)

When the bull Nandi was struck with arrows, Shiva became aggressive with rage and he shot many arrows in a revengeful manner, which covered the whole sky and the Earth (land) in a moment. (34)

When Shiva had shot the arrows like a shower (continuously), the whole army of demons fled away. Then suddenly the demon Andhak stood in front of Shiva solidly and a duel ensued in the battle-field. (35)

ਅੜਿਲ

ਬੀਸ ਬਾਣ ਤਿਨ ਸਿਵਹਿ ਪ੍ਰਹਾਰੇ ਕੋਪ ਕਰਿ ।
ਲਹੇ ਰੁਦ੍ਰ ਕੇ ਗਾਤ ਗਏ ਓਹ ਘਾਨਿ ਕਰਿ ।
ਗਹਿ ਪਿਨਾਕ ਕਹ ਪਾਣਿ ਪਿਨਾਕੀ ਧਾਇਓ ।
ਹੋ ਤੁਮੁਲ ਜੁਧੁ ਦੁਹੰਹਨ ਰਣ ਮਧਿ ਮਚਾਇਓ । ੩੬ ।

aril

bees baan tin Siveh parharai kope kar.
lagai rudar ke gaat gaie oh ghan kar.
geh pinak keh paan pinaki dhaieou.
ho tumal judh dohunan runn madh machaiou. (36)

ਤਾੜਿ ਸਤ੍ਰ ਕਹ ਬਹੁਰਿ ਪਿਨਾਕੀ ਕਪਿ ਹੁਐ ।
ਹਣੈ ਦੁਸਟ ਕਹੁ ਬਾਣ ਨਿਖੰਗ ਤੇ ਕਾਢ ਦੁਐ ।
ਗਿਰਿਯੋ ਭੂਮ ਭਤਿਰਿ ਸਿਰਿ ਸਤ੍ਰ ਪ੍ਰਹਾਰਿਯੋ ।
ਹੋ ਜਨਕ ਗਾਜ ਕਰਿ ਕੋਪ ਬੁਰਜ ਕਹੁ ਮਾਰਿਯੋ । ੩੭ ।
taar satar keh batur pinaki kope huai.
hanai dusat koh baan nikhang te kadh duai.
giriou bhoom bheetar sir satar parhariou.
ho janak gaaj kar kope burj koh mariou. (37)

ਤੋਟਕ ਛੰਦ

ਘਟਿ ਏਕ ਬਿਖੈ ਰਿਪੁ ਚੇਤ ਭਯੋ । ਧਨੁ ਬਾਣ ਬਲੀ ਪੁਨਿ ਪਾਣਿ ਲਯੋ ।
ਕਰਿ ਕੋਪ ਕਵੰਡ ਕਰੇ ਕਰਖਯੋ । ਸਰ ਧਾਰ ਬਲੀ ਘਨ ਜਿਯੋ ਬਰਖਯੋ । ੩੮ ।

Tetak Chhand

ghat ek bikhai rip chet bhiou. dhan baan bali pun paan liou.
kar kop kavand karai karkheung. sar dhar bali ghan jiou barkhiou. (38)

ਕਰਿ ਕੋਪ ਬਲੀ ਬਰਖਯੋ ਬਿਸਖੰ । ਇਹ ਓਰ ਲਹੈ ਨਿਸਰੇ ਦੁਸਰੇ ।
ਤਬ ਕੋਪ ਕਰੈ ਸਿਵ ਸੂਲ ਲੀਯੋ । ਅਰਿ ਕੋ ਸਿਰ ਕਾਟਿ ਦੁਖੰਡ ਕੀਯੋ । ੩੯ ।
kar kope bali barkhiou biskhhang. eh aour lagai nisraia dusarung.
tab kop karung Siv Sool liou. ar ko Sir kaat dukhand keeou. (39)

ਇਤਿ ਸ੍ਰੀ ਬਚਿਤ੍ਰ ਨਾਟਕੇ ਪਿਨਾਕਿ ਪ੍ਰਬੰਧਹਿ ਅੰਧਕ ਬਧਹਿ ਰੁਦ੍ਰੋਸਤਤਿ
ਧਯਾਇ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੧੦ ।
it Sri Bachittar Natakai pinak parbandheh andhak badeh
rudarastat dhaie samapatam. Sabh Sumbham Sat. (10)

Aril

He shot about twenty arrows with wrathfulness towards Shiva, which struck the body of Rudar and wounding him pierced through his body. Then Shiva immediately took up his Pinak bow and attacked and a terrible battle was fought on the battle-field by both the warriors. (36)

Shiva furious with rage, admonished the enemy, and taking out two arrows from his quiver, shot at the despot, which struck his head and he fell down on the ground. It appeared as if lightning in a rage had razed (thrown) a huge pillar to the ground. (37)

Tetak Chhand

The demon Andhak regained consciousness after a little while and the mighty demon again took up his bow in the hands and stretching it with his hand, and like a cloud-burst the powerful demon started showering his arrows. (38)

The mighty demon was furious with rage and started shooting arrows like a shower (of rain). These arrows were piercing through the (enemy) bodies and coming out from the other side. Then Shiva also got enraged and took up his trident in the hand and removing the head of the enemy, cut the body into two pieces. (39)

Here the chapter on Pinak bow, Andhak and his killing alongwith the praise of Rudra of the Bachittar Natak is completed. All is well so far. (10)

ਅਬ ਗਉਰ ਬਧਹ ਕਥਨੰ
ਸ੍ਰੀ ਭਗਉਤੀ ਜੀ ਸਹਾਇ
ਤੋਟਕ ਛੰਦ

ਸੁਰ ਰਾਜ ਪ੍ਰਸੰਨਿ ਭਏ ਤਬ ਹੀ । ਅਰਿ ਅੰਧਕ ਨਾਸ ਸੁਨਿਯੋ ਜਬ ਹੀ ।
ਇਮ ਕੈ ਦਿਨ ਕੇਤਕ ਬੀਤ ਗਏ । ਸਿਵ ਧਾਮਿ ਸਤਕ੍ਰਿਤ ਜਾਤ ਭਏ । ੧ ।

Ab gour badhah kathanung

Sri Bhagouti ji Sahaie

Tetak Chhand

Sur raj parsan bhaie tab hi. ar andhak naas Suniou jab hi.
im kai din kaitak beet gaie. Siv dhaam satkrit-jaat bhaie. (1)

ਤਬ ਰੁਦ੍ਰ ਭਯਾਨਕ ਰੂਪ ਧਰਿਯੋ । ਹਰਿ ਹੋਰਿ ਹਰੀ ਹਥਿਯਾਰ ਹਰਿਯੋ ।
ਤਬ ਹੀ ਸਿਵ ਕੋਪ ਅਖੰਦ ਕੀਯੋ । ਇਕ ਜਨਮ ਅੰਗਾਰ ਅਪਾਰ ਲੀਯੋ । ੨ ।
tab rudar bhiyanak roop dhariou. har haer harung hathiyar hariou.
tab hi Siv kop akhand keeiou. ek janam angar apar leeiou. (2)

ਤਿਹ ਤੇਜ ਜਰੇ ਜਗ ਜੀਵ ਸਬੈ । ਤਿਹ ਡਾਰ ਦਯੋ ਮਧਿ ਸਿੰਧੁ ਤਬੈ ।
ਸੋਊ ਡਾਰ ਦਯੋ ਸਿੰਧੁ ਮਹਿ ਨ ਗਯੋ । ਤਿਹ ਆਨਿ ਜਲੰਧਰ ਰੂਪ ਲਯੋ । ੩ ।
teh tej jarai jug jeei sabai. the daar deiou madh sindh tabai.
Souoo daar deiou Sindh meh na giou. the aan jalundhar roop leeiou. (3)

ਚੌਪਈ

ਇਹ ਬਿਧਿ ਭਯੋ ਅਸੁਰ ਬਲਵਾਨਾ । ਲਯੋ ਕੁਬੇਰ ਕੋ ਲੂਟ ਖਜਾਨਾ ।
ਪਕਰ ਸਮਸ ਤੇ ਬ੍ਰਹਮ ਰੁਵਾਯੋ । ਇੰਦ੍ਰ ਜੀਤਿ ਸਿਰ ਛਤ੍ਰ ਦੁਰਾਯੋ । ੪ ।

Choupaiee

eh-bidh bhiou asur balvana. leeiou kuber ko loot khajana.
pakar samas te braham ruvaiyo. Inder jeet sir chhatar dhuraiyo. (4)

ਜੀਤਿ ਦੇਵਤਾ ਪਾਇ ਲਗਾਏ । ਰੁਦ੍ਰ ਬਿਸਨੁ ਨਿਜ ਪੁਰੀ ਬਸਾਏ ।
ਚਉਦਹ ਰਤਨ ਆਨਿ ਰਾਖੇ ਗ੍ਰਿਹ । ਜਹ" ਤਹ" ਬੈਠਾਏ ਨਵ ਗ੍ਰਹ । ੫ ।
jeet devta paie lagaie. rudar bisan nij puri basaie.
choudeh ratan aan rakheh greh. jaha taha baithaiee nav greh. (5)

ਦੋਹਰਾ

ਜੀਤਿ ਬਸਾਏ ਨਿਜ ਪੁਰੀ ਅਸੁਰ ਸਕਲ ਅਸੁਰਾਰ ।
ਪੂਜਾ ਕਰੀ ਮਹੇਸ ਕੀ ਗਿਰਿ ਕੈਲਾਸ ਮਧਾਰ । ੬ ।

Dohra

jeet basaie nij puri asur sakal asurar.a
puja kari mahes ki gir kailas madhar. (6)

**Now the narration of the killing of Gori (Parbati) begins.
With the Grace of the Lord-Protector**

Tetak Chhand

The god Indra was greatly delighted on hearing about the killing of the enemy Andhak. Many days thus elapsed (in peace), then one day Shiva went to Indra's place. (1)

Then Shiva had assumed a frightful form. On seeing Shiva, Indra threw (struck) a weapon on him and Shiva also got furious with rage, which gave birth to a great flame (of fire). (2)

All the beings of the world started burning with the flash of the fire. Thus that flash of fire was thrown into the ocean, but the waters did not accept (welcome) this fire (ball) and it assumed the form of Jalandhar on the Earth. (3)

Choupaiee

That is how the mighty demon (was born) manifested and he looted the wealth of Kuber. He pulled up Brahma's beard and made him feel miserable and after defeating Indra, established himself as the king. (with canopy overhead). (4)

After (winning) gaining victory over the gods, made them bow before him and welcoming (bringing) Vishnu and Shiva, installed them in his place (town). He brought back all the fourteen jewels to his palace and wherever possible he positioned his own (Groups) people to torment (cause suffering) to the ordinary human beings. (5)

Couplet

Jalandhar, gaining victory over all the gods and demons, brought them to his own city (place). Then going to Kailash Mountain, he worshipped the god Vishnu there. (6)

ਚੌਪਈ

ਧਯਾਨ ਬਿਧਾਨ ਕਰੇ ਬਹੁ ਭਾਤਾ । ਸੇਵਾ ਕਰੀ ਅਧਿਕ ਦਿਨ ਰਾਤਾ ।
ਐਸ ਭਾਤਿ ਤਿਹ ਕਾਲ ਬਿਤਾਯੋ । ਅਬ ਪ੍ਰਸੰਗਿ ਸਿਵ ਉਪਰ ਆਯੋ । ੭ ।

Choupaiee

dhiyan bidhan karai boh bhara. Seva kari adhik din rata.
ais bhant the kaal bitaiyo. ab parsung Siv ooperaiyo. (7)

ਭੂਤਰਾਟ ਕੋ ਨਿਰਖਿ ਅਤੁਲ ਬਲ । ਕਾਪਤ ਭਏ ਅਨਿਕ ਅਰਿ ਜਲ ਬਲ ।
ਦਛ ਪ੍ਰਜਾਪਤਿ ਹੋਤ ਨਿਪਤ ਬਰ । ਦਸ ਸਹੰਸ੍ਰ ਦੁਹਿਤਾ ਤਾ ਕੇ ਘਰ । ੮ ।

bhootrat ko nirakh atul bal. kapat bhaie anik ar jal thal.
daach parjapat hote nirpat bar. das Sahansar duhita ta kai ghar. (8)

ਤਿਨ ਇਕ ਬਾਰ ਸੁਯੰਬਰ ਕੀਯਾ । ਦਸ ਸਹੰਸ੍ਰ ਦੁਹਿਤਾ ਇਸ ਦੀਯਾ ।
ਜੋ ਬਰੁ ਰੁਚੇ ਬਰਹੁ ਅਬ ਸੋਈ । ਉਚ ਨੀਸ ਰਾਜਾ ਹੋਇ ਕੋਈ । ੯ ।
tin ik baar suyambar keeya. das sahansar duhita iss deeya.
jo bar ruchai buroh ab soiee. uch neech raja hoiai koiee. (9)

ਜੋ ਜੋ ਜਿਸੈ ਰੁਚਾ ਤਿਨਿ ਬਰਾ । ਸਬ ਪ੍ਰਸੰਗ ਨਹੀ ਜਾਤ ਉਚਰਾ ।
ਜੋ ਬਿਰਤਾਤ ਕਹਿ ਛੋਰਿ ਸੁਨਾਊ । ਕਥਾ ਬ੍ਰਿਧਿ ਤੇ ਅਧਿਕ ਡਰਾਊ । ੧੦ ।
jo jo jisai rucha tin bara. sab parsung nahi jaat uchra.
jo birtat keh choor sunaou. katha bridh te adhik daraouoo. (10)

ਚਾਰ ਸੁਤਾ ਕਸਪ ਕਹ ਦੀਨੀ । ਕੇਤਕ ਬ੍ਰਯਾਹ ਚੰਦ੍ਰਮਾ ਲੀਨੀ ।
ਕੇਤਕ ਗਈ ਅਉਰ ਦੇਸਨ ਮਹਿ । ਬਰਿਯੋ ਗਉਰਜਾ ਏਕ ਰੁਦ੍ਰ ਕਹਿ । ੧੧ ।
chhar suta kasap keh deeni. ketak baryah chanderma leeni.
ketak gaiee aour desan mah. bariou gouraja ek ruder kehi. (11)

ਜਬ ਹੀ ਬ੍ਰਯਾਹ ਰੁਦ੍ਰ ਗ੍ਰਿਹਿ ਆਨੀ । ਚਲੀ ਜਗ ਕੀ ਬਹੁਰਿ ਕਹਾਨੀ ।
ਸਬ ਦੁਹਿਤਾ ਤਿਹ ਬੋਲਿ ਪਠਾਈ । ਲੀਨੋ ਸੰਗਿ ਭਤਾਰਨ ਆਈ । ੧੨ ।
jab hi breyah rudar greh aani. chali jug ki bahur kahani.
sab duhita the bol pathaiee. leeno sung bhataran aiee. (12)

ਜੇ ਜੇ ਹੁਤੇ ਦੇਸ ਪਰਦੇਸਾ । ਜਾਤ ਭਏ ਸਸੁਰਾਰਿ ਨਰੇਸਾ ।
ਨਿਰਖਿ ਰੁਦ੍ਰ ਕੋ ਅਉਰ ਪ੍ਰਕਾਰਾ । ਕਿਨੂੰ ਨ ਭੂਪਤਿ ਤਾਹਿ ਚਿਤਾਰਾ । ੧੩ ।
je je hutai des pardesa. jaat bhaie sasurar naresa.
nirakh rudar ko aour pukara. Kin hun na bhoopat tahai chitara. (13)

Choupaiee

Then Jallandhar worshipped Shiva day and night, meditating on him with all possible means, and sometime was spent in this activity. Now the episode turns to the narration about Shiva. (7)

Seeing the inexhaustible might of Shiva, all the enemies living on land and in the oceans started trembling (worried). In those days there used to be a great king by the name Dakash Prajapati, and ten thousand daughters were born to him. (8)

He once organised a Swamvar (marriage function) and asked his ten thousand princesses to select their grooms, whomsoever they liked, and get married to him, whether he be a king or an ordinary person. (9)

So they got married to anyone they liked ; it is rather impossible to narrate all the details from the beginning, as I (become) am afraid, it would become too lengthy. (10)

Prajapati gave four daughters (in marriage) to (Rishi) Kashap, and many daughters got married to (the god) moon, and many daughters went away to other lands. One daughter, named Gaurja, married Rudra. (11)

When Shiva, after marrying Gori, brought her to his place, then after quite sometime there was a talk of performing a Yagna at Prajapati's place, so he sent for all his daughters (to join), so all of them, alongwith their spouses, came (there) to the father's place. (12)

All the sons-in-law of the king from different lands, left for in-laws place. On seeing Shiva in a different attire (form) no one, including Prajapati, took him for a King. (13)

ਨਹਨ ਗਉਰਜਾ ਦਛ ਬੁਲਾਈ । ਸੁਨਿ ਨਾਰਦ ਤੇ ਹਿਰਦੈ ਰਿਸਾਈ ।
ਬਿਨ ਬੋਲੇ ਪਿਤ ਕੇ ਗ੍ਰਿਹ ਗਈ । ਅਨਿਕ ਪ੍ਰਕਾਰ ਤੇਜ ਤਨ ਤਈ । ੧੪ ।
nahan gouaraja dachh bulaiee. Sunn narad te hirdai risaiee.a
bin bolai pit kai greh gaiee. anik parhar tej tan taiee. (14)

ਜਗ ਕੁੰਡ ਮਹਿ ਪਰੀ ਉਛਰ ਕਰਿ । ਸਤ ਪ੍ਰਤਾਪਿ ਪਾਵਕ ਭਈ ਸੀਤਰਿ ।
ਜੋਗ ਅਗਨਿ ਕਹੁ ਬਹੁਰਿ ਪ੍ਰਕਾਸਾ । ਤਾ ਤਨ ਕੀਯੋ ਪ੍ਰਾਨ ਕੋ ਨਾਸਾ । ੧੫ ।
jug kund meh pari uchhar kar. sat pratap pavak bhaiee seetar.
jog agan koh bohar parkasa. ta tan kiyo pran ko nasa. (15)

ਆਇ ਨਾਰਦ ਇਮ ਸਿਵਹਿ ਜਤਾਈ । ਕਹਾ ਬੈਠਿ ਹੋ ਭਾਗ ਚੜਾਈ ।
ਛੁਟਿਯੋ ਧ੍ਰਿਆਨ ਕੋਪੁ ਜੀਯ ਜਾਗਾ । ਗਹਿ ਤ੍ਰਿਸੂਲ ਤਹ ਕੋ ਉਠ ਭਾਗਾ । ੧੬ ।
aie Narad im Siveh jataiee. kaha baith ho bhag charraiee.
chhutiou dhuran kop jiau jaga. geh trisul the ko uth bhaga. (16)

ਜਬ ਹੀ ਜਾਤ ਭਯ ਤਿਹ ਥਲੈ । ਲਯੋ ਉਠਾਇ ਸੂਲ ਕਰਿ ਬਲੈ ।
ਭਾਤਿ ਭਾਤਿ ਤਿਨ ਕਰੈ ਪ੍ਰਹਾਰਾ । ਸਕਲ ਬਿਧੀਸ ਜਗ ਕਰਿ ਡਾਰਾ । ੧੭ ।
jab hi jaat bheu the thalai. leeiou uthai sool kar balai.
bhant bhant tin karai parhara. sakal bidhunas jug kar daara. (17)

ਭਾਤਿ ਭਾਤਿ ਤਨ ਭੂਪ ਸੰਘਾਰੇ । ਇਕ ਇਕ ਤੇ ਕਰ ਦੂਇ ਦੂਇ ਡਾਰੇ ।
ਜਾ ਕਹਿ ਪਹੁੰਚਿ ਤ੍ਰਿਸੂਲ ਪ੍ਰਹਾਰਾ । ਤਾ ਕਹਿ ਮਾਰ ਠਉਰਿ ਹੀ ਡਾਰਾ । ੧੮ ।
bhant bhant tan bhoop sungharai. ik ik te kar doiai doiai daarai.
ja ko pohanch trisul parhara. ta koh maar thour hi daara. (18)

ਜਗ ਕੁੰਡ ਨਿਰਖਤ ਭਯੋ ਜਬ ਹੀ । ਜੂਟ ਜਟਾਨ ਉਖਾਰਸ ਤਬ ਹੀ ।
ਬੀਰਭਦ੍ਰ ਤਬ ਕੀਆ ਪ੍ਰਕਾਸਾ । ਉਪਜਤ ਕਰੋ ਨਰੇਸਨ ਨਾਸਾ । ੧੯ ।
jug kund nirhat bhiou jab hi. joot jatan aukharas tab hi.
beerbhadhar tab kia parkasa. aupjat karai naresan nasa. (19)

ਕੇਤਕ ਕਰੋ ਖੰਡ ਨ੍ਰਿਪਤਿ ਬਰ । ਕੇਤਕ ਪਠੈ ਦਏ ਜਮ ਕੇ ਘਰਿ ।
ਕੇਤਕ ਗਿਰੇ ਧਰਣਿ ਬਿਕਰਾਰਾ । ਜਨੁ ਸਰਤਾ ਕੇ ਗਿਰੇ ਕਰਾਰਾ । ੨੦ ।
ketak karai khand nirpat thar. ketak pathai daiei jum ke ghar.
ketak girai dharan bokrara. jan sarta ke girai karara. (20)

So the King Dakash did not invite his daughter Gaurja even. When Gaurja heard the news of a Yagna being organised at the father's place, from Narad, she was much agitated and went to her father's place without being invited. On reaching there she found every one's behaviour (towards her) as unkind (harsh) so she became furious with rage being annoyed in body and mind. (felt jealous). (14)

Realising her insult apart from her spouse even, Gaurja jumped into the fire-pit (of Yagna). Due to the glory and chastity of Gurja, the fire became cool (devoid of its heat). Then Gaurja manifested the (flame) of fire and jumping into it, got her body and life destroyed. (burnt in fire). (15)

Narad came to Shiva and related to him the whole incident saying that "You are sitting here quietly having consumed hemp (bhang) whereas Gaurja has got herself burnt in the fire pit of Yagna. Hearing this Shiva lost his meditation (trance) and became enraged. Picking up his trident he rushed towards that place. (In-law's place). (16)

On reaching the place (of Yagna) he lifted his trident with a jerk (force) and started striking it against all (those attending Yagna) and destroyed the whole Yagna (fire-worship). (17)

Thus Shiva killed various kings in different ways, and cut all of them into pieces one by one. Wherever the trident was struck, the person was killed on the spot. (instantaneously). (18)

When Shiva looked at the fire-pit, he pulled out a matted hair from his tuft of hair, and immediately from it a warrior Bhadar manifested (itself). On being born, Shiva ordered him to destroy all the kings. (19)

Vir Bahadur had cut into pieces some of the renowned kings and killed many others. Many had fallen down on the ground being helpless and weaklings, as if the river banks had caved in. (20)

ਤਬ ਲਉ ਸਿਵਹ ਚੇਤਨਾ ਆਈ । ਗਹਿ ਪਿਨਾਕ ਕਹੁ ਪਰੋ ਰਿਸਾਈ ।
ਜਾ ਕੈ ਤਾਣ ਬਾਣ ਤਨ ਮਾਰਾ । ਪ੍ਰਾਨ ਤਜੇ ਤਿਨ ਪਾਨਿ ਨੁਚਾਰਾ । ੨੧ ।
tab lou siveh chetna aiee. geh pinak koh parai risaiee.
ja kai taan baan tan mara. pran tajai tin paan nachara. (21)

ਡਮਾ ਡਮ ਡਉਰ ਬਹੁ ਬਾਜੇ । ਭੂਤ ਪ੍ਰੇਤ ਦਸਉ ਦਿਸਿ ਗਾਜੇ ।
ਝਿਮ ਝਿਮ ਕਰਤ ਅਸਿਨ ਕੀ ਧਾਰਾ । ਨਾਚੇ ਰੁੰਡ ਮੁੰਡ ਬਿਕਰਾਰਾ । ੨੨ ।
dama dam douru boh baajai. bhoot preit dasaau dis gajai.
jhim jhim karai asin ki dhara. nachai rund mund ikrara. (22)

ਬਜੇ ਢੋਲ ਸਨਾਇ ਨਗਾਰੇ । ਜੁਟੈ ਜੰਗ ਕੋ ਜੋਧ ਜੁਝਾਰੇ ।
ਖਹਿ ਖਹਿ ਮਰੇ ਅਪਰ ਰਿਸ ਬਢੇ । ਬਹੁਰਿ ਨ ਦੇਖੀਯਤ ਤਾਜੀਅਨ ਚਢੇ । ੨੩ ।
bajai dhol sanaie nagaria. jutai jung kai jedh jujhara.
kheh kheh marai apar ris badhai. bahur na dekhieut tajian chadhai. (23)

ਜਾ ਪਰ ਮੁਸਟ ਤ੍ਰਿਸੂਲ ਪ੍ਰਹਾਰਾ । ਤਾਕਹੁ ਠਉਰ ਮਾਰ ਹੀ ਡਾਰਾ ।
ਐਸੇ ਭਯੋ ਬੀਰ ਘਮਸਾਨਾ । ਭਕ ਭਕਾਇ ਤਹ ਜਗੇ ਮਸਾਨਾ । ੨੪ ।
ja par musat trisul parhara. takoh thour maar hi dara.
aisai bhiou beer ghamšana. bhak bhakaie the jagai masana. (24)

ਦੋਹਰਾ

ਤੀਰ ਤਫਰ ਬਰਛੀ ਬਿਛੁਅ ਬਰਸੇ ਬਿਸਕ ਅਨੇਕ ।
ਸਬ ਸੂਰਾ ਜੁਝਤ ਭਏ ਸਾਬਤ ਬਚਾ ਨ ਏਕ । ੨੫ ।

Dohra

teer tabar barchhi bichhua barsai bisakh anek.
sab pura jujhat bhaie sabat bacha na ek. (25)

ਚੌਪਈ

ਕਟਿ ਕਟਿ ਮਰੇ ਨਰੇਸ ਦੁਖੰਡਾ । ਬਾਇ ਹਨੇ ਗਿਰੀ ਗੇ ਜਨੁ ਝੰਡਾ ।
ਸੂਲ ਸੰਭਾਰਿ ਰੁਦ੍ਰ ਜਬ ਪਰਿਯੋ । ਚਿਤ ਬਚਿਤ੍ਰ ਅਯੋਧਨ ਕਰਿਯੋ । ੨੬ ।

Choupaiee

kat kat marai nares dukh anda. thaie hanai gire ge jan jhanda.
Sool Sambhar rudar jab pariou. Chitar bichatar ayodhan kariou. (26)

ਭਾਜ ਭਾਜ ਤਬ ਚਲੇ ਨਰੇਸਾ । ਜਗ ਬਿਸਾਰ ਸੰਭਾਰਿਯੋ ਦੇਸਾ ।
ਜਬ ਰਣ ਰੁਦ੍ਰ ਰੁਦ੍ਰ ਹੁਐ ਧਾਏ । ਭਾਜਤ ਭੂਪ ਨ ਬਾਚਨ ਪਾਏ । ੨੭ ।
bhaj bhaj tab chalai naresa. jug bisan sambhariou desa.
jab runn rudar rudar huai dhaie. bhajat bhoop na bachan paie. (27)

Suddenly Shiva was reminded of the death of Gaurya, so he picked up his Pinak bow with a revengeful mood and attacked with vengeance. Whosoever was hit by his arrows; he gave his life without a murmur (without asking for water). (21)

Many drums were beating with a loud note (Dum dum), while the ghosts and evil spirits were shouting loudly from all the ten directions, and the swords were shining with flashes and the horrible looking Rund and Mund were dancing around. (22)

The drums, tambourines, and kettle-drums were being sounded while the fighting youth (warriors) were engaged in battle. Some were being killed engrossed in the battle, and causing anger among their superiors. No one riding a horse could be seen after this. (23)

Whosoever was hit by the trident end of Shiva, was killed then and there. Thus the warriors fought a ferocious battle, so that even the dead came out of their graves. (24)

Couplet

Many arrows , axes, spears, sabres, scorio type weapons and poisoned arrows were used in the battle. All the warriors fell as martyrs in the fighting, and not a soul was left alive. (25)

Choupaiee

By mutilating each other, all the Kings were killed being cut into two pieces. It seemed as if the banners (flags) had fallen down due to strong winds. When Shiva had attacked the enemy by holding his trident (trishul), he had fought a super natural war. (26)

All those Kings, who had come (to join the Yagna) fled away and forgetting about Dakash's Yagna they thought of their own land. When Shiva had launched the attack assuming a dreadful form, the fleeing Kings could not escape his onslaught. (27)

ਤਬ ਸਬ ਭਰੇ ਤੇਜ ਤਨੁ ਰਾਜਾ । ਬਾਜਨ ਲਗੇ ਅਨੰਤਨ ਬਾਜਾ ।
 ਮਚਿਯੋ ਬਹੁਰਿ ਘੋਰਿ ਸੰਗ੍ਰਾਮਾ । ਜਮ ਕੋ ਭਰਾ ਛਿਨਕ ਮਹਿ ਧਾਮਾ । ੨੮ ।
 tab sab bharai tej tan raja. bajan lagai anantan baaja.
 machiou bahur ghor sangrama. jam ko bhara chhinak meh dhama. (28)

ਭੂਪਤ ਫਿਰੇ ਜੁਧ ਕੇ ਕਾਰਨ । ਲੈ ਲੈ ਬਾਣਿ ਪਾਣਿ ਹਥੀਯਾਰਨ ।
 ਧਾਇ ਧਾਇ ਅਰਿ ਕਰਤ ਪ੍ਰਹਾਰਾ । ਜਨ ਕਰ ਚੋਟ ਪਰਤ ਘਰੀਯਾਰਾ । ੨੯ ।
 bhoopat phirai judh ke karan. lai lai baan paan hathiayaran.
 dhaie dhaie ar karat parhara. jan kar chot parat ghariyara. (29)

ਖੰਡ ਖੰਡ ਰਣਿ ਗਿਰੇ ਅਖੰਡਾ । ਕਾਪਿਯੋ ਖੰਡ ਨਵੇ ਬ੍ਰਹਮੰਡਾ ।
 ਛਾਡਿ ਛਾਡਿ ਅਸਿ ਗਿਰੇ ਨਰੇਸਾ । ਮਚਿਯੋ ਜੁਧੁ ਸੁਯੰਬਰ ਜੈਸਾ । ੩੦ ।
 khand khand runn girai akhanda. kapiou khand navai brahmanda.
 chhad chhad asd girai naresa. machiou judh suyambar jaisa. (30)

ਨਰਾਜ ਛੰਦ
 ਅਰੁਝੇ ਕਿਕਾਣੀ । ਧਰੇ ਸਸਤ੍ਰ ਪਾਣੀ ।
 ਪਰੀ ਮਾਰ ਬਾਣੀ । ਕੜਕੇ ਕਮਾਣੀ । ੩੧ ।
Naraj Chhand
 arujhai kikani. dharai sastar paani.
 pari maar bani. karrkai kamani. (31)

ਝੜਕੇ ਕ੍ਰਿਪਾਣੀ । ਧਰੇ ਧੂਲ ਧਾਣੀ ।
 ਚੜੇ ਬਾਣ ਸਾਣੀ । ਰਟੈ ਏਕ ਪਾਣੀ । ੩੨ ।
 jharkai kirpani. dharai dhul pani.
 charrai baan sani. ratai ek pani. (32)

ਚਵੀ ਚਾਵਡਾਣੀ । ਜੁਟੇ ਹਾਣੁ ਹਾਣੀ ।
 ਹਸੀ ਦੇਵ ਰਾਣੀ । ਝਮਕੇ ਕ੍ਰਿਪਾਣੀ । ੩੩ ।
 Chavi chavdani. jutai haan haani.
 hassi dev rani. jhamkai kirpani. (33)

Then all the kings were furious with rage, and there were cries of death all over, with different sounds, and a fierce battle ensued. The Yama's abode was filled with corpses in no time. (28)

The fleeing kings also returned to fight it out again. They were now attacking the enemy with their bows in hand alongwith other weapons time and again, as if there were repeated strokes on the huge bell. (29)

Many indestructible warriors had fallen down cut into pieces in the battle field, and the whole Universe (Comprising nine regions) was shivering (with fear) and while dropping their swords, the kings were lying fallen on the ground. The battle scene was similar to the Swamvar function. (30)

The horse riding warriors were engrossed in fighting, having weapons in their hands. There was an onslaught of arrows from both sides, while the bows were cracking. (31)

The warriors were wielding their swords and striking each other, while the ground was covered with dust. The sharpened arrows were being shot while the wounded were crying out for water. (32)

The evil spirits were making noise, men of equal stature were engrossed in fighting. The fairies were mocking (laughing) at the scene and the swords were shining like flashes of light. (33)

ਬਿਧ ਨਰਾਜ ਛੰਦ
 ਸੁ ਮਾਰੁ ਮਾਰ ਸੂਰਮਾ ਪੁਕਾਰ ਮਾਰ ਕੇ ਚਲੇ ।
 ਅਨੰਤ ਰੁਦ੍ਰ ਕੇ ਗਣੇ ਬਿਅੰਤ ਬੀਰਹਾ ਦਲੇ ।
 ਘਮੰਡ ਘੋਰ ਸਾਵਣੀ ਅਘੋਰ ਜਿਉਂ ਘਟਾ ਉਠੀ ।
 ਅਨੰਤ ਬੂੰਦ ਬਾਣ ਧਾਰ ਸੁਧ ਕੁਧ ਕੈ ਬੁਠੀ । ੩੪ ।

Birdh Naraj Chhand

so maar maar soorma pukar maar ke chalai.
 anant rudar kai ganai beant bēerha dalai.
 ghamand ghor savni aghor jiou ghata uthi.
 anant boond baan dhar sudh karodh kai buthi. (34)

ਨਰਾਜ ਛੰਦ
 ਬਿਅੰਤ ਸੂਰ ਧਾਵਹੀ । ਸੁ ਮਾਰੁ ਮਾਰੁ ਘਾਵਹੀ ।
 ਅਘਾਇ ਘਾਇ ਉਠ ਹੀ । ਅਨੇਕ ਬਾਣ ਬੁੱਠਹੀ । ੩੫ ।

Naraj Chhand

behant sur dhavhi. So maar maar ghavhi.
 aghaie ghaie auth hi. anek baan buthhi. (35)

ਅਨੰਤ ਅਸਤ੍ਰ ਸਜ ਕੈ । ਚਲੈ ਸੁ ਬੀਰ ਗਜ ਕੈ ।
 ਨਿਰਭੈ ਹਥਿਯਾਰ ਝਾਰ ਹੀ । ਸੁ ਮਾਰੁ ਮਾਰ ਉਚਾਰਹੀ । ੩੬ ।
 anant astar saj kai. chalai so beer gaj ke.
 nirbhai hathiyar jhaar hi. So maar maar aucharhi. (36)

ਘਮੰਡ ਘੋਰ ਜਿਉਂ ਘਟਾ । ਚਲੇ ਬਨਾਹਿ ਤਿਉਂ ਥਟਾ ।
 ਸੁ ਸਸਤ੍ਰ ਸੂਰ ਸੋਭ ਹੀ । ਸੁਤਾ ਸੁਰਾਨ ਲੋਭ ਹੀ । ੩੭ ।
 ghamund ghor jiun ghatai. chalai banaieh tiuou thata.
 So Sastar sur sobh hi. Suta suran lobh hi. (37)

ਸੁ ਬੀਰ ਬੀਨ ਕੈ ਬਰੈ । ਸੁਰੇਸ ਲੋਗਿ ਬਿਚਾਰੈ ।
 ਸੁ ਤ੍ਰਾਸ ਭੂਪ ਜੇ ਭਜੇ । ਸੁ ਦੇਵ ਪੁਤ੍ਰਕਾ ਤਹੇ । ੩੮ ।
 So beer been kai tharai. Sures log bichrai.
 so tras bhoop jo bhajai. So dev putarka tajai. (38)

Bridh Naraj Chhand

The warriors, shouting to kill the enemy, were advancing to kill one another. The various associates of Rudra (musicians) had crushed many warriors, while the huge horde of Shiva's musicians looked like the horrible looking dark clouds of Monsoon. (savan). The arrows being shot with full force were like a shower of rain dropping continuously. (34)

Naraj Chhand

Many warriors were running around and shouting. "kill them, kill them." Even on being wounded some unsatisfied warriors were getting up and then shooting arrows in plenty. (35)

Many warriors, being bedecked with coats of mail, and with pomp and show were proceeding to the battle-field. They were wielding their weapons fearlessly, while shouting 'to kill the enemy'. (36)

The warriors were moving elegantly like the over cast dark clouds (in the monsoon) and they were looking graceful. Seeing them the godly maidens were enamoured. (37)

They were selecting their spouses and getting married and were proceeding to Indra-lok (heavens). The Kings who had fled away from the battle-field, being frightful (with fear). were being discarded by the princely maidens. (38)

ਬਿਧ ਨਰਾਜ ਛੰਦ
 ਸੁ ਸਸਤੁ ਅਸਤੁ ਸਜ ਕੈ ਪਰੈ ਹੁਕਾਰ ਕੈ ਹਠੀ ।
 ਬਿਲੋਕੀ ਰੁਦ੍ਰੁ ਰੁਦ੍ਰੁ ਕੋ ਬਨਾਇ ਸੈਣ ਏਕਠੀ ।
 ਅਨੰਤ ਘੋਰ ਸਾਵਣੀ ਦੁਰਣਤ ਜਿਯੋ ਉਠੀ ਘਟਾ ।
 ਸੁ ਸੋਭ ਸੂਰਮਾ ਨਚੈ ਸੁ ਛੀਨਿ ਛਤ੍ਰ ਕੀ ਛਟਾ । ੩੯ ।

Bridh Naraj Chhand

So Sastar astar saj kai parai hukar kai hathi.
 bilok rudar rudar kai banaie sain ekathi.
 anant ghor Savni durant jiun uthi ghata.
 So sobh surma nachai so chheen chhatar ki chhata. (39)

ਕੰਪਾਇ ਖਗ ਪਾਣ ਮੋ ਤ੍ਰਪਾਇ ਤਾਜੀਯਨ ਤਹਾ ।
 ਜੁਆਨ ਆਨ ਕੇ ਪਰੈ ਸੁ ਰੁਦ੍ਰੁ ਠਾਦਿਬੋ ਜਹਾ ।
 ਬਿਅੰਤ ਬਾਣ ਸੈਹਬੀ ਪ੍ਰਹਾਰ ਆਨ ਕੇ ਕਰੈ ।
 ਧਕੇਲਿ ਰੇਲਿ ਲੈ ਚਲੈ ਪਛੈਲ ਪਾਵ ਨ ਟਰੈ । ੪੦ ।

Kampaie khag paan mein tarpaie tajieun taha.
 juan aan ke parai so rudar thadhbo jaha.
 beant baan Souhabi parhar aan ke karai.
 dhakel rail lai chalai pachhel paav na tarai. (40)

ਸੜਕ ਸੂਲ ਸੈਹਬੀ ਤੜਕ ਤੇਗ ਤੀਰਯੰ ।
 ਬਬਕ ਬਾਘ ਜੀਯੋ ਬਲੀ ਭਭਕ ਘਾਇ ਬੀਰਯੰ ।
 ਅਘਾਇ ਘਾਇ ਕੇ ਗਿਰੇ ਪਛੈਲ ਪਾਵ ਨ ਟਰੇ ।
 ਸੁ ਬੀਨ ਬੀਨ ਅਛਰੈ ਪ੍ਰਬੀਨ ਦੀਨ ਹੁਐ ਬਰੇ । ੪੧ ।

Sarrak sul saihab tarrak teg teereung.
 babak bagh jiou bali bhabhak ghaie beereung.
 aghai ghaie kai girai pachhol paav na tarai.
 So been been achhrai parbeen deen huai barai. (41)

ਚੌਪਈ

ਇਹ ਬਿਧਿ ਜੂਝਿ ਗਿਰਿਯੋ ਸਭ ਸਾਥਾ । ਰਹਿ ਗਯੋ ਦਛ ਅਕੇਲ ਅਨਾਥਾ ।
 ਬਚੇ ਬੀਰ ਤੇ ਬਹੁਰਿ ਬੁਲਾਇਸੁ । ਪਹਰਿ ਕਵਚ ਦੁੰਦਭੀ ਬਜਾਇਸੁ । ੪੨ ।

Choupaiee

eh bidh jujh giriou sabh saatha. reh giou dachh akel anatha.
 bachai beer te bahur bulaies. pehar kavach dundbhi bajaies. (42)

ਆਪਨ ਚਲਾ ਜੁਧ ਕਹੁ ਰਾਜਾ । ਜੋਰ ਕਰੋਰ ਅਯੋਧਨ ਸਾਜਾ ।
 ਛੁਟਤ ਬਾਣ ਕਮਾਣ ਅਪਾਰਾ । ਜਨੁ ਦਿਨ ਤੇ ਹੁਐ ਗਯੋ ਅੰਧਾਰਾ । ੪੩ ।
 apan chala judh koh raja. jor karor ayodhai saja.
 chhutat baan kaman apara. jan din te huai geya andhera. (43)

Bridh Naraj Chhand

The stubborn warriors, armed with weapons and coats of iron were attacking (the enemy) while shouting challenges. On seeing the dreadful posture of Shiva the kings had amassed a huge army, so the mighty army launched an attack like the dark clouds of the monsoon (Savan). The warriors were dancing gracefully as if they had usurped the enemy kingdom, and their honour (prestige). (39)

By wielding their swords and trotting their horses, the warriors launched an attack on the side, where Shiva was standing. They made many attacks with arrows and spears and were trying to push him but Shiva did not retrace a single step even. (40)

The spears and javelins were striking with a whizzing sound, while the swords and arrows were striking with a thud, whereas the warriors were roaring like a lion, while blood was oozing out of their wounds. So the wounded soldiers, being fed up with fighting, were falling down on the ground, but were not retracting at all. The fairies were selecting their warriors and getting married (united) with them. (41)

Choupaiee :

Thus Dakash was left alone helpless whereas all his associates had fallen down after fighting the enemy. He called back all the warriors, who were left alive, and arming himself with the coat of mail, he sounded the war-drum again. (42)

The king marched towards the battle-field personally, collecting about hundred millions of warriors. The arrows were being shot from many bows, and it seemed during the daylight even, darkness (night) had dawned. (43)

ਭੂਤ ਪ੍ਰੇਤ ਮਸਾਣ ਹਕਾਰੇ । ਦੁਹੂੰ ਓਰ ਡਊਰੂ ਡਮਕਾਰੇ ।
 ਮਹਾ ਘੋਰ ਮਚਿਯੋ ਸੰਗ੍ਰਾਮਾ । ਜੈਸਕ ਲੰਕਿ ਰਾਵਣ ਅਰੁ ਰਾਮਾ । ੪੪ ।
 bhoot preit masan hakarai. dukun auar douru damkarai.
 maha ghor machiou sungrama. jaisak lank ravan or rame. (44)

ਭੁਜੰਗ ਪ੍ਰਯਾਤ ਛੰਦ
 ਭਯੋ ਰੁਦ੍ਰ ਕੋਪੰ ਧਰਿਯੋ ਧਰਿਯੋ ਸੂਲ ਪਾਣੰ । ਕਰੇ ਸੂਰਮਾ ਸਰਬ ਖਾਲੀ ਪਲਾਣੰ ।
 ਉਤੇ ਏਕ ਦਛੰ ਇਤੈ ਰੁਦ੍ਰ ਏਕੰ । ਕਰਿਯੋ ਕੋਪ ਕੈ ਜੁਧ ਭਾਤੰ ਅਨੇਕੰ । ੪੫ ।

Bhujang prayat Chhand

bhiou rudar kopung dhariou sool parung. karai soorma sarab khali palarung.
 utai ek dachhung itai rudar ekung. kariou kop kai judh bhatung anekung. (45)

ਗਿਰਿਯੋ ਜਾਨੁ ਕੂਟਸਥਲੀ ਬ੍ਰਿਛ ਮੂਲੰ । ਗਿਰਯੋ ਦਛ ਤੈਸੇ ਕਟਿਯੋ ਸੀਸ ਸੂਲੰ ।
 ਪਰਿਯੋ ਰਾਜ ਰਾਜੀ ਭਯੋ ਦੇਹ ਘਾਤੰ । ਹਨਿਯੋ ਜਾਨ ਬਜ੍ਜੀ ਭਯੋ ਪਬ ਪਾਤੰ । ੪੬ ।
 giriou jaan kootasbali brichh mulang. giriou dachh teso katiou sees sulang.
 pariou raj rajung bhiou deh ghatung. haniou jaan bajrung bhiou pab parung. (46)

ਗਯੋ ਗਰਬ ਸਰਬੰ ਭਜੋ ਸੂਰਬੀਰੰ । ਚਲਿਯੋ ਭਾਜ ਅੰਤਹ ਪੁਰ ਹੁਯੈ ਅਧੀਰੰ ।
 ਗਰੇ ਡਾਰ ਅੰਚਰ ਪਰੈ ਰੁਦ੍ਰ ਪਾਯੋ । ਅਹੋ ਰੁਦ੍ਰ ਕੀਜੈ ਕ੍ਰਿਪਾ ਕੈ ਸਹਾਯੰ । ੪੭ ।
 giou garab sarbung bhajai surbeerung. chaliou bhaaj anteh pur huai adherung.
 garai daar antar parai ruder paieyo. aho ruder keejai kirpa hai sahaieung. (47)

ਹਮ ਤੁਮਰੋ ਹਰਿ ਓਜ ਨ ਜਾਨਾ । ਤੁਮ ਹੋ ਮਹਾ ਤਪੀ ਬਲਵਾਨਾ ।
 ਸੁਨਤ ਬਚਨ ਭਏ ਰੁਦ੍ਰ ਕ੍ਰਿਪਾਲਾ । ਅਜਾ ਸਸਿ ਨ੍ਰਪ ਜੋਰਿ ਉਤਾਲਾ । ੪੮ ।
 hum tumrai hari aouj na jana. tum ho maha tapi balwana.
 sunat bachan bhaie rudar kirpala. aja sees nrip jore utala. (48)

ਚੌਪਈ

ਰੁਦ੍ਰ ਕਾਲ ਕੋ ਧਰਾ ਧਿਆਨਾ । ਬਹੁਰਿ ਜੀਯਾਇ ਨਰੇਸ ਉਠਾਨਾ ।
 ਰਾਜ ਸੁਤਾ ਪਤਿ ਸਕਲ ਜੀਯਾਇ । ਕਉਤਕ ਨਿਰਖਿ ਸੰਤ ਤ੍ਰਿਪਾਇ । ੪੯ ।

Choupaiee

Rudar kaal ko dhara dhiana. batur jeeyaie nares uthana.
 Raj suta pat sakal jeeyaie. kautak nirakh sant triptaie. (49)

ਨਾਰਿ ਹੀਨ ਸਿਵ ਕਾਮ ਖਿਝਾਯੋ । ਤਾ ਤੇ ਸੁੰਭ ਘਨੋ ਸੁਖ ਪਾਯੋ ।
 ਅਧਿਕ ਕੋਪ ਕੈ ਕਾਮ ਜਰਾਯਸ । ਬਿਤਨ ਨਾਮੁ ਤਿਹ ਤਦਿਨ ਕਹਾਯਸ । ੫੦ ।
 Naar heen Siv kaam khijhaiyo. ta te Sumbh ghano dukh paiyo.
 adhik kope kai kaam jaraies. bitan naam the tadin kahaies. (50)

The ghosts, evil spirits and the graveyard were all shouting and from both sides, drums were beating loudly. A terrible and fierce battle was raging just like the war in Lanka between Rama and Ravana. (44)

Bhujang prayat Chhand

Shiva was furious with rage and took up his trident in the hands. After killing all the warriors, the horses were left (riderless), with their saddles devoid of riders. Now on one side there was only Dakash, and on the other side was Rudra, so both of them fought ferociously in many ways. (45)

The head of Dakash, being cut off with the trident (trishul), fell down on the ground just as a tree, uprooted from the top of a mountain, tumbles down. When the king-emperor 'Dakash was killed, his body was lying on the ground just as a mountain, struck by the powerful Indra (god), had fallen down. (46)

All had lost their pride ; the warriors had fled away ; and losing their patience they had gone to the female-apartments (with fear). They fell at the feet of Shiva with complete self-surrender and said, "O Rudra ! May You help us through Your Grace!" (47)

O Shiva ! We never realized your might, you are a great ascetic and most powerful. On hearing these words, Shiva became benevolent, and arranged to join (unite) the head of a he-goat to the trunk of the king with great haste. (48)

Choupaiee :

Shiva then meditated on the Lord-Sublime (Prime-Male) and made king Dakash alive again and made him standup. Then he made all the spouses of the princesses alive again and made him standup. Then he made all the spouses of the princesses alive (spouses of the daughters of king Dakash) and all the godly saints were delighted on seeing this sight. (miracle). (49)

After the death of Sati-(Shiva's spouse), being without his mate, Shiva was being embarrassed by the god of love (sexual desires), which tormented Shiva a lot. But after being enraged for sometime, Shiva buried (burnt) his sexual desires. From that day onwards the god of love was known as 'naked,' without any cover (body). (50)

ਇਤਿ ਸ੍ਰੀ ਬਚਿਤ੍ਰ ਨਾਟਕ ਗ੍ਰੰਥੇ ਰੁਦ੍ਰ
ਪ੍ਰਬੰਧ ਦਛ ਬਧਹ ਰੁਦ੍ਰ ਮਹਾਤਮੇ ਗਉਰ ਬਧਹ
ਗਿਆਰਵੇਂ ਅਵਤਾਰ ਸੰਪੂਰਣਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੧੧ ।

It Sri Bachittar Natak granthai rudar
parbundh dachh badheh rudar mahatamai gaur badheh giarvai
avtar sampuranam. Sabh Subham Sat. (11)

ਅਬ ਜਲੰਧਰ ਅਵਤਾਰ ਕਥਨੰ
ਸ੍ਰੀ ਭਗਉਤੀ ਜੀ ਸਹਾਇ
ਚੌਪਈ

ਵਹੁ ਜੋ ਜਰੀ ਰੁਦ੍ਰ ਕੀ ਦਾਰਾ । ਤਿਨਿ ਹਿਮ ਗਿਰਿ ਗ੍ਰਿਹਿ ਲਿਯ ਅਵਤਾਰਾ ।
ਛੁਟੀ ਬਾਲਤਾ ਜਬ ਸੁਧਿ ਆਈ । ਬਹੁਰੋ ਮਿਲਿ ਨਾਥ ਕਹੁ ਜਾਈ । ੧ ।

Ab Jalandhar avtar kathanung.

Sri Bhagouti ji Sahaie.

Choupaiee

Voh jo jari rudar ki dara. tin him giri greh lieu avtara.
chhuti balta jab sudh paie. bahouo mili nath koh jaiee. (1)

ਜਿਹ ਬਿਧਿ ਮਿਲੀ ਰਾਮ ਕੋ ਸੀਤਾ । ਜੈਸਕ ਚਤੁਰ ਬੇਦ ਤਨ ਗੀਤਾ ।
ਜੈਸੇ ਮਿਲਤ ਸਿੰਧ ਤਨ ਗੰਗਾ । ਤਿਯੋ ਮਿਲੀ ਗਈ ਰੁਦ੍ਰ ਕੈ ਸੰਗਾ । ੨ ।
jeh bidh mili Ram so seeta. jaisak chatur beid tan geeta.
jaisai milat sindh tan ganga. a tiou mil gaiee rudar kai sunga. (2)

ਜਬ ਤਿਹ ਬ੍ਰਜਾਹਿ ਰੁਦ੍ਰ ਘਰਿ ਆਨਾ । ਨਿਰਖਿ ਜਲੰਧਰ ਤਾਹਿ ਲੁਭਾਨਾ ।
ਦੁਤ ਏਕ ਤਹ ਦੀਯ ਪਠਾਈ । ਲਿਆਉ ਰੁਦ੍ਰ ਤੇ ਨਾਰਿ ਛਿਨਾਈ । ੩ ।
jab teh baryahe rudar ghar ana. nirakh Jalandhar tahai lubhana.
doot ek teh den pathaiee. liou rudar te naar chhinaiee. (3)

ਦੋਹਰਾ । ਜਲੰਧਰ ਬਾਚ
ਕੈ ਸਿਵ ਨਾਰਿ ਸੀਗਾਰ ਕੈ ਮਮ ਗ੍ਰਿਹ ਦੇਹ ਪਠਾਇ ।
ਨ ਤਰ ਸੂਲ ਸੰਭਾਰ ਕੇ ਸੰਗਿ ਲਰਹੁ ਮੁਰਿ ਆਇ । ੪ ।

Dohra Jalandhar baach

kai Siv naar sigar kai mum greh deh pathaie.
na tar sool sumbhar kai sung laroh mur aie. (4)

ਚੌਪਈ

ਕਥਾ ਭਈ ਇਹ ਦਿਸ ਇਹ ਭਾਤਾ । ਅਬ ਕਹਪ ਬਿਸਨ ਤ੍ਰੀਯਾ ਕੀ ਬਾਤਾ ।
ਬ੍ਰਿੰਦਾਰਿਕ ਦਿਨ ਏਕ ਪਕਾਏ । ਦੈਤ ਸਭਾ ਤੇ ਬਿਸਨੁ ਬੁਲਾਏ । ੫ ।

Choupaiee

katha bhaiee eh dis eh bhata. ab kaho bisan triya hi baata.
Brindarik din ek pakaie. daint Sabha te bisan bulaie. (5)

Here the eleventh chapter of Bachittar Natak ,Granth dealing with the episodes of Rudra's killing of Dakash, and Rudra's graceful glory, and the death of Gori is completed. All is auspicious so far. (11)

Now begins the episode of "Incarnation of Jalandhar."

With the Grace of the Lord-Protector

Choupaiee :

The Shiva's spouse, who had got herself burnt in the fire-pit of Yagna, was again born in the family of Himachal. When her childhood was over, and she became young, she again joined (united) with her spouse. (Shiva). (1)

Thus Parbati had united with Rudra in the same manner as Sita had joined with Rama, or the Gita's idelogy compares well (joins) with the four Vedas, or Ganga joins (merges) with the seas. (2)

When Shiva got married to the maiden (Himachal's daughter) and brought her to his abode, then Jalandhar got enamoured with her, perceiving her beauty. He sent an emissary, with the orders of snatching away this woman from Rudra. (taking away with force). (3)

Couplet :

Jalandhar said, "O Shiva ! Either you send your wife, fully bedecked with ornaments to me, or picking up your trident come prepared for a battle against me." (4)

Choupaiee

This happened as an episode on this side. On the other side, we will narrate the story of Vishnu's spouse (Lachhmi). Lachhmi had cooked brinjals one day, when a call from the assembly of the demons was received by Vishnu. (5)

ਆਇ ਗਯੋ ਤਹ ਨਾਰਦ ਰਿਖਿ ਬਰ । ਬਿਸਨ ਨਾਰਿ ਕੇ ਧਾਮਿ ਛੁਧਾਤੁਰ ।
 ਬੈਗਨ ਨਿਰਖਿ ਅਧਿਕ ਲਲਚਾਯੋ । ਮਾਗ ਰਹਿਯੋ ਪਰ ਹਾਥਿ ਨ ਆਯੋ । ੬ ।
 aie gaiyai the narad rikh bar. bisan naar kai dham chhudhatur.
 baigan nirakh adhik lalchaiyo. ma(n)g rehiou parhaath na aieyo. (6)

ਨਾਥ ਹੇਤੁ ਮੈਂ ਭੋਜ ਪਕਾਯੋ । ਮਨੁਛ ਪਠੈ ਕਰ ਬਿਸਨੁ ਬੁਲਾਯੋ ।
 ਨਾਰਦ ਖਾਇ ਜੂਠ ਹੋਇ ਜੈ ਹੈ । ਪੀਅ ਕੋਪਿਤ ਹਮਰੇ ਪਰ ਹੁਐ ਹੈ । ੭ ।
 Nath heit mein bhoj pahaiyo. manuchh pathai kar bisan bulaiyo.
 hared khaie jooth hoiai jai hai. pea kopit hamrai par huai hai. (7)

ਨਾਰਦ ਬਾਚ

ਮਾਗ ਥਕਿਯੋ ਮੁਨਿ ਭੋਜ ਨ ਦੀਆ । ਅਧਿਕ ਰੋਸੁ ਮੁਨਿ ਬਰਿ ਤਬ ਕੀਆ ।
 ਬ੍ਰਿੰਦਾ ਨਾਮ ਰਾਛਸੀ ਬਪੁ ਧਰਿ । ਤ੍ਰੀਆ ਹੁਐ ਬਸੇ ਜਲੰਧਰ ਕੇ ਘਰਿ । ੮ ।

Narad baach

mang thakiou mun bhoj na dia. adhik ross mun bar tab kia.
 brinda naam rachhsi bap dhar. tria huai basan jalandhar kai ghar. (8)

ਦੇ ਕਰ ਸ੍ਰਾਪ ਜਾਤ ਭਯੋ ਰਿਖਿ ਬਰ । ਆਵਤ ਭਯੋ ਬਿਸਨ ਤਾ ਕੇ ਘਰਿ ।
 ਸੁਨਤ ਸ੍ਰਾਪ ਅਤਿ ਹੀ ਦੁਖ ਪਾਯੋ । ਬਿਹਸ ਬਚਨ ਤ੍ਰੀਯ ਸੰਗਿ ਸੁਨਾਯੋ । ੯ ।
 dei kar sarap jaat bhiou rikh har. avat bhiou bisan ta kai ghar.
 sunat sarap at hi dukh paiyo. bihas bachan triya sung swaiyo. (9)

ਦੋਹਰਾ

ਤ੍ਰੀਯ ਕੀ ਛਾਯਾ ਲੈ ਤਬੈ ਬ੍ਰਿੰਦਾ ਰਚੀ ਬਨਾਈ ।
 ਧੂਮ੍ਰਕੇਸ ਦਾਨਵ ਸਦਨਿ ਜਨਮ ਧਰਤ ਭਈ ਜਾਇ । ੧੦ ।

Dohra

triya ki chhaiya lai tabai birda rachi banaie.
 dhumarkes danav sadan janam dharat bhaiee jaie. (10)

ਚੌਪਈ

ਜੈਸਕ ਰਹਿਤ ਕਮਲ ਜਲ ਭੀਤਰ । ਪੁਨਿ ਨ੍ਰਿਪ ਬਸੀ ਜਲੰਧਰ ਕੇ ਘਰਿ ।
 ਤਿਹ ਨਿਮਿਤ ਜਲੰਧਰ ਅਵਤਾਰਾ । ਧਰ ਹੈ ਰੂਪ ਅਨੂਪ ਮੁਰਾਰਾ । ੧੧ ।

Choupaiee

Jaisak rehat kamal jal bheetar. pun nrip basi jalandhar kai ghar.
 the nimit Jalandhar avtara. dhar hai roop anoop murara. (11)

That day, the great Rishi Narad happened to visit Lachhmi's house, being harrassed with hunger, so he was tempted much on seeing brinjals. He was asking for brinjals but he could not get them. (6)

Lachhmi said, " I have prepared the food for my master (spouse), but by sending an emissary, the demon assembly had sent for Vishnu. O Narad ! If you are given to eat this food, then the food will become impure and my beloved spouse would get annoyed. (7)

Then Narad remarked," Narad Muni (the ascetic) was tired of demanding the food, but Lachhmi refused to serve him with food. Then the great sage felt very much enraged in his mind and uttered this curse , " O Lachhmi ! You would be born as a demon woman named Brinda and become the spouse (wife) of Jallandhar and then would stay with him." (8)

fter pronouncing this curse, the great ascetic (Maha Rishi) went away. Then Vishnu came to her (wife). After hearing about the curse of the Rishi, who was pained so much (hearing all the talk he had with her) Vishnu laughed it away and told his wife to be more patient. (9)

Couplet

Vishnu, immediately taking his wife's image (reflection), made her into a beautiful Brinda, and then that Brinda took birth in the family of demon Dhruk. (10)

Choupaiee

Just as the lotus flower remains un attached (unaffected) with water, similarly she took birth in the family of Dhruk demon and then became a part of (the spouse of) Jallandhar. For her benefit (and for her salvation) Vishnu would assume the form of magnificent Jallandhar. (11)

ਕਥਾ ਐਸ ਇਹ ਦਿਸ ਮੋ ਭਈ । ਅਬ ਚਲ ਬਾਤ ਰੁਦ੍ਰ ਪਰ ਗਈ ।
 ਮਾਗੀ ਨਾਰਿ ਨ ਦੀਨੀ ਰੁਦ੍ਰਾ । ਤਾ ਕੇ ਕੋਪ ਅਸੁਰ ਪਤਿ ਛੁਦ੍ਰਾ । ੧੨ ।
 katha ais eh dis mo bhaiee. ab chal baat rudar par gaiee.
 magi naar na deeni rudra. ta ta kope asur par chhudra. (12)

ਬਜੇ ਢੋਲ ਨਫੀਰੀ ਨਗਾਰੇ । ਦੁਹੂੰ ਦਿਸਾ ਡਮਰੂ ਡਮਕਾਰੇ ।
 ਮਾਚਤ ਭਯੋ ਲੋਹ ਬਿਕਰਾਰਾ । ਝਮਕਤ ਖਗ ਅਦਗ ਅਪਾਰਾ । ੧੩ ।
 bajai dhol nafeer nagarai. dohun disa damrun damkarai.
 machat bhioh loh bokrara. jhamkat khag adag apara. (13)

ਗਿਰਿ ਗਿਰਿ ਪਰਤ ਸੁਭਟ ਰਣ ਮਾਹੀ । ਧੁਮ ਧੁਮ ਉਠਤ ਮਸਾਣ ਤਹਾਹੀ ।
 ਗਜੀ ਰਥੀ ਬਾਜੀ ਪੈਦਲ ਰਣਿ । ਜੂਝਿ ਗਿਰੇ ਰਣਿ ਕੀ ਛਿਤਿ ਅਨਗਣ । ੧੪ ।
 gir gir parat subhat runn mahi. dhum dhum outhat masan tahahi.
 gaji rathi baagipaidal runn. jujh girai runn ki chitt angan. (14)

ਤੋਟਕ ਛੰਦ
 ਬਿਰਚੇ ਰਣਬੀਰ ਸੁਧੀਰ ਕੁਧੰ । ਮਚਿਯੋ ਤਿਹ ਦਾਰੁਣ ਭੂਮਿ ਜੁਧੰ ।
 ਹਹਰੰਤ ਹਯੰ ਗਰਜੰਤ ਗਜੰ । ਸੁਣਿ ਕੈ ਧੁਨਿ ਸਾਵਣ ਮੇਘ ਲਜੰ । ੧੫ ।

Totak Chhand

birchai runbeer sudheer kardhung. amachioh the darun bhoomi judhung.
 haharant heieung garjant ghgung. sunn hai dhun savan megh lajung. (15)

ਬਰਖੈ ਰਣਿ ਬਾਣ ਕਮਾਣ ਖਗੀ । ਤਹ ਘੋਰ ਭਯਾਨਕ ਜੁਧ ਜਗੀ ।
 ਗਿਰ ਜਾਤ ਭਟੈ ਹਹਰੰਤ ਹਠੀ । ਉਮਗੀ ਰਿਪੁ ਸੈਨ ਕੀਏ ਇਕਠੀ । ੧੬ ।
 barkhai runn baan kaman khagung. the ghor bhiyanak judh jagung.
 gir jaat bhatung hahrant hathi. aumgi rip sain kiai ikathi. (16)

ਚਹੂੰ ਓਰ ਘਿਰਿਯੋ ਸਰ ਸੋਧਿ ਸਿਵੰ । ਕਰਿ ਕੋਪ ਘਨੋ ਅਸੁਰਾਰ ਇਵੰ ।
 ਦੁਹੂੰ ਓਰਨ ਤੇ ਇਮ ਬਾਣ ਬਹੋ । ਨਭ ਅਉਰ ਧਰਾ ਦੋਊ ਛਾਇ ਰਹੋ । ੧੭ ।
 Chahun aur ghirioh sar sodh sivang. kar kope ghano asurar evang.
 dohun aouram te im bhaan bahung. nabh aour dhara danoo chhaie rehai. (17)

ਗਿਰਗੇ ਤਹ ਟੋਪਨ ਟੀਕ ਘਨੇ । ਰਹਗੇ ਜਨੁ ਕਿੰਸਕ ਸੋਣ ਸਨੇ ।
 ਰਣ ਹੋਰ ਅਗੰਮ ਅਨੂਪ ਹਰੰ । ਜੀਯ ਮੋ ਇਹ ਭਾਤਿ ਬਿਚਾਰ ਕਰੰ । ੧੮ ।
 girgai the topan tuk ghanai. rehgai jan kinsak saron sanai.
 runn hore agam anup harung. jieu mein eh bhant bichar karung. (18)

This side, the episode progressed like this; and now the story turned to Rudra. Jalandhar had demanded the hand of his wife, but Shiva refused to oblige. So Jalandhar immediately became furious with rage. (12)

The drums were beating and trumpets blowing, and the kettle drums started making loud sounds from both sides. A furious battle then ensued, where many swords were wielded like the flash of lightning. (13)

The warriors were falling down on the battle field, where smoke was coming up. The riders on elephants, the charioteers, and the riders of horses alongwith infantry (soldiers on foot) were engrossed in the battle, while many warriors were falling down (dead) while fighting in the battle field. (14)

Tetak Chhand

The perserverant warriors, were moving around the battle field greatly enraged. A dreadful battle was going on in that land. The horses were neighing, the elephants trumpeting, whose sound would make even the monsoon clouds belittled. (ashamed). (15)

In the battle field the swords and arrows from bows were being used. It was a fierce battle being fought in the world. The warriors were falling flat while stubborn ones were feeling nervous, and the enemy was collecting together his remaining (re-organising) scattered army. (16)

Shiva had encircled the enemy into a tight corner with the (shower of) arrows from all the four sides, whereas (Jalandhar) demon king also managed a similar move, getting enraged. The arrows were being shot from both sides (in such quick succession) that the land and sky were both covered by them. (17)

The helmets in a broken state were lying around all over, and were drenched in blood, as if fronds flowers were scattered there, Seeing such an unparalleled and fierce battle Shiva thought to himself. (18)

ਜੀਯ ਮੋ ਸਿਵ ਦੇਖਿ ਰਹਾ ਚਕ ਕੈ ਦਲ ਦੈਤਨ ਮਧਿ ਪਰਾ ਹਕ ਕੈ ।
 ਰਣਿ ਸੂਲ ਸੰਭਾਰਿ ਪ੍ਰਹਾਰ ਕਰੀ । ਸੁਣ ਕੈ ਧੁਨਿ ਦੇਵ ਅਦੇਵ ਡਰੀ । ੧੯ ।
 jieu mein Siv dekh raha chak kai. dal daitan madh para hak kai.
 runn sul sumbhar parhar karung. sunn kai dhum dev adev darung. (19)

ਜੀਯ ਮੋ ਸਿਵ ਧਯਾਨ ਧਰਾ ਜਬ ਹੀ । ਕਲਿ ਕਾਲ ਪ੍ਰਸੰਨਿ ਭਏ ਤਬ ਹੀ ।
 ਕਹਿਯੋ ਬਿਸਨ ਜਲੰਧਰ ਰੂਰ ਧਰੋ । ਪੁਨਿ ਜਾਇ ਰਿਪੇਸ ਕੋ ਨਾਸ ਕਰੋ । ੨੦ ।
 jieu mein Siv dhian dhara jab hi. kal haal parsan bhaie tab hi.
 kehon bisan jalandhar rup dharo. pun jaie ripas kai nass karo. (20)

ਭੁਜੰਗ ਪ੍ਰਯਾਤ ਛੰਦ
 ਦਈ ਕਾਲ ਆਗਿਆ ਧਰਿਯੋ ਬਿਸਨ ਰੂਪੀ । ਸਜੇ ਸਾਜ ਸਰਬੰ ਬਨਿਯੋ ਜਾਨ ਭੂਪੀ ।
 ਕਰਿਯੋ ਨਾਥ ਯੋ ਆਪ ਨਾਰੀ ਉਧਾਰੀ । ਤ੍ਰਿਯਾ ਰਾਜਕ ਬ੍ਰਿੰਦਾ ਸਤੀ ਸਤ ਟਾਰੀ । ੨੧ ।

Bhujang prayat Chhand

daiee kaal agya dhariou bisan rupang. sajai saaj sarbung baniou jaan bhupung.
 kehiou nath yo aap narung udharung. triya raj brinda sati sat tarung. (21)

ਤਜਿਯੋ ਦੇਹ ਦੈਤੰ ਭਈ ਬਿਸਨੁ ਨਾਰੀ । ਧਰਿਯੋ ਦੁਆਦਸਮੋ' ਬਿਸਨੁ ਦਈਤਾਵਤਾਰੀ ।
 ਪੁਨਰ ਜੁਧੁ ਸਜਿਯੋ ਗਹੇ ਸਸਤ੍ਰ ਪਾਣੀ । ਗਿਰੇ ਭੂਮਿ ਮੋ ਸੂਰ ਸੋਭੇ ਬਿਮਾਣੀ । ੨੨ ।
 tajiou deh daitung bhaiee bisan narung. dhariou duadasmein bisan deieetavtarung.
 punar judh sajiou gehai sastar panung. girai bhoom mo'sur sabhai bimanung. (22)

ਮਿਟਿਯੋ ਸਤਿ ਨਾਰੀ ਕਟਿਯੋ ਸੈਨ ਸਰਬੰ । ਮਿਟਿਯੋ ਭੂਪ ਜਲੰਧਰੀ ਦੇਹ ਗਰਬੰ ।
 ਪੁਨਰ ਜੁਧੁ ਸਜਿਯੋ ਹਠੇ ਤੇਜ ਹੀਣੀ । ਭਜੇ ਛਾਡ ਕੈ ਸੰਗ ਸਾਥੀ ਅਧੀਣੀ । ੨੩ ।
 mitiou sat narung katiou sain sarbung. mitiou bhoop jalandharung deh garbung.
 punar judh sajiou hathai tej heerung. bhajai chhad kai sung saathi adheerung. (23)

ਚੌਪਈ

ਦੁਹੀ ਜੁਧ ਕੀਨਾ ਰਣ ਮਾਹੀ । ਤੀਸਰ ਅਵਰੁ ਤਹਾ ਕੋ ਨਾਹੀ ।
 ਕੇਤਕ ਮਾਸ ਮਚਿਯੋ ਤਹ ਜੁਧਾ । ਜਲੰਧਰ ਹੁਯੈ ਸਿਵ ਪੁਰ ਕੁਧਾ । ੨੪

Choupaiee

dohun judh keena runn mahi. teesar avar taha ko nahi.
 ketak mass machiou the judha. jalandhar huai Siv pur karudha. (24)

ਤਬ ਸਿਵ ਧਿਆਨ ਸਕਤ ਕੋ ਧਰਾ । ਤਾ ਤੇ ਸਕਤਿ ਕ੍ਰਿਪਾ ਕਰ ਕਰਾ ।
 ਤਾ ਤੇ ਭਯੋ ਰੁਦ੍ਰ ਬਲਵਾਨਾ । ਮੰਡਿਯੋ ਜੁਧੁ ਬਹੁਰਿ ਬਿਧਿ ਨਾਨਾ । ੨੫
 Taab Siv dhian sakat ko dhara. tat te sakat kirpa kar kara.
 ta te bhiou rudar balvana. mandiou judh bohar bidh nana. (25)

Shiva felt perplexed by seeing the battle progressing like this and challenging the enemy made a thrust into the troops of the demon. Holding his trident (trishul) firmly he was attacking the enemy with ferocity in the battle-field. Having his war cry both the gods and the demons were completely frightened. (19)

When Shiva meditated on the Lord (Kal) the Lord-Sublime was pleased with him, and told Vishnu to assume the form (appearance) of Jalandhar, and destroy the enemy completely. (20)

Bhujang prayat Chhand

On the ordains of the Lord, Vishnu assumed the form of Jalandhar and armed with all the weapons of war, Vishnu was looking like King Jalandhar. Thus Vishnu saved the honour of his spouse. Thus he had spoiled (damaged) the chastity of the Chaste Brinda, the greatest woman. (21)

Then Brinda dropped immediately the form of the demon woman, and transformed herself back into (the form of) Lachhmi. That is how Vishnu had assumed the (form) incarnation of Jalandhar. Then the battle was resumed again, and the warriors took up their weapons again. The warriors, who had fallen down (dead) on the ground, were getting the honour of being taken in planquins. (22)

On one side the chastity of the woman was destroyed (upset), and on the other side, the whole army was killed, and the pride (egoism) of king Jalandhar was also destroyed. Then Jalandhar devoid of his royal might again began fighting, but all his subordinate associates deserted him and fled away. (23)

Choupaiee

Then both got engrossed (in a duel) in the battle-field, and there was no third person left there (on the battle-field), so the battle (fighting) continued for months, in the end when Jalandhar became ferocious (to Shiva) in attack. (24)

Then Shiva meditated on the (goddess Durga) Shakti, Lord's power, so the goddess of power showered her benevolence on him, and Shiva became more powerful and fought with greater strength in many ways. (25)

ਉਤ ਹਰਿ ਲਯੋ ਨਾਰਿ ਰਿਪ ਸਤੁ ਹਰਿ । ਇਤ ਸਿਵ ਭਯੋ ਤੇਜ ਦੇਬੀ ਕਰਿ ।
 ਛਿਨ ਮੋ ਕੀਯੋ ਅਸੁਰ ਕੋ ਨਾਸਾ । ਨਿਰਖਿ ਰੀਝ ਭਟ ਰਹੇ ਤਮਾਸਾ । ੨੬
 ut har liou naar rip sat har. it Siv bhiau tej devi kar.
 chhin mein kiou asur ko nasa. nirakh reejh bhat rehai tamasa. (26)

ਜਲੰਧਰੀ ਤਾ ਦਿਨ ਤੇ ਨਾਮਾ । ਜਪਹੁ ਚਣਡਿਕਾ ਕੋ ਸਬ ਜਾਮਾ ।
 ਤਾ ਤੇ ਹੋਤ ਪਵਿਤ੍ਰ ਸਰੀਰਾ । ਜਿਮੁ ਨਾਏ ਜਲ ਗੰਗ ਗਹੀਰਾ । ੨੭
 Jalandhari ta din te nama. japoh Chandika kai sab jama.
 ta te hoat paistar sarira. jim nachaie jal gang gaheera. (27)

ਤਾ ਤੇ ਕਹੀ ਨ ਰੁਦ੍ਰ ਕਹਾਣੀ । ਗ੍ਰੰਥ ਬਢਨ ਕੀ ਚਿੰਤ ਪਛਾਣੀ ।
 ਤਾ ਤੇ ਕਥਾ ਬੋਰਿ ਹੀ ਭਾਸੀ । ਨਿਰਖਿ ਭੂਲ ਕਬਿ ਕਰੋ ਨ ਹਾਸੀ । ੨੮
 tate kahi na rudar kahani. granth badhan ki chit pachhani.
 ta te katha thore hi bhasi. nirakh bhool kab karo na hassi. (28)

ਇਤਿ ਸ੍ਰੀ ਬਚਿਤ੍ਰ ਨਾਟਕ ਗ੍ਰੰਥੇ ਜਲੰਧਰ ਅਵਤਾਰ ਬਾਰੁਵਾ ਸਮਾਪਤਮ
 ਸਤੁ ਸੁਭਮ ਸਤੁ । ੧੨
 it Sri Bachittar Natak granthai Jalandhar avtar barahavan samaptam.
 Sab Subham Sat (12)

ਅਬ ਬਿਸਨੁ ਅਵਤਾਰ ਕਥਨੰ
 ਸ੍ਰੀ ਭਗਉਤੀ ਜੀ ਸਹਾਇ
 ਚੌਪਈ
 ਅਬ ਮੈ ਗਨੋ ਬਿਸਨੁ ਅਵਤਾਰਾ । ਜੈਸਿਕ ਧਰਿਯੋ ਸਰੂਪ ਮੁਰਾਰਾ ।
 ਬਿਆਕੁਲ ਹੋਤ ਧਰਨਿ ਜਬ ਭਾਰਾ । ਕਾਲ ਪੁਰੁਖ ਪਹਿ ਕਰਤ ਪੁਕਾਰਾ । ੧

Ab Bisan avtar Kathanung
Sri Bhagouti ji Sahaie
Choupaiee

ab mein gano bisan avtara. jaisik dhariou sarup murara.
 biakul hoat dharan jab bhara. kaal purkh tab hoat kirpara. (1)

ਅਸੁਰ ਦੇਵਤਨ ਦੇਤਿ ਭਜਾਈ । ਛੀਨ ਲੋਤ ਭੂਅ ਕੀ ਠਕੁਰਾਈ ।
 ਕਰਤ ਪੁਕਾਰ ਧਰਨਿ ਭਰਿ ਭਾਰਾ । ਕਾਲ ਪੁਰੁਖ ਤਬ ਹੋਤ ਕ੍ਰਿਪਾਰਾ । ੨
 asur devtan daint bhajaiee. Chhen lait bhooa ki thakuraiee.
 karat pukar dharan bhar bhara. kaal purkh tab hoat kirpara. (2)

On the other side, Vishnu had destroyed the chastity of the enemy's wife Brinda and at this end Shiva, with the help (might) of the goddess, had gained more prowess, so he destroyed the enemy (demon) in a moment. All the warriors watching this scene, were delighted. (26)

From that day onwards Durgā was renamed as Jallandhari. So all should worship (meditate on) Chandika all the twenty-four hours, which would purify one's body thoroughly, just as one gets purified by having a dip in the waters of river Ganga. (27)

The whole episode of Shiva has not been detailed here for fear of the Granth (description) becoming too lengthy (voluminous). So the episode has been narrated briefly. O poets ! Do not make fun for any shortcomings (in this description). (28)

Here the chapter on the twelfth incarnation of Jallandhar in the Bachittar Natak Granth is completed. All is auspicious so far. (12)

Now the episode of the incarnation of Bisan Begins.

"With the Grace of Lord-Protector."

Choupaiee

Now I would describe the details of the incarnation of Bisan , just as Murari has manifested himself. When the Earth gets laden (overloaded) with the increased (unbearable) sinful actions and becomes restless, then it cries for help to the Lord-Sublime. (1)

When the demons make the gods flee away (defeated), usurping their kingdom of the land, and the Earth gets burdened with sins, then it cries for help, and the Prime-male (Lord-Sublime) bestows His grace on the Earth. (2)

ਦੋਹਰਾ
ਸਬ ਦੇਵਨ ਕੋ ਅੰਸ ਲੈ ਤਤੁ ਆਪਨ ਠਹਰਾਇ ।
ਬਿਸਨੁ ਰੂਪ ਧਾਰ ਤਤ ਦਿਨ ਗ੍ਰਿਹਿ ਅਦਿਤ ਕੈ ਆਇ । ੩

Dohra

Sab devan ko ans lai tat apan thehraie.
bisan roop dhar tat din greh adit kai aie. (3)

ਚੋਪਈ
ਆਨ ਹਰਤ ਪ੍ਰਿਥਵੀ ਕੋ ਭਾਰਾ । ਬਹੁ ਬਿਧਿ ਅਸੁਰਨ ਕਰਤ ਸੰਘਾਰਾ ।
ਭੂਮਿ ਭਾਰਿ ਹਰਿ ਸੁਰ ਪੁਰਿ ਜਾਈ । ਕਾਲ ਪੁਰਖ ਮੋ ਰਹਤ ਸਮਾਈ । ੪

Choupaiee

aan harat prithvi ko bhara. boh bidh asuran karat Sanghara.
bhoom bhaar har Sur pur jaiee. kaal purkh moh rehat samaiee. (4)

ਸਕਲ ਕਥਾ ਜੋਉ ਛੋਰਿ ਸੁਨਾਉ । ਬਿਸਨ ਪ੍ਰਬੰਧ ਕਹਤ ਸ੍ਰਮ ਪਾਉ ।
ਤਾ ਤੇ ਬੋਰੀਐ ਕਥਾ ਪ੍ਰਕਾਸੀ । ਰੋਗ ਸੋਗ ਤੇ ਰਾਖੁ ਅਬਿਨਾਸੀ । ੫
Sakal katha jou chhod sunauoo. bisan parbandh kehat saram paouoo.
ta te thoriai katha parkasi. rog sog te raakh abnasi. (5)

ਇਤਿ ਸ੍ਰੀ ਬਚਿਤ੍ਰ ਨਾਟਕ ਗ੍ਰੰਥੇ ਤੇਰੁਵਾ” ਬਿਸਨੁ ਅਵਤਾਰ ਸਮਾਪਤਮ
ਸਤੁ ਸੁਭਮ ਸਤੁ । ੧੩
It Sri bachittar Natak granthai teharvan bisan avtar Samapatam.
Sabh Subham Sat. (13)

ਅਥ ਮਧੁ ਕੈਟਬ ਬਧਨ ਕਥਨੰ
ਸ੍ਰੀ ਭਗਉਤੀ ਜੀ ਸਹਾਇ
ਦੋਹਰਾ
ਕਾਲ ਪੁਰਖ ਕੀ ਦੇਹਿ ਮੋ ਕੋਟਿਕ ਬਿਸਨ ਮਹੇਸ ।
ਕੋਟਿ ਝਿੰਦ੍ਰ ਬ੍ਰਹਮਾ ਕਿਤੇ ਰਵਿ ਸਸਿ ਕੋਟਿ ਜਲੇਸ । ੧

Ab madh kaitab badhan kathanung.

Sri Bhagouti ji Sahaie.

Dohra

kal purkh ki deh mein kotik bisan mahes.
kot Inder Brahma kitai rav sas kot jales. (2)

Couplet

The Lord-Sublime, taking the progeny of the gods, mingles with it. His own element (essence), and assuming the form of Vishnu, takes birth in the house of (family of) Aditi on that day. (3)

Choupaiee

He appears on the Earth to lessen the load (of Sins) on the face of Earth and destroys the demons in many ways. After removing the burden (of sins) from the Earth, He goes away to (the heavens) His own abode, and mingles again with the Prime-Soul (Lord-Sublime), and disappears (from physical form) into the Infinite. (4)

If I were to give details of this episode from the very beginning, then the Incarnation of Vishnu (Granth) needs lot of effort for its narration, as such it has been described 'briefly'.

O Lord (Indestructible) ! May You protect me from all sufferings and calamities!(5)

Here the chapter on the thirteenth incarnation of Bisan, of the Bachittar Natak Granth is completed. All is well so far. (13)

**Now the episode of the killing
of Madh & Kaitabh begins
"With the Grace of the Lord-Protector"**

Couplet

There are millions of Vishnus and Shivas present in the colossal body of the Lord-Sublime, alongwith millions of Indras and Brahmas. Then there are millions of gods like Suns, moons and Varunas (gods of Oceans) immersed in His person. (1)

ਚੌਪਈ

ਸਮ੍ਰਿਤ ਬਿਸਨੁ ਤਹ ਰਹਤ ਸਮਾਈ । ਸਿੰਧੁ ਬਿੰਧੁ ਜਹ ਗਨਿਯੋ ਨ ਜਾਈ ।
ਸੇਸਨਾਗਿ ਸੇ ਕੋਟਿਕ ਤਹਾ । ਸੋਵਤ ਸੈਨ ਸਰਪ ਕੀ ਜਹਾ । ੨

Choupaiee

Samiarat bisan the rehat samaiee. Sindh bindh jeh ganiou na jaiee.
Sesnag so kotik taha. sovat sain sarap ki jaka. (2)

ਸਹੰਸ੍ਰ ਸੀਸ ਤਬ ਧਰ ਤਨ ਜੰਘਾ । ਸਹੰਸ੍ਰ ਪਾਵ ਕਰ ਸਹੰਸ ਅਭੰਗਾ ।
ਸਹੰਸਰਾਛ ਸੋਭਤ ਹੈ ਤਾ ਕੇ । ਲਛਮੀ ਪਾਵ ਪਲੋਸਤ ਵਾ ਕੇ । ੩

Sahansar sees tab dhar tan jugha. Sahansar paai kar sahans abhunga.
sahansarachh sobhat hai ta koi. Lachhmi paar palosat vakai. (3)

ਦੋਹਰਾ

ਮਧੁ ਕੀਟਭ ਕੇ ਬਧ ਨਮਿਤ ਜਾ ਦਿਨ ਜਗਤ ਮੁਰਾਰਿ ।
ਸੁ ਕਬਿ ਸਯਾਮ ਤਾ ਕੋ ਕਹੈ ਚੌਦਸਵੇ ਅਵਤਾਰ । ੪

Dohra

madh keetabh ke badh namit ja din jagat murar.
So kabi Sisan ta ko kehai choudas vai avtar. (4)

ਚੌਪਈ

ਸ੍ਰਵਣ ਮੈਲ ਤੇ ਅਸੁਰ ਪ੍ਰਕਾਸਤ । ਚੰਦ ਸੂਰ ਜਨੁ ਦੁਤੀਯ ਪ੍ਰਭਾਸਤ ।
ਮਾਯਾ ਤਜਤ ਬਿਸਨੁ ਕਹੁ ਤਬ ਹੀ । ਕਰਤ ਉਪਾਧਿ ਅਸੁਰ ਮਿਲਿ ਜਬ ਹੀ । ੫

Choupaiee

Sarvan mael te asur parkasat. chand soor jan dutiy(a) prabhasat.
maya tajat bisan koh tab hi. karat aupadh asur mil jah hi. (5)

ਤਿਨ ਸੋ ਕਰਤ ਬਿਸਨੁ ਘਮਸਾਨਾ । ਬਰਖ ਹਜਾਰ ਪੰਚ ਪਰਮਾਨਾ ।
ਕਾਲ ਪੁਰੁਖ ਤਬ ਹੋਤ ਸਹਾਈ । ਦੁਹੰਅਨਿ ਹਨਤ ਕ੍ਰੋਧ ਉਪਜਾਈ । ੬
ti so karat bisan ghjamsana. barakh hajar panch parmana.
Kal purkh tab hote sahaiee. dohunan harat harodh upjaiee. (6)

ਦੋਹਰਾ

ਧਾਰਤ ਹੈ ਐਸੇ ਬਿਸਨੁ ਚੌਦਸਵੇ ਅਵਤਾਰ ।
ਸੰਤ ਸੰਬੁਹਨਿ ਸੁਖ ਨਮਿਤ ਦਾਨਵ ਦੁਹੰ ਸੰਘਾਰ । ੭

Dohra

dharat hai aiso bisan choudasvai avtar.
Sant Sambohan sukh namit danav dohun Sanghar. (7)

Choupaiee

Vishnu, being tired of taking births as incarnation, always remains immersed in the place where oceans and mountains are countless (beyond count). There are millions like Sheshnag, where there are many pythons resting on the seat of (Seshsayee). snakes. (2)

There are thousands of heads on His body, alongwith thousands of legs and has thousands of hands. His body is having thousands of eyes glorifying Him, and Lachhmi worships His lotus-feet. (3)

Couplet

When Murani becomes Conscious for killing the demons Madh and Kaitabh the poet Siam has named as the fourteenth Incarnation. (4)

Choupaiee

Madh and kaitabh demons were born out of the wax of the ears of Seshasayee as if the moon and the Sun had appeared (on the sky). Then Maya deserts Vishnu when the demons get together to create oppression (disorder). (5)

Vishnu fights against both the demons, and the fight continues for five thousand years. Then the Lord-Sublime comes to his rescue and kills both (demons) being furious with rage. (6)

Couplet

Thus Vishnu assumes the form of the fourteenth Incarnation for giving relief and peace to all the saints and killing the two demons. (7)

ਇਤਿ ਸ੍ਰੀ ਬਚਿਤ੍ਰ ਨਾਟਕ ਗ੍ਰੰਥੇ ਮਧੁ ਕੈਟਭ ਬਧਹ ਚਤਰਦਸਵੇ ਅਵਤਾਰ
 ਬਿਸਨੁ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੧੪
 it Sri Bachittar Natak granthai madha kaitabh badeh chatardasvo
 avtar bisan samaptam. Sabh Subham Sat (14)

ਅਬ ਔਰਹੰਤ ਦੇਵ ਅਵਤਾਰ ਕਥਨੰ
 ਸ੍ਰੀ ਭਗਉਤੀ ਜੀ ਸਹਾਇ
 ਚੌਪਈ

ਜਬ ਜਬ ਦਾਨਵ ਕਰਤ ਪਸਾਰਾ । ਤਬ ਤਬ ਬਿਸਨੁ ਕਰਤ ਸੰਘਾਰਾ ।
 ਸਕਲ ਅਸੁਰ ਇਕੱਠੇ ਤਹਾ ਭਏ । ਸੁਰ ਅਰਿ ਗੁਰੁ ਮੰਦਰਿ ਚਲਿ ਗਏ । ੧ ।

**Ab Arihant Dev avtar kathubg
 Sri Bhagouti ji Sahaie.**

Choupaiee

jab jab danav karat paeara. tab tab bisan(u) karat sanghara.
 sakal asur ekathai taha bhaie. sur ar gur mandar chal gaie. (1)

ਅਬਹੂੰ ਮਿਲਿ ਅਸ ਕਰਿਯੋ ਬਿਚਾਰਾ । ਦਈਤਨ ਕਰਤ ਘਾਤ ਅਸੁਰਾਰਾ ।
 ਤਾ ਤੇ ਐਸ ਕਰੋ ਕਿਛੁ ਘਾਤਾ । ਜਾ ਤੇ ਬਨੇ ਹਮਾਰੀ ਬਾਤਾ । ੨ ।
 sabhun mil as kariou bichara. daieetan karat ghaat asurara.
 tate ais karou kichh ghata. jate banai hamari baata. (2)

ਦਈਤ ਗੁਰੂ ਇਮ ਬਚਨ ਬਖਾਨਾ । ਤੁਮ ਦਾਨਵੇ ਨ ਭੇਦ ਪਛਾਨਾ ।
 ਵੇ ਮਿਲਿ ਜਗ ਕਰਤ ਬਹੁ ਭਾਤਾ । ਕੁਸਲ ਹੋਤ ਤਾ ਤੇ ਦਿਨ ਰਾਤਾ । ੩ ।
 daiet gur im bachan bakhana. tum danavo na bheid pachhana.
 Vai mil jug karat boh bhata. kusal hoat ta te din raata. (3)

ਤੁਮ ਹੂੰ ਕਰੋ ਜਗ ਅਰੰਭਨ । ਬਿਜੈ ਹੋਇ ਤੁਮਰੀ ਤਾ ਤੇ ਰਣ ।
 ਜਗ ਅਰੰਭਯ ਦਾਨਵਨ ਕਰਾ । ਬਚਨ ਸੁਨਤ ਸੁਰ ਪੁਰਿ ਬਰਹਰਾ । ੪ ।
 tum hun karat jug arrmbhan. bijai hoiai tumri ta te ranna.
 jug arumbhai danvan kara bachan sunat sur pur barhara. (4)

ਬਿਸਨੁ ਬੋਲਿ ਕਰਿ ਕਰੋ ਬਿਚਾਰਾ । ਅਬ ਕਛੁ ਕਰੋ ਮੰਤ੍ਰ ਅਸੁਰਾਰਾ ।
 ਬਿਸਨੁ ਨਵੀਨ ਕਹਿਯੋ ਬਪੁ ਧਰਿਹੋ । ਜਗ ਬਿਘਨ ਅਸੁਰਨ ਕੋ ਕਰਿ ਹੋ । ੫ ।
 bisan bol kar karo bichara. ab kachh karo mantar asurara.
 bisan naveen kahiou bap dhariho. jug bighan asuran ko kar ho. (5)

ਬਿਸਨੁ ਅਧਿਕ ਕੀਨੋ ਇਸਨਾਨਾ । ਦੀਨੋ ਅਮਿਤ ਦਿਜਨ ਕਹੁ ਦਾਨਾ ।
 ਮਨ ਮੋ ਕਮਲਾ ਸ੍ਰਿਜੋ ਗਯਾਨਾ । ਕਾਲ ਪੁਰੁਖ ਕੋ ਧਰਯੋ ਧਯਾਨਾ । ੬ ।
 bisan adhik keeno isnana. deenai amit dijankoh dana.
 man mo kamla sirjo gayana. kaal purukh ko dhariou dhiana. (6)

Here the chapter on fourteenth Incarnation of Bisan of the Bachittar Natak Granth dealing with the killing of Madh and kaitabh is completed. All is auspicious so far. (14)

**Now the episode of the Incarnation of
Arhant Dev begins
“With the Grace of the Lord-Protector”**

Choupaiee

Whenever the demons used to expand their activities, Vishnu would arrange for their destruction. Once all the demons got together at one place, and went to the Guru's (Shukracharya) abode. (1)

All the demons pondered over collectively about the gods killing the demons always, so they thought of evolving a (scheme) move, which could solve this problem. (2)

The Guru of demons said, “O demons ! You have not realised one thing that the gods can always perform many types of Yagnas (fire-worship) by getting together, and for that reason they enjoy peace and prosperity (day and night) always. (3)

You also make arrangements for a Yagna, so that you could be victorious in the battle. Agreeing to this proposal the demons also started performing a Yagna (fire-worship). On hearing this news of the Yagna, the gods (heavens) were shaken up. (4)

Then Vishnu called all the gods to think over it. Then the gods said “O Destroyer of the demons ! Pray tell us some remedy for it.” In the end Vishnu said. “I Will assume a new form (body) and create some disturbance (obstacle) in the performance of Yagna by the demons.” (5)

Vishnu visited many holy places of pilgrimage and bathed there, then gave alms to innumerable brahmins. Then the learned (scholarly) Vishnu evolved the light of knowledge in his mind and meditated on the Lord-Sublime. (6)

ਕਾਲ ਪੁਰੁਖ ਤਬ ਭਏ ਦਇਆਲਾ । ਦਾਸ ਜਾਨ ਕਹ ਬਚਨ ਰਿਸਾਲਾ ।
ਧਰੁ ਅਰਹੰਤ ਦੇਵ ਕੋ ਰੂਪਾ । ਨਾਸ ਕਰੋ ਅਸੁਰਨ ਕੇ ਭੂਪਾ । ੭ ।
kaal purkh tab bhaie diala. daas jaan keh bachan risala.
dhar arihant dev ko rupa. naas karo asuran kai bhoopa. (7)

ਬਿਸਨੁ ਦੇਵ ਆਗਿਆ ਜਬ ਪਾਈ । ਕਾਲ ਪੁਰੁਖ ਕੀ ਕਰੀ ਬਢਾਈ ।
ਭੂ ਅਰਹੰਤ ਦੇਵ ਬਨਿ ਆਯੋ । ਆਨਿ ਅਉਰ ਹੀ ਪੰਥ ਚਲਾਯੋ । ੮ ।
bisan dev agya jab paiee. kaal purukh ki karai badaiee.
bhu arihant dev ban aiyo. aan aaur hi panth chalaiyo. (8)

ਜਬ ਅਸੁਰਨ ਕੋ ਭਯੋ ਗੁਰੂ ਆਈ । ਬਹੁਤ ਭਾਤਿ ਨਿਜ ਮਤਹਿ ਚਲਾਈ ।
ਸ੍ਰਵਗ ਮਤ ਉਪਰਾਜਨ ਕੀਆ । ਸੰਤ ਸਬੀਹਨ ਕੋ ਸੁਖ ਦੀਆ । ੯ ।
jab asuran ko bhiou gur aiee. bahut bhant nij mateh chalaie.
Sarvang mat auparjan kia. Sant sabuhan ko sukh diai (9)

ਸਬਹੁ ਹਾਥਿ ਮੋਚਨਾ ਦੀਏ । ਸਿਖਾ ਹੀਣ ਦਾਨਵ ਬਹੁ ਕੀਏ ।
ਸਿਖਾ ਹੀਣ ਕੋਈ ਮੰਤ੍ਰ ਨ ਫੁਰੈ । ਜੋ ਕੋਈ ਜਪੈ ਉਲਟ ਤਿਹ ਪਰੈ । ੧੦ ।
Sabhun haath mochna deeai. Sikha heen danav boh keeai.
Sikha heen koiee mantar na phurai. jo koiee japai ult the parai. (10)

ਬਹੁਰ ਜਗ ਕੋ ਕਰਬ ਮਿਟਾਯੋ । ਜੀਅ ਹੀਸਾ ਤੇ ਸਬੰ ਹਟਾਤਯੋ ।
ਬਿਨੁ ਹੀਸਾ ਕੀਆ ਜਗ ਨ ਹੋਈ । ਤਾ ਤੇ ਜਗ ਕਰੇ ਨ ਕੋਈ । ੧੧ ।
baur jug ko karab mitaiyo. jla hinsa te sabhu hataiyo.
bin hinsa kia jug na hoiee. ta te jug karai na koiee. (11)

ਯਾ ਤੇ ਭਯੋ ਜਗਨ ਕੋ ਨਾਸਾ । ਜੋ ਜੀਯ ਹਨੈ ਹੋਇ ਉਪਹਾਸਾ ।
ਜੀਅ ਮਰੇ ਬਿਨੁ ਜਗ ਨ ਹੋਈ । ਜਗ ਕਰੈ ਪਾਵੈ ਨਹੀ ਕੋਈ । ੧੨ ।
ya te bhiou jagan ko nasa. jo jeu hanai hoiai uphasa.
jie maran bin jug na hoiee. jug karai pavai nahi koiee. (12)

ਇਹ ਬਿਧਿ ਦੀਯੋ ਸਭਨ ਉਪਦੇਸਾ । ਜਗ ਸਕੈ ਕੋ ਕਰ ਨ ਨਰੇਸਾ ।
ਅਪੰਥ ਪੰਥ ਸਭ ਲੋਗਨ ਲਾਯਾ । ਧਰਮ ਕਰਮ ਕੋਊ ਕਰਨ ਨ ਪਾਯਾ । ੧੩ ।
eh bidh deeyo sabhan updesa. jug sakai ko kar na naresa.
apanth panth sabh logan laiya. dharam karam kouoo karan na paiya. (13)

Then the Lord-Almighty was pleased with Vishnu and Through His benevolence accepted him as His slave, and spoke these sweet words, “ O Vishnu ! Go and assume the form of the god Arhant and then destroy the king of the demons. (7)

On getting this ordain, Vishnu sang the praises of the Lord-Sublime. Then he came to the Earth in the form (guise) of Arhant Dev (god) and initiated a new panth. (started a new religious sect). (8)

When Vishnu became the Guru of the demons (in the form of Arhant Dev), he made arrangements for the spread of his mission (sect) in many ways. He propounded the seet of Sarevarais, and gave relief to all the saints. (9)

He arranged to give tweezers to each follower for pulling out hair and made many demons devoid of their lock of hair on the head. Normally the tuft-less people cannot think any magical sermon, and if anyone happens to recite any such sermon (magical), then it produces the opposite effect (than expected). (10)

He stopped people from performing Yagnas, and also drove them away from killing animals (for sacrifice). Since no Yagna could be performed without killing some animal, people have stopped performing Yagna. (sacrificial fire worship). (11)

Thus the practice of Yagnas has come to an end. If someone kills an animal, he is vilified in the world. Since no Yagna can be performed without a kill, and if someone does perform a Yagna without offering an animal's sacrifice, he does not get any reward for his Yagna. (12)

Thus a similar teaching was given to all so that no king could perform Yagna, and all were directed on the wrong path, as a result of this no one could perform a religious duty (function of Virtuous deeds). (13)

ਦੋਹਰਾ
ਐਨਿ ਐਨਿ ਤੇ ਹੋਤੁ ਜਿਯੋ ਘਾਸਿ ਘਾਸਿ ਤੇ ਹੋਇ ।
ਤੈਸੇ ਮਨੁਛ ਮਨੁਛ ਤੇ ਅਵਰੁ ਨ ਕਰਤਾ ਕੋਇ । ੧੪ ।

Dohra
an(e) an(e) te hoat jiou ghas ghas te hoiai.
taisai manuchh manuchh te avar na karta koiai. (14)

ਚੌਪਈ
ਐਸ ਗਿਆਨ ਸਬਹੁਨ ਦ੍ਰਿੜਾਯੋ । ਧਰਮ ਕਰਮ ਕੋਊ ਕਰਨ ਨ ਪਾਯੋ ।
ਇਹ ਬ੍ਰਿਤ ਬੀਚ ਸਭੋ ਚਿਤ ਦੀਨਾ । ਅਸੁਰ ਬੰਸ ਤਾ ਤੇ ਭਯੋ ਛੀਨਾ । ੧੫ ।

Choupaiee
ais gyan sabhun dirraiyo. dharam-karam kouoo karan na paiyo.
eh birat beech sabho chit deena. asur bans ta te bhiou cheena. (15)

ਨਾਵਨ ਦੈਤ ਨ ਪਾਵੈ ਕੋਈ । ਬਿਨੁ ਇਸਨਾਨ ਪਵਿਤ੍ਰੁ ਨ ਹੋਈ ।
ਬਿਨੁ ਪਵਿਤ੍ਰੁ ਕੋਈ ਫੁਰੈ ਨ ਮੰਤ੍ਰਾ । ਨਿਫਲ ਭਏ ਤਾ ਤੇ ਸਭ ਜੰਤ੍ਰਾ । ੧੬ ।
nahvan daint na pavai koiee. bin isnan pavitar na hoiee.
bin pavitar koiee phirai na mantara.a niphala bhaie ta te sabh jantra. (16)

ਦਸ ਸਹੰਸ੍ਰ ਬਰਖ ਕੀਅ ਰਾਜਾ । ਸਭ ਜਗ ਮੋ ਮਤ ਐਸ ਪਰਾਜਾ ।
ਧਰਮ ਕਰਮ ਸਬ ਹੀ ਮਿਟਿ ਗਯੋ । ਤਾ ਤੇ ਛੀਨ ਅਸੁਰ ਕੁਲ ਭਯੋ । ੧੭ ।
das sahasar bankh ki(a) raja. Sabh jug mein mat aisu praja.
dharam karam sabh hi mit geyo. ta te chheen asur kul bhiou. (17)

ਦੇਵ ਰਾਇ ਜੀਅ ਮੋ ਭਲੁ ਮਾਨਾ । ਬਡਾ ਕਰਮ ਅਬ ਬਿਸਨੁ ਕਰਾਨਾ ।
ਅਨੰਦ ਬਢਾ ਸੋਕ ਮਿਟਿ ਗਯੋ । ਘਰਿ ਘਰਿ ਸਬੁ ਬਧਾਵਾ ਭਯੋ । ੧੮ ।
Dev raie jia mein bhal mana. bada karam ab bisan karana.
anand badha sok mit geou. ghar ghar sabhun badhava bhiou. (18)

ਦੋਹਰਾ
ਬਿਸਨ ਐਸ ਉਪਦੇਸ ਦੈ ਸਬ ਹੀ ਧਰਮ ਛੁਟਾਇ ।
ਅਮਰਾਵਤਿ ਸੋਰ ਨਗਰ ਮੋ ਬਹੁਰਿ ਬਿਰਾਜਿਯੋ ਜਾਇ । ੧੯ ।

Dohra
bisan ais updes dai sabh hun dharam chhutaie.
amravat sur nagar mo bahur brijiou jaie. (19)

Couplet

Just as grain begets grain, grass produces more grass, similarly man produces human being, as there is no other creator of all. (14)

Choupaiee

So Arhant imparted such teachings to all the people, which was firmly believed by all, and no one could perform any virtuous deeds (of religious nature). All had embided such a mental outlook, as a result the race of the demons became devoid of strength/power. (15)

No demon would now leathe, and no one could get purified without a bath, and without being purified no one could recite (holy) religious sermons, as such all actions would become (useless) fruit less. (16)

Then Arhant ruled the world for ten thousand years, and thus he propagated his religion in the world. All virtuous deeds came to an end, and the race of demons became powerless. (17)

The king of gods, Indra, was very much satisfied with this arrangement and felt that Vishnu had done them a great favour. Now there were more rejoicings and happiness and sorrow or suffering had been eliminated. There were great rejoicings in all the families. (homes). (18)

Couplet

Thus Vishnu had propagated such a teaching, which divested all the people from performing any virtuous (religious) actions. He himself went back to the heavens and installed himself there again. (19)

ਸ੍ਰਾਵਗੋਸ ਕੋ ਰੂਪ ਧਰਿ ਦੈਤ ਕੁਪੰਥ ਸਬ ਡਾਰਿ ।
ਪੰਦ੍ਰਵੇ ਅਵਤਾਰ ਇਮ ਧਾਰਤ ਭਯੋ ਮੁਰਾਰਿ । ੨੦ ।
Saravgos ke roop dhar daint kupanta sah daar.
pandervain avtar im dharat bhiou murar. (20)

ਇਤਿ ਸ੍ਰੀ ਬਚਿਤ੍ਰ ਨਾਟਕ ਗ੍ਰੰਥੇ ਅਰਹੰਤ ਪਦਸਵੇ ਅਵਤਾਰ
ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੧੫ ।
It Sri Bachittar Natak granthai Arhant
padarasvai avtar samapatam
Sabh Subham Sat. (15)

ਅਬ ਮਨੁ ਰਾਜਾ ਅਵਤਾਰ ਕਥਨੰ
ਸ੍ਰੀ ਭਗਉਤੀ ਜੀ ਸਹਾਇ
ਚੌਪਈ
ਸ੍ਰਾਵਗ ਮਤ ਸਬ ਹੀ ਜਨ ਲਾਗੇ । ਧਰਮ ਕਰਮ ਸਬ ਹੀ ਤਜਿ ਭਾਗੇ ।
ਤਯਾਗ ਦਈ ਸਬੁਮ ਹਰਿ ਸੇਵਾ । ਕੋਇ ਨ ਮਾਨਤ ਭੇ ਗੁਰ ਦੇਵਾ । ੧ ।

Ab man raja avtar kathanung
Sri Bhagouti ji Sahaie
Choupaiee

Saravag mat sab hi jan lagai. Dharam karam sabh hi raj bhagai.
tiag daiee sabhun har seva. koiai na manat bhae gur deva. (1)

ਸਾਧ ਅਸਾਧ ਸਬੈ ਹੁਐ ਗਏ । ਧਰਮ ਕਰਮ ਸਬ ਹੀ ਤਜਿ ਦੇਏ ।
ਕਾਲ ਪੁਰਖ ਆਗਯਾ ਤਬ ਦੀਨੀ । ਬਿਸਨੁ ਚੰਦ ਸੋਈ ਬਿਧਿ ਕੀਨੀ । ੨ ।
Sadh asadh sabai huai gaie. dharam karam sab hun taj daie.
kaal purkh agya tab deeni. bisan Chand soiee bidh keeni. (2)

ਮਨੁ ਹੈ ਰਾਜ ਵਤਾਰ ਅਵਤਾਰ । ਮਨੁ ਸਿਮਰਿਤਹਿ ਪ੍ਰਚੁਰ ਜਗਿ ਕਰਾ ।
ਸਕਲ ਕੁਪੰਥੀ ਪੰਥਿ ਚਲਾਏ । ਪਾਪ ਕਰਮ ਤੇ ਲਗਿ ਹਟਾਏ । ੩ ।
man hoiai raj vatar avtara. man Simarateh parchai jug kara.
Sakal kupanthi panth chalaie. paap karvan te log hataie. (3)

ਰਾਜ ਅਵਤਾਰ ਭਯੋ ਮਨੁ ਰਾਜਾ । ਸਰਬ ਹੀ ਸਿਰਜੈ ਧਰਮ ਕੇ ਸਾਜਾ ।
ਪਾਪ ਕਰਾ ਤਾ ਕੋ ਗਹਿ ਮਾਰਾ । ਸਕਲ ਪ੍ਰਜਾ ਕਹੁ ਮਾਰਗਿ ਡਾਰਾ । ੪ ।
Raj avtar bhiou man raja. sarab hi sirjai dharam ke saja.
paap kara ta ko geh maara. sakal parja ko marag daara. (4)

ਪਾਪ ਕਰਾ ਜਾ ਹੀ ਤਹ ਮਾਰਸ । ਸਕਲ ਪ੍ਰਜਾ ਕਹੁ ਧਰਮ ਸਿਖਾਰਸ ।
ਨਾਮ ਦਾਨ ਸਬਹੁਨ ਸਿਖਾਰਾ । ਸ੍ਰਾਵਗ ਪੰਥ ਦੂਰ ਕਰਿ ਡਾਰਾ । ੫ ।
paap kara ja hi the maras. Sakal parja koh dharam sikharas.
Naam daan sabhun sikhara. Saravag panth dur kar daara. (5)

(Arhant) assuming the form of the master of Saravagan, had directed all the demons on the reversed (wrong) path. This is how the Lord had assumed the form of the fifteenth incarnation. (20)

Here the chapter on the fifteenth incarnation of Arhant of the Bachittar Natak Granth is completed. All is well. (15)

**Now the episode of the incarnation
of the King Mun begins
“With the Grace of the Lord-protector.”**

Choupaiee

All the people were now conforming (practising) to the Jainism religion, and all were devoid of any virtuous deeds or religious deeds. All had forgotten to serve the Lord Almighty, and no one had any faith in the Lord-Sublime. (1)

All the saints had become incorragible (desperate) and had stopped performing any religious (virtuous) deeds. Then the Lord-Sublime had ordained Vishnu like this, who carried out His orders accordingly. (2)

Then Vishnu, had appeared as an incarnation of King Mun, and propagated the teachings of Manu Smriti in the world. All the followers of Jainism were directed back on to the right path, and repulsed the people from sinful actions. (3)

Now Vishnu had assumed the form of King Mun, who appeared as an incarnation of Vishnu, who propagated the path of religious (virtuous) functions. Whosoever was caught engrossed in irreligious or Sinful actions, would be killed. Thus all the people (subjects) were brought back on the right path of virtuous deeds. (4)

Whenever any person was found indulging in Sinful actions, he was killed. So all the subjects were taught the path of religion. All were taught to recite the Lord's True Name and in the art of alms-giving, and removed the cult of Jainism from the world. (5)

ਜੇ ਜੇ ਭਾਜਿ ਦੂਰ ਕਹੁ ਗਏ । ਸ੍ਰਾਵਗ ਧਰਮਿ ਸੋਊ ਰਹਿ ਗਏ ।
 ਅਉਰ ਪ੍ਰਜਾ ਸਬ ਮਾਰਗਿ ਲਾਈ । ਕੁਪੰਥ ਪੰਥ ਤੇ ਸੁਪੰਥ ਚਲਾਈ । ੬ ।
 jo jo bhaaj koh gaie. Saravag dharam souoo reh gaie.
 aour parja sab marag laiee. kupanth panth te supanth chalaiee. (6)

ਰਾਜ ਅਵਤਾਰ ਭਯੋ ਮਨੁ ਰਾਜਾ । ਕਰਮ ਧਰਮ ਜਗ ਕੋ ਭਲੁ ਸਾਜਾ ।
 ਸਕਲ ਕੁਪੰਥੀ ਪੰਥ ਚਲਾਏ । ਪਾਪ ਕਰਮ ਤੇ ਧਰਮ ਲਗਾਏ । ੭ ।
 raj avtar bhoiu man raja. karam dharam jugmein bhal saja.
 Sakal kupanthi panth chalaie. paap karam te dharam lagaie. (7)

ਦੋਹਰਾ

ਪੰਥ ਕੁਪੰਥੀ ਸਬ ਲਗੇ ਸ੍ਰਾਵਗ ਮਤ ਭਯੋ ਦੂਰ ।
 ਮਨੁ ਰਾਜਾ ਕੋ ਜਗਤ ਮੋ ਰਹਿਯੋ ਸੁ ਜਸੁ ਭਰਪੂਰ । ੮ ।

Dohra

panth kupanth sab lagai sarvag mat bhoiu dur.
 man raja ko jagat mo rehiou so jas bharpur. (8)

ਇਤਿ ਸ੍ਰੀ ਬਚਿਤ੍ਰ ਨਾਟਕੇ ਗ੍ਰੰਥੇ ਮਨੁ ਰਾਜਾ
 ਅਵਤਾਰ ਸੋਲ੍ਹਵ ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੧੬ ।
 it Sri Bachittar Natak granthai man raja
 avtar sohlava(n) samapatam.
 Sab Subham Sat. (16)

ਅਬ ਧਨੰਤਰ ਬੈਦ ਅਵਤਾਰ ਕਥਨ
 ਸ੍ਰੀ ਭਗਉਤੀ ਜੀ ਸਹਾਇ
 ਚੌਪਈ
 ਸਭ ਧਨਵੰਤ ਭਏ ਜਗ ਲੋਗਾ । ਏਕੁ ਨ ਰਹਾ ਤਿਨੋ ਤਨਿ ਸੋਗਾ ।
 ਭਾਤਿ ਭਾਤਿ ਭਛਤ ਪਕਵਾਨਾ । ਉਪਜਤ ਰੋਗ ਦੇਹ ਤਿਨ ਨਾਨਾ । ੧ ।

Ab dhanantar baid avtar kathanung

Sri Bhagouti ji Sahaie

Choupaiee

Sabh dhanvant bhaie jug loga. ek na raha tinai tan sogā.
 bhant bhant bhachhat parvan. upjat rog deh tiu nana. (1)

ਰੋਗਾਕੁਲ ਸਬ ਹੀ ਭਏ ਲੋਗਾ । ਉਪਜਾ ਅਧਿਕ ਪ੍ਰਜਾ ਕੋ ਸੋਗਾ ।
 ਪਰਮ ਪੁਰਖ ਕੀ ਬਡਾਈ । ਕ੍ਰਿਪਾ ਕਰੀ ਤਿਨ ਪਰ ਹਰਿ ਰਾਈ । ੨ ।
 rogakul Sab hi bhaie loga. upja adhik parja ke sogā.
 param pukh ki kari badaiee. kirpa kari tin par har bhaiee. (2)

All those persons, who fled away to distant (foreign) lands, were left to adhere to the cult of Jainism. The rest of the subjects were directed onto the path of religious duties, and repelling people from sinful actions all were directed to perform virtuous actions. (6)

Thus the incarnation of Raj, appeared in the form of King-Mun, who propagated the path of true religion of performing virtuous action in the world. All the misguided people were directed back onto the right path, and engaged them in moral (religious) duties by repulsing them from performing Sinful actions. (7)

**Now the episode of the incarnation
of Dhanatar Vaid begins.
“With the Grace of the Lord-Protector.”**

Choupaicee

All the people of the world became wealthy, and their minds or bodies were not pestered by any sorrow or sufferings. They were eating various types of delicious foods, due to which they started getting infested with many body ailments (diseases). (1)

All the people were inflicted with diseases and were distressed due to illness, which resulted in great suffering to the humanity (subjects) Then all got together and praised the Lord's Greatness (Prime-Male) bestowed His benevolence on them. (2)

ਬਿਸਨ ਚੰਦ ਕੋ ਕਹਾ ਬੁਲਾਈ । ਧਰੁ ਅਵਤਾਰ ਧੰਨਤਰ ਜਾਈ ।
ਆਯੁਰਬੇਦ ਕੋ ਕਰੋ ਪ੍ਰਕਾਸਾ । ਰੋਗ ਪ੍ਰਜਾ ਕੇ ਕਰੀਯਹੁ ਨਾਸਾ । ੩ ।
bisan Chand ko kaha bulaiee. dhar avtar dhanantar jaiee.
aiyurbeid ko karo parkasa. rog praja ke kariou nasa. (3)

ਦੋਹਰਾ
ਤਾ ਤੇ ਦੇਵ ਇਕਤ੍ਰੁ ਹੁਐ ਮਖਿਯੋ ਸਮੁੰਦ੍ਰਹਿ ਜਾਇ ।
ਰੋਗ ਬਿਨਾਸਨ ਪ੍ਰਜਾ ਹਿਤ ਕਵਿਯੋ ਧਨੰਤਰ ਰਾਇ । ੪ ।

Dohra
ta te dei ikatar huai mathiou Samundreh jaie.
rog binasan pooja hit kadhiou dhanatar raie. (4)

ਚੌਪਈ
ਆਯੁਰਬੇਦ ਤਿਨਿ ਕੀਯੋ ਪ੍ਰਕਾਸਾ । ਜਗ ਕੋ ਰੋਗ ਕਰੇ ਸਬ ਨਾਸਾ ।
ਬਈਦ ਸਾਸਤ੍ਰ ਕਹੁ ਪ੍ਰਗਟ ਦਿਖਾਵਾ । ਭਿੰਨ ਭਿੰਨ ਅਉਖਧੀ ਬਤਾਵਾ । ੫ ।
Choupaiee
aiyurbeid tin kiou parkasa. jug ke rog karai sab nasa.
baied Sastar koh pargat dikhava. bhin bhin aoukhadi batara. (5)

ਦੋਹਰਾ
ਰੋਗ ਰਹਤ ਕਰਿ ਅਉਖਧੀ ਸਬ ਹੀ ਕਰਿਯੋ ਜਹਾਨ ।
ਕਾਲ ਪਾਇ ਤਛਕਿ ਹਨਿਯੋ ਸੁਰਪੁਰਿ ਕੀਯੋ ਪਯਾਨ । ੬ ।
rog rehat kar aoukhadi sab hi kariou jahan.
kaal paie tachhak haniou surpur kiou paiyan. (6)

ਇਤਿ ਸ੍ਰੀ ਬਚਿਤ੍ਰ ਨਾਟਕੇ ਗ੍ਰੰਥੇ ਧਨੰਤ੍ਰੁ ਅਵਤਾਰ ਸਤਾਰਵਾ
ਸਮਾਪਤਮ ਸਤੁ ਸੁਭਮ ਸਤੁ । ੧੭ ।
it Sri Bachittar Natak granthai dhanatar avtar satarahvan samapatam.
Sab Subham Sat. (17)

ਅਧ ਸੁਰਜਾਵਤਾਰ ਕਥਨੰ
ਸ੍ਰੀ ਭਗਉਤੀ ਜੀ ਸਹਾਇ
ਚੌਪਈ
ਬਹੁਰਿ ਬਦੇ ਦਿਤਿ ਪੁਤ੍ਰ ਅਤੁਲਿ ਬਲਿ । ਅਰਿ ਅਨੇਕ ਜੀਤੇ ਜਿਨ ਜਲਿ ਬਲਿ ।
ਕਾਲ ਪੁਰਖ ਕੀ ਅਗਿਆ ਪਾਈ । ਸੁਰਜ ਅਵਤਾਰ ਧਰਿਯੋ ਹਰਿ ਰਾਈ । ੧ ।
ab Surajavtar kathanung
Sri Bhagoutia ji Sahaie .
Choupaiee
bahur badai dit puttar atul bal. ab anek jeetai jin jal thal.
Kaal purkh ki agya paiee. Suraj avtar dhariou har raiee. (1)

Vishnu was called by the Lord in His presence and ordained him to assume the incarnation of Dhanantari and go the world by revealing the Ayur Veda to them.(3)

Couplet

Thus the gods and demons joined hands to churn the ocean, and for alleviating the sufferings of mankind, they took out king Dhanantri from the (churning of) ocean. (4)

Choupaiee

The Dhanantri king revealed the Ayur Veda to the world, thus dispelling all the worldly Sufferings. By revealing the Vedic Shastras he showed to the world the Veda, which gave remedies for various ailments. (5)

Couplet

Thus he produced the medicine (treatment) for all ailments and gave to the world, medicines for various ailments. After sometime Tachhak killed him by stinging him with his poison, and (despatched) sent him to the heavens. (he died). (6)

Here the seventeenth chapter on the incarnation of Dhanvantri from the Bachittar Natak Granth is completed. All is well so far. (17)

**Now begins the episode of
incarnation of the Sun
“With the Grace of the Lord-Protector.”**

Choupaiee

Then the son of Diti, called Dainti, became very powerful, who had gained victory over many enemies both on land and the seas. That time, getting the ordains of the Lord-Sublime, Vishnu appeared as an incarnation of the sun (sooraj). (1)

ਜੇ ਜੇ ਹੋਤ ਅਸੁਰ ਬਲਵਾਨਾ । ਰਵਿ ਮਾਰਤ ਤਿਨ ਕੋ ਬਿਧਿ ਨਾਨਾ ।
ਅੰਧਕਾਰ ਧਰਨੀ ਤੇ ਹਰੇ । ਪ੍ਰਜਾ ਕਾਜ ਗ੍ਰਿਹ ਕੇ ਉਠਿ ਪਰੇ । ੨ ।

jo jo hoat asur balvana.
rav marat tin ko bidh nana.
andhkar dharni te harai.
parja kaaj greh kai uth parai. (2)

ਨਰਾਜ ਛੰਦ
ਬਿਸਾਰਿ ਆਲਸੰ ਸਬੈ ਪ੍ਰਭਾਤਿ ਲਗਿ ਜਾਗਹੀ ।
ਅਨੰਤਿ ਜਾਪ ਕੋ ਜਪੈ ਬਿਅਣਤੁ ਧਯਾਨ ਪਾਗਹੀ ।
ਦੁਰੰਤ ਕਰਮ ਕੋ ਕਰੈ ਅਥਾਪ ਥਾਪਹੀ ।
ਗਾਇਤ੍ਰੀ ਸੰਧਿਯਾਨ ਕੈ ਅਜਾਪ ਜਾਪਹੀ । ੩ ।

Naraj Chhand

bisar alsung sabai parbhat jagh.
anant jaap ko japai beant dhian paghi.
durant karam ko karai athap thap thaphi.
gaietri Sandhiyan ke ajap jaap japhi. (3)

ਸੁ ਦੇਵ ਕਰਮ ਆਦਿ ਲੈ ਪ੍ਰਭਾਤਿ ਜਾਗ ਕੈ ਕਰੈ ।
ਸੁ ਜਗ ਧੂਪ ਦੀਪ ਹੋਮ ਬੇਦ ਬਿਯਾਕਰਨ ਰਰੈ ।
ਸੁ ਪਿਤ੍ਰ ਕਰਮ ਹੈ ਜਿਤੇ ਸੋ ਬ੍ਰਿਤ ਬ੍ਰਿਤ ਕੋ ਕਰੈ ।
ਸੁ ਸਾਸਤ੍ਰ ਸ੍ਰਿਮਿਤ ਉਚਰੈ ਸੁ ਧਰਮ ਧਯਾਨ ਕੋ ਧਰੈ । ੪ ।

So dev karam aad lai parbhat karai.
So jug dhup deep home beid biyakaran rarai.
So pitar karam hai jitar so brit brit ko karai.
So Sastar Simrat ucharung so dharam dhyan ko dharai. (4)

ਅਰਧ ਨਰਾਜ ਛੰਦ
ਸੁ ਧੂਮ ਧੂਮ ਧੂਮ ਹੀ । ਕਰੰਤ ਸੈਨ ਭੂਮਿ ਹੀ ।
ਬਿਅੰਤਿ ਧਯਾਨ ਧਯਾਵਹੀ । ਦੁਰੰਤ ਠਉਰ ਪਾਵਹੀ । ੫ ।

Ardh Naraj Chhand

So dhum dhum dhoom hi. Karant karat dharam or daan
beant dhiyan dhiyavhi. durant thour pavhi. (5)

ਅਨੰਤ ਮੰਤ੍ਰ ਉਚਰੈ । ਸੁ ਜੋਗ ਜਾਪਨਾ ਕਰੈ ।
ਨਿਬਾਨ ਪੁਰੁਖ ਧਯਾਵਹੀ । ਬਿਮਾਨ ਅੰਤਿ ਪਾਵਹੀ । ੬ ।
anant mantarung ucharai. so jog japna karai
nirban purukhung dhiyahi. biman ananting pavhi. (6)

All those demons who become powerful, are being killed by the Sun in many ways. The darkness on the Earth is being eliminated by the Sun, so the subjects get involved in the duties of the householder. (2)

Naraj Chhand

All the people, casting off laziness and lithargy, get up early in the morning. Many people meditate on the Lord's Name, and countless people are engaged in the meditation of the Lord-Sublime. They get engrossed in different tasks of the world and have installed the Lord in their minds. They recite continiously the holy sermons of Sandhia and gaitri. (in the hearts). (3)

People get up early in the morning and attend to godly-functions. They perform Yoga, burn incense, light lamps and fire-worship and follow certain principles in their performance. They recite the Shastras and Smritis and follow religious rituals. (duties). (4)

Ardh Naraj Chhand

One could see the Smoke arising from fire-workship on all sides, while people sleep on the ground. Many people meditate on the Lord, while few of them attain unison with the Lord with great difficulty. (5)

They recite innumerable sermons and perform meditation and penance of various types. They meditate on the Lord and worship him, and finally get seated in the aerial ships for proceeding to heavens in the end (To attain the status of gods, they are provided with proper means). (6)

ਦੋਹਰਾ

ਬਹੁਤ ਕਾਲ ਇਮ ਬੀਤਯੋ ਕਰਤ ਧਰਮੇ ਅਰੁ ਦਾਨ ।
ਬਹੁਰਿ ਅਸੁਰ ਬਢਿਯੋ ਪ੍ਰਬਲ ਦੀਰਘੁ ਕਾਇ ਦੁਤੀ ਮਾਨ । ੭ ।

Dohra

bahut kaal im beetiou karat dharam or dhaam.
bahur asur badhiou parbal deeragh kaiae doot mann. (7)

ਚੌਪਈ

ਬਾਣ ਪ੍ਰਜੰਤ ਬਢਤ ਨਿਤਪ੍ਰਤਿ ਤਨ । ਨਿਸ ਦਿਨ ਘਾਤ ਕਰਤ ਦਿਜ ਦੇਵਨ ।
ਦੀਰਘੁ ਕਾਇ ਐਸੋ ਰਿਪੁ ਭਯੋ । ਰਵਿ ਰਥਿ ਹਟਕ ਚਲਨ ਤੋ ਗਯੋ । ੮ ।

Choupaiee

baan parjant badhat nitprat tan. nis din ghat karat dij devan.
deeragh kaie aisai rip bhiou. rav rath hastak chalan te geou. (8)

ਅੜਿਲ

ਹਟਕ ਚਲਤ ਰਥਿ ਭਯੋ ਭਾਨ ਕੋਪਿਯੋ ਤਬੈ ।
ਅਸਤ੍ਰੁ ਸਸਤ੍ਰੁ ਲੈ ਚਲਿਯੋ ਸੰਗ ਲੈ ਦਲ ਸਬੈ ।
ਮੰਡਿਯੋ ਬਿਬਿਧ ਪ੍ਰਕਾਰ ਤਹਾ ਰਣ ਜਾਇਕੈ ।
ਹੋ ਨਿਰਖ ਦੇਵ ਅਰੁ ਦੈਤ ਰਹੇ ਉਰਝਾਇਕੈ । ੯ ।

Aril

hatak chalat rath bhiou bhaan kopiou tabai.
astar Sastar lasi chaliou sung lai dul sabai.
mandiou bibidh parhar taha runn jaie kai.
ho nirakh dev ar daint rehai urjhaiekai. (9)

ਗਹਿ ਗਹਿ ਪਾਣ ਕ੍ਰਿਪਾਣ ਦੁਬਹੀਯਾ ਰਣਿ ਭਿਰੇ ।

ਟੂਕ ਟੂਕ ਹੁਐ ਗਿਰੇ ਨ ਪਗ ਪਾਛੇ ਫਿਰੇ ।

ਅੰਗਨਿ ਸੋਭੇ ਘਾਇ ਪ੍ਰਭਾ ਅਤਿ ਹੀ ਬਢੇ ।

ਹੋ ਬਸਤ੍ਰੁ ਮਨੋ ਛਿਟਕਾਇ ਜਨੇਤੀ ਸੇ ਚਢੇ । ੧੦ ।

geh geh paan kirpan dubahiya runn bhirai.

tuk tuk houai girai na pug pachhai.

angan sobhai ghaie prabha at hi badhai.

ho bastar manoi chhitkaie janeti so chadhai. (10)

ਅਨੁਭਵ ਛੰਦ

ਅਨਹਦ ਬਜੇ । ਧੁਨਿ ਘਣ ਲਜੇ ।

ਘਣਹਣ ਘੋਰੀ । ਜਣ ਬਣ ਮੋਰੀ । ੧੧ ।

Anbhav Chhand

anhad bajai. dhun ghunn lajai.

ghan han ghorung. jan ban morung. (11)

Couplet

Much time had elapsed by the people in performing virtuous deeds and alms-giving when a demon became very powerful, known by the name Deeragh-Kaie, who was mighty and glorious. (7)

Choupaiee

His body would grow by an arrow-length every day, and he was destroying the gods and brahmins day and night (every day). Thus the demon called Deeragh-Kaie became an enemy of the Sun ; and the chariot of the Sun could not move. (stopped moving). (8)

Aril

When the Sun's chariot stopped moving forward, then Sun had got furious with rage. So he ordered his army, after arming himself with arms, weapons, and coats of mail, to march forward. Advancing towards the battle-field, he launched the attack in many ways and seeing him all the gods and demons also joined in the battle. (9)

Wielding their swords, the warriors were fighting and were falling on the ground, being cut into pieces, but no one would retreat a step back. They were being praised and glorified when wounds were inflicted on their bodies. It appeared as if they had joined a marriage party while wearing red coloured clothes. (10)

Anbhav Chhand

The demons were beating ; even the clouds could not match the sound produced by them. (felt belittled). By the beating of kettle drums the reverberation (echo) was such, as if the peacocks were screaming in the jungle. (11)

ਮਧੁਰ ਧੁਨਿ ਛੰਦ
ਦਲ ਹਲ ਦਾਲੀ । ਜਿਮ ਗੁਲ ਲਾਲੀ ।
ਖੜਭੜ ਬੀਰੀ । ਤੜ ਸੜ ਤੀਰੀ । ੧੨ ।

Madhur dhun Chhand
dhaj hal dhalung. jim gul lalung.
Kharbharr beerung. tarr sarr teerung. (12)

ਰੁਣ ਝੁਣ ਬਾਜੇ । ਜਣੁ ਘਣ ਗਾਜੇ ।
ਧੰਮਕ ਢੋਲੀ । ਖੜਰੜ ਖੋਲੀ । ੧੩ ।
ruun jhun baajai. janu ghann gajai.
dhamunk dholung. kharrarr khelung. (13)

ਥਰਹਰ ਕੰਪੈ । ਹਰਿ ਹਰਿ ਜੰਪੈ ।
ਰਣ ਰੰਗ ਰਤੇ । ਜਣੁ ਗਣ ਮਤੇ । ੧੪ ।
barhar kampai. har har jumpai.
runn rung ratai. janu gunn matai. (14)

ਥਰਕੰਤ ਸੂਰੀ । ਨਿਰਖਤ ਹੂਰੀ ।
ਸਰ ਬਰ ਛੁਟੇ । ਕਟਿ ਭਟ ਲਿਟੇ । ੧੫ ।
tharkunt surang . nirkhat hurung.
Sar bar chhutai. kat bhat litai. (15)

ਚਮਕਤ ਬਾਣੀ । ਫੁਰਹ ਨਿਸਾਣੀ ।
ਚਟ ਪਟ ਜੁਟੇ । ਅਰਿ ਉਰ ਫੁਟੇ । ੧੬ ।
Chamkat banung. phureh nisanung.
chat pat jutai. ar ur phulai. (16)

ਨਰ ਬਰ ਗਜੇ । ਸਰ ਬਰ ਸਜੇ ।
ਸਿਲਹ ਸੰਜੋਯੀ । ਸੁਰ ਪੁਰ ਪੋਯੀ । ੧੭ ।
nar bar gajai. sar bar sajai.
aSileh sanjoeung. sur pur poeung. (17)

ਸਰ ਬਰ ਛੁਟੇ । ਅਰਿ ਉਰ ਫੁਟੇ ।
ਚਟ ਪਟ ਚਰਮੀ । ਫੁਟ ਫੁਟ ਬਰਮੀ । ੧੮ ।
sar bar chhutai. ar ur phutai.
chat pat charmung. phut phut barmung. (18)

Madhur Dhun Chhand

The shields were sparkling as if the Lala flowers were blooming. There was lot of disturbance (confusion) all around, while the arrows were flying all over with a hissing sound. (12)

The trumpets were blowing with a jingle, as if clouds were thundering. The drums were beating with a loud sound, while the sheaths were producing rattling noise. (13)

The timid soldiers were trembling (with fear), while remembering God's Name (Hari). The warriors were fully engrossed in fighting on the battle-field, as if intoxicated elephants were combating. (14)

The warriors were shouting loudly while the fairies were watching them. Many swift and large arrows were being shot, which would pierce through the bodies so that the warriors (being struck) were (falling) lying on the ground, being cut into pieces. (15)

The arrows were flashing around, while the flags were fluttering. The warriors were getting engrossed in the battle without losing time and would pierce through the body (chest) with arrows. (16)

The mighty warriors were roaring, as they were armed with superior arrows. The warriors were protected with coats of mail and iron coatings, but were being despatched to heavens. (facing death). (17)

Many great arrows were being shot, which would pierce through the enemy bodies ; in fact the arrows were piercing through the shields also, cutting off the iron coating (protective cover) even. (18)

ਨਰਾਜ ਛੰਦ
 ਦਿਨੇਸ ਬਾਣ ਪਾਣਿ ਲ੍ ਰਿਪੇਸ ਤਾਕਿ ਧਾਈਯੰ ।
 ਅਨੰਤ ਜੁਧ ਕੁਧ ਸੁਧ ਭੂਮਿ ਮੈ ਮਚਾਈਯੰ ।
 ਕਿਤੇਕ ਭਾਜਿ ਚਾਲੀਯੰ ਸੁਰੇਸ ਲੋਗ ਕੋ ਗਏ ।
 ਨਿਸੰਤ ਜੀਤ ਜੀਤ ਕੈ ਅਨੰਤ ਸੂਰਮਾ ਲਏ । ੧੯ ।

Naraj Chhand

dines baan paan tai ripes takai dhaieung.
 anant judh karodh sudh bhoom mein machaieung.
 kitek bhaag chalieubg sures log koi gaie.
 nisant jeet jeet kai anant surmia laie. (19)

ਸਿਮਟ ਸੇਲ ਸਾਮੁਹੇ ਸਰਕ ਸੂਰ ਝਾੜਹੀ ।
 ਬਬਕ ਬਾਘ ਜਯੋ ਬਲੀ ਹਲਕ ਹਾਕ ਮਾਰਹੀ ।
 ਅਭੰਗ ਅੰਗ ਭੰਗ ਹੈ ਉਤੰਗ ਜੰਗ ਮੋ ਗਿਰੇ ।
 ਸੁਰੰਗ ਸੂਰਮਾ ਸਬੈ ਨਿਸੰਗ ਜਾਨ ਕੈ ਅਰੈ । ੨੦ ।
 Simat sail samohai sarak soor jharrhi.
 babak bagh jeou bali halak naak maarhi.
 abhung ang bhang havai utang jung mo girai.
 surang soorma sabai nisung jaan kai arau. (20)

ਅਰਧ ਨਰਾਜ ਛੰਦ
 ਨਵੰ ਨਿਸਾਣ ਬਾਜੀਯੰ । ਘਟਾ ਘਮੰਡ ਲਾਜੀਯੰ ।
 ਤਬਲ ਤੁਦਰੰ ਬਜੇ । ਸੁਨੰਤ ਸੂਰਮਾ ਗਜੇ । ੨੧ ।

Ardh Naraj Chhand

Navang nisan baajieung. ghata ghamund lajieung.
 tabal tundrung bajai. sunnant surma gajai. (21)

ਸੁ ਜੂਝਿ ਜੂਝਿ ਕੈ ਪਰੈ । ਸੁਰੇਸ ਲੋਗ ਬਿਚਰੈ ।
 ਚੜੈ ਬਿਵਾਨ ਸੋਭਹੀ । ਅਦੇਵ ਦੇਵ ਲੋਭਹੀ । ੨੨ ।
 so jujh jujh kai parai. Sures log bichrai.
 charrai bivan sobhhi. adev dev lobhi. (22)

ਬੇਲੀ ਬਿਦ੍ਰਮ ਛੰਦ
 ਡਹ ਡਹ ਸੁ ਡਾਮਰ ਡੰਕਣੀ । ਕਹ ਕਹ ਸੁ ਕੁਕਤ ਜੋਗਣੀ ।
 ਝਮ ਝਮਕ ਸੰਗ ਝਮਕੀਯੰ । ਰਣਿ ਗਾਜ ਬਾਜ ਉਥਕੀਯੰ । ੨੩ ।

Beli Bidram Chhand

deh deh so damar dankani. keh keh so kukat jogni.
 jham jhamak sang jhamkieung. runn gaaj baaj uthkieung. (23)

Naraj Chhand

Then (the god) Sun, holding his bow in hand, seeing the great enemy Dhirag Kair, rushed to the battle-field, and fought a fierce battle, being furious with rage, in many ways. Many demons had fled away to Indra puri (heavens), whereas Sun had defeated many warriors. (19)

The warriors, getting contracted, were striking their spears in front of them, making a hissing noise. Roaring like a lion the warriors were challenging the enemy while launching the attack. The mighty warriors (with stoutly built bodies) were losing their limbs, and were falling down on the battle-field, jumping in pain. All the warriors, clothed in red colour (of blood) were locked up in fighting fearlessly against the enemy. (20)

Ardh Naraj Chhand

New drums were heard beating loudly, whose noise would put the clouds even to shame (make clouds belittle). The kettle drums started beating, hearing their sound the warriors also started thundering. (21)

The belligerent warriors were falling down on the ground after fighting ferociously and proceeding to heavens (being dead). They were taken with honour in bedecked carriages. (getting honored). On perceiving this scene, both the demons and gods were also keenly waiting for their turn to gain that status. (of martyrs). (22)

Baily Bidram Chhand

The kettle-drums were beating loudly, while the evil-spirits were shrieking in delight. The spears were sparkling with flashes, while the elephants and the horses were trotting around. (23)

ਢਮ ਢਮਕ ਢੋਲ ਢਮਕੀਯੈ । ਝਲ ਝਲਕ ਤੇਗ ਝਲਕੀਯੈ ।
ਜਟ ਛੋਰਿ ਰੁਦ੍ਰ ਤਹ ਨਚੀਯੈ । ਬਿਕ੍ਰਾਰ ਮਾਰ ਤਹ ਮਚੀਯੈ । ੨੪ ।
dham dhamak dhol dhamkeeung. jhal jhalak teg chalkeeung.
jat chhor rudar the nadhieung. bikrar maar taha machieung. (24)

ਤੋਟਕ ਛੰਦ
ਉਥਕੇ ਰਣਿ ਬੀਰਣ ਬਾਜ ਬਰੈ । ਝਮਕੀ ਘਣ ਬਿਜੁ ਕ੍ਰਿਪਾਣ ਕਰੈ ।
ਲਹਕੇ ਰਣਿ ਧੀਰਣ ਬਾਣ ਉਰੈ । ਰੰਗ ਸ੍ਰੋਣਤ ਰਤ ਕਦੇ ਦੂਸਰੈ । ੨੫ ।

Tetak Chhand

uthkai runn theerum baaj barung.
jhamki ghann bij kirpan karung.
lehkai runn dheerun haan urung.
rung saronat rat kadhai dusarung. (25)

ਫਹਰੰਤ ਧੁਜਾ ਬਹਰੰਤ ਭਟੈ । ਨਿਰਖੰਤ ਲਜੀ ਛਬਿ ਸਿਯਾਮ ਘਟੈ ।
ਚਮਕੰਤ ਸੁ ਬਾਣ ਕ੍ਰਿਪਾਣ ਰਣੈ । ਜਿਮ ਕਉਧਿਤ ਸਾਵਣ ਬਿਜੁ ਘਣੈ । ੨੬ ।

pherant dhuja behrant bhatung.
nirkhant laji chhab Siam granung.
Chamkant so baan kirpan running.
jim koudhit savan bij gannung. (26)

ਦੋਹਰਾ
ਕਥਾ ਬ੍ਰਿਧ ਤੇ ਮੈ ਡਰੋ ਕਰੋ ਬਖਯਾਨ ।
ਨਿਸਾਹੰਤ ਅਸੁਰੇਸ ਸੋ ਸਰ ਤੇ ਭਯੋ ਨਿਦਾਨ । ੨੭ ।

Dohra

Katha bridh te mein daro kaha karai bakhyan.
nishant asures so sar bhiou nidan. (27)

ਇਤਿ ਸ੍ਰੀ ਬਚਿਤ੍ਰ ਨਾਟਕ ਗ੍ਰੰਥੇ ਸੂਰਜ ਅਸਟਦਸਮੋ ਅਵਤਾਰ ਸਮਾਪਤਮ
ਸਤੁ ਸੁਭਮ ਸਤੁ । ੧੮ ।
It Sri Bachittar Natak granthai astdasmain avtar samapatam.
Sabh Subham Sat. (18)

The drum-beats were heard while the Swords were being wielded with a flash of light. Rudra (Shiva) with dishevelled tuft of hair, was also dancing around. A dreadful battle was going on there. (24)

Tetak Chhand

The horses of the warriors were trotting around in the battle. The Swords, held in hands, were sparkling like a flash of lightning between the clouds. The arrows, reddened with the blood, were seen piercing through the body of the persevering warriors in the battle-field, and falling on the other side. (25)

The flags were fluttering, and the warriors were moving swiftly, on perceiving whom even the dark clouds were feeling ashamed (belittled). The arrows and swords were sparkling (shining) in the battle field just as lighting flashes through the monsoon (Sawan) clouds. (26)

Couplet

How far could I detail this episode, as I am afraid, it would become too lengthy? The crux of the story (episode) is that finally the demon king Dhiragh kaie was killed with an arrow shot by the (god) Sun. (27)

Here the chapter dealing with the eighteenth incarnation of the Sun in the Bachittar Natak Granth is completed. All is auspicious so far. (18)

ਅਥ ਚੰਦ ਅਵਤਾਰ ਕਥਨੰ
ਸ੍ਰੀ ਭਗਉਤੀ ਜੀ ਸਹਾਇ
ਦੋਧਕ ਛੰਦ

ਫੇਰਿ ਗਨੋ ਨਿਸਰਾਜ ਬਿਚਾਰਾ । ਜੈਸ ਧਰਿਯੋ ਅਵਤਾਰ ਮੁਰਾਰਾ ।
ਬਾਤ ਪੁਰਾਤਨ ਭਾਖਿ ਸੁਨਾਉ । ਜਾ ਤੇ ਕਵਿ ਕੁਲ ਸਰਬ ਰਿਝਾਉ । ੧ ।

Ab Chand Avtar kathanung.

Sri Bhagouti ji Sahaie.

Dodhak Chhand

pher gano nisraj bichara.
jais dhariou avtar murarai
baat puratan bhanka sunaon.
ja te kai kul sarab rijhaou. (1)

ਨੈਕ ਕ੍ਰਿਸਾ ਕਹੂੰ ਠਉਰ ਨ ਹੋਈ । ਭੂਖਨ ਲੋਗ ਮਰੈ ਸਭ ਕੋਈ ।
ਅੰਧਿ ਨਿਸਾ ਦਿਨ ਭਾਨੁ ਜਰਾਵੈ । ਤਾ ਤੇ ਕ੍ਰਿਸ ਕਹੂੰ ਹੋਨ ਨ ਪਾਵੈ । ੨ ।
Naik krisa kahun thour na hoiee. bhookhan log marai sabh koiee.
andh nisa din bhan jaravai. ta te kris kahun hou na pavai. (2)

ਲੋਗ ਸਭੈ ਇਹ ਤੇ ਅਕੁਲਾਨੇ । ਭਾਜਿ ਚਲੇ ਜਿਮ ਪਾਤ ਪੁਰਾਨੇ ।
ਭਾਤ ਹੀ ਭਾਤ ਕਰੇ ਹਰਿ ਸੇਵਾ । ਤਾ ਤੇ ਪ੍ਰਸੰਨਿ ਭਏ ਗੁਰਦੇਵਾ । ੩ ।
log sabhai eh te aklanai. bhaaj chalai jim paat puranai.
bhant hi bhant karai har seva. ta te persan bhaie Gurdeva. (3)

ਨਾਰਿ ਨ ਸੇਵ ਕਰੈ ਨਿਜ ਨਾਥੀ । ਲੀਨੇ ਹੀ ਰੋਸਿ ਫਿਰੈ ਜੀਅ ਸਾਥੀ ।
ਕਾਮਿਨੀ ਕਾਮ ਕਹੂੰ ਨ ਸੰਤਾਵੈ । ਕਾਮ ਬਿਨਾ ਕੋਊ ਕਾਮ ਨ ਭਾਵੈ । ੪ ।
naar na save karai nij nathung. leno hi ross phirai jia Sathung.
kaman kam kahun na santavai. kam bina kouoo kaam na bhaiai. (4)

ਤੋਮਰ ਛੰਦ

ਪੂਜੇ ਨ ਕੋ ਤ੍ਰੀਯਾ ਨਾਥ । ਐਠੀ ਫਿਰੈ ਜੀਅ ਸਾਥ ।
ਦੁਖਵੈ ਨ ਤਿਨ ਕਹੂੰ ਕਾਮ । ਤਾ ਤੇ ਨ ਬਿਨਵਤ ਬਾਮ । ੫ ।

Tomar Chhand

pujai na ko triya nath. aithi phirai jia saath.
dukh vai na tin koh kaam. ta te na binvat baam. (5)

ਕਰ ਹੈ ਨ ਪਤਿ ਕੀ ਸੇਵ । ਪੂਜੇ ਨ ਗੁਰੂ ਗੁਰਦੇਵ ।
ਧਰ ਹੈ ਨ ਹਰਿ ਕੋ ਧਯਾਨ । ਕਰਿ ਹੈ ਨ ਨਿਤ ਇਸਨਾਨ । ੬ ।
kar hai na pati ki save. pujai na gur gurdev.
dhar hai na har ko dhyan. kar hai na nit isnan. (6)

**Now the episode of the Incarnation of Moon begins
"With the Grace of the Lord-Protector"**

Dodhak Chhand

Now I am going to describe (the episode of) the Moon, as to how Vishnu appeared as an incarnation of the Moon. I am going to narrate an epic, which would be delightful to the whole (lot) race of poets. (1)

There was a place, where nothing could be grown so all the people were dying of hunger. After a pitch dark night, with the heat of the sun-rise during the day, the crops were getting burnt, so nothing could be grown there. (2)

As a result of this, people were getting desperate. They were fleeing from there like the old dried leaves falling away with the wind. So they started worshipping the Lord (Hari) in many ways, which delighted the Lord-Sublime fully. (3)

The women-folk were no longer giving any respect to their spouses, rather they were feeling annoyed with them, and they were not pestered by their sexual desires, as such the women had no sexual relationship, as a result there was no need of the husbands for the women, and they had no value for them. (4)

Tomar Chhand

None of the women folk would serve the spouses and they were feeling egoistic in their own way, as they were not having any sexual desires, so the fair sex would not bow to the superiority of their men folk. (5)

The women folk were not subservient to their spouses, moreover they would not worship any gods, however great. They were not meditating on the Lord-Almighty and would not take a bath daily. (6)

ਤਬ ਕਾਲ ਪੁਰਖ ਬੁਲਾਇ । ਬਿਸਨੈ ਕਹਿਯੋ ਸਮਝਾਇ ।
ਸਸਿ ਕੋ ਧਰਿਹੁ ਅਵਤਾਰ । ਨਹਿ ਆਨ ਬਾਤ ਬਿਚਾਰ । ੭
tab kaal purkh bulaie. bisnai kehio samjhaie.
sas ko dhariou avtar. nahi aan baat bichar. (7)

ਤਬ ਬਿਸਨੁ ਸੀਸ ਨਿਵਾਇ । ਕਰਿ ਜੋਰਿ ਕਹੀ ਬਨਾਇ ।
ਧਰਿ ਹੋ ਦਿਨ ਤ ਵਤਾਰ । ਜਿਤ ਹੋਇ ਜਗਤ ਕੁਮਾਰ । ੮ ।
tab bisan sees nivaie. kar jore kehi banaie.
dhar ho dinant vatar. jit hoie jagat kumar. (8)

ਤਬ ਮਹਾ ਤੇਜ ਮੁਰਾਰਿ । ਧਰਿਯੋ ਸੁ ਚੰਦ੍ਰ ਅਵਤਾਰ ।
ਤਨ ਕੈ ਮਦਨ ਕੋ ਬਾਨ । ਮਾਰਯੋ ਤ੍ਰੀਯਨ ਕਹੁ ਤਾਨਿ । ੯ ।
tab maha tej murar. dhariou so chander avtar.
tan kai madan ko baan. mariou triyan koh taan. (9)

ਤਾ ਤੇ ਭਈ ਤ੍ਰੀਯ ਦੀਨ । ਸਬ ਗਰਬ ਹੁਐ ਗਯੋ ਛੀਨ ।
ਲਾਗੀ ਕਰਨ ਪਤਿ ਸੇਵ । ਯਾ ਤੇ ਪ੍ਰਸੰਨਿ ਭਏ ਦੇਵ । ੧੦ ।
ta te bhaiee triya deen. sabh garab huai geiou chheen.
lagi karan pati save. a ya te parsan bhieu dev. (10)

ਬਹੁ ਕਿਸਾ ਲਾਗੀ ਹੋਨ । ਲਖਿ ਚੰਦ੍ਰਮਾ ਕੀ ਜੋਨ ।
ਸਭ ਭਏ ਸਿਧ ਬਿਚਾਰ । ਇਮ ਭਯੋ ਚੰਦ੍ਰ ਅਵਤਾਰ । ੧੧ ।
boh kirsa lag hone. lakh chanderama ki jone.
sab phaie sidh bichar. im bhieu Chander Avtar. (11)

ਚੌਪਈ

ਇਮ ਹਰਿ ਧਰਾ ਚੰਦ੍ਰ ਅਵਤਾਰਾ । ਬਦਿਯੋ ਗਰਬ ਲਹਿ ਰੂਪ ਅਪਾਰਾ ।
ਆਨ ਕਿਸੂ ਕਹੁ ਚਿਤਿ ਨ ਲਿਆਯੋ । ਤੇ ਤੇ ਤਾਹਿ ਕਲੰਕ ਲਗਾਯੋ । ੧੨ ।

Choupaiee

im har dhara chander avtara. badhiou grab leh roop apara.
aan kasu koh chite na liaayo. ta te tahai lalunka lagaiau. (12)

ਭਜਤ ਭਯੋ ਅੰਬਰ ਕੀ ਦਾਰਾ । ਤੇ ਤੇ ਕੀਯ ਮੁਨਿ ਰੋਸ ਅਪਾਰਾ ।
ਕ੍ਰਿਸਨਾਰਜੁਨ ਮ੍ਰਿਗ ਚਰਮ ਚਲਾਯੋ । ਤਿਹ ਕਰਿ ਤਾਹਿ ਕਲੰਕ ਲਗਾਯੋ । ੧੩ ।
bhajat bhieu ambra ki dara. ta te keiou mun ross apara.
krisanarjan mrig charam chalaiou. ata te tahai kalunk lagaiau. (13)

Then the lord-Sublime called Vishnu in His presence and told him with proper advice, “ Go to the world and assume the incarnation of ‘moon’ (god) and do not bother about anything else.” (7)

Then Vishnu, with folded hands, replied by bowing his head, “ I would take birth as an incarnation of Moon, as per Your ordains, so that the Supremacy of the Male sex could be reaffirmed in the world. (8)

Then the great and magnificent Vishnu took birth as an incarnation of Moon, who shot the arrow of sexual desires to the women folk (assumed sexual desires in them) with a forceful effect. (9)

Thus the women folk became gentle and humble, having lost all their egoism. They started serving the spouses, as such the Prime-Male (Lord-Sublime) was happy and satisfied. (10)

With the light of moon lit nights, the crops started growing fast, and all the functions were successful. This is how the incarnation of moon took place. (11)

Choupaiee

Thus Vishnu had assumed the incarnation of Moon, but he himself became egostic (proud) by seeing his beautiful form. He would not consider anyone on par with him. That is why he (moon) got disfigured (the blemish or ignominy), due to his egoism. (12)

Chandrama (Moon) had a sexual relationship with the wife of Brahspati, that is why the Muni (her spouse) got annoyed and threw a skin of the black deer onto the moon, which resulted in this patch of ignominy on the moon. (13)

ਸ੍ਰਾਪ ਲਗਿਯੋ ਤਾ ਕੋ ਮੁਨਿ ਸੰਦਾ । ਘਟਤ ਬਦਤ ਤਾ ਦਿਨ ਤੇ ਚੰਦਾ ।
 ਲਜਿਤ ਅਧਿਕ ਹਿਰਦੈ ਮੇ ਭਯੋ । ਗਰਬ ਅਖਰਬ ਦੂਰ ਹੁਐ ਗਯੋ । ੧੪ ।
 Sarap lagaïou ta ko mun sauda. ghatak badhat ta din te chanda.
 lajit adhik hirdai mein bhiou. garab akharab dur huai giou. (14)

ਤਪਸਾ ਕਰੀ ਬਹੁਰਿ ਤਿਹ ਕਾਲਾ । ਕਾਲ ਪੁਰਖ ਪੁਨਿ ਭਯੋ ਦਿਆਲਾ ।
 ਛਈ ਰੋਗ ਤਹ ਸਕਲ ਬਿਨਾਸਾ । ਭਯੋ ਸੂਰ ਤੇ ਊਚ ਨਿਵਾਸਾ । ੧੫ ।
 tapsa kari bahur the kala. kaal purkh pun bhiou diyala.
 chhaïee rog the sakal binasa. bhoïu soor te uch nivasa. (15)

ਇਤਿ ਸ੍ਰੀ ਬਚਿਤ੍ਰ ਨਾਟਕ ਗ੍ਰੰਥੇ ਚੰਦ੍ਰ ਅਵਤਾਰ ਉਨਸੀਵੇਂ ਸਮਾਪਤਮ
 ਸਤੁ ਸੁਭਮ ਸਤੁ । ੧੯ ।
 It Sri Bachittar Natak granthai Chander Avtar unisavai samaptam.
 Sabh Subham Sat. (19)

ੴ ਵਾਹਗੁਰੂ ਜੀ ਕੀ ਫਤਹਿ ।
 ਅਬ ਬੀਸਵਾ ਰਾਮ ਅਵਤਾਰ ਕਥਨੰ
 ਚੌਪਈ
 ਅਬ ਮੈ ਕਹੋ ਰਾਮ ਅਵਤਾਰਾ । ਜੈਸਿ ਜਗਤ ਮੇ ਕਰਾ ਪਸਾਰਾ ।
 ਬਹੁਤ ਕਾਲ ਬੀਤਤ ਭਯੋ ਜਬੈ । ਅਸੁਰਨ ਬੰਸ ਪ੍ਰਗਟ ਭਯੋ ਤਬੈ । ੧
Ik onkar Vaheguru ji ki Fateh
ab beesvan Ram avtar kathanung.
Choupaïee
 ab mein kaho Ram avtara. jais jagat mein kara pasara.
 bahut kaal beetat bhoïu jabai. asuran bans pargat bhiou tabai. (1)

ਅਸੁਰ ਲਗੈ ਬਹੁ ਕਰੈ ਬਿਖਾਧਾ । ਕਿਨਹੂੰ ਨ ਤਿਨੈ ਤਨਿਕ ਮੈ ਸਾਧਾ ।
 ਸਕਲ ਦੇਵ ਇਕੱਠੇ ਤਬ ਭਏ । ਛੀਰ ਸਮੁੰਦ੍ਰ ਜਹ ਥੋ ਤਿਹ ਗਏ । ੨
 asur lagai boh karai bikhada. kinhun na tinai tanak mein sadha.
 Saka; dev ikathai tab bhaïe. chheer samunder jab tho the gaïee. (2)

ਬਹੁ ਚਿਰ ਬਸਤ ਭਏ ਤਿਹ ਠਾਮਾ । ਬਿਸਨੁ ਸਹਿਤ ਬ੍ਰਹਮਾ ਜਿਹ ਨਾਮਾ ।
 ਬਾਰ ਬਾਰ ਹੀ ਦੁਖਤ ਪੁਕਾਰਤ । ਕਾਨ ਪਰੀ ਕਲ ਕੇ ਧੁਨਿ ਆਰਤ । ੩
 boh chir basat bhaïe teh thamaa. bisan sehat brahma jeh nama.
 bar bar hi dukhat pukarat. kan pari kal ke dhun arat. (3)

Apart from this, Rishi Gautam also passed a curse against moon, resulting in the moon's size waxing and waning from that day. Moreover the Moon felt ashamed of himself in his heart from that day, so he had to cast away all his pride (egoism).(14)

Then moon performed great penance and the Lord-Sublime was thoroughly pleased and bestowed. His benevolence. His malady of T. B. (tuberculosis) was cast away, and provided Moon a higher status (position) than the Sun. (15)

Here the nineteenth Chapter dealing with the incarnation of Moon of the Bachittar Natak Granth is completed. All is auspicious so far. (19)

**(ik Onkar) The Lord is One only.
Victory to the Lord-Sublime
Now the episode of twentieth
Incarnation of Ram begins.**

Choupaiee

Now I am going to narrate the episode of Ram, as to how he performed his (expanse) rule in the world. After sometime had elapsed, the race of demons again appeared on the scene. (1)

The demons started creating lot of disturbance, and no one tried to mend their ways even a bit. Then all the gods got together (for consultation), and went to Chheer Ocean, where Seshasayee used to stay, (for finding a solution). (2)

The god Brahma alongwith Vishnu stayed there for a long time, and then prayed to the Lord with lot of crying and wailing about their suffering. Their cries of wailings were heard by the Lord-Sublime (in His ears). (3)

ਤੋਟਕ ਛੰਦ

ਬਿਸਨਾਦਿਕ ਦੇਵ ਲਖੇ ਬਿਮਨੰ । ਮ੍ਰਿਦੁ ਹਾਸ ਕਰੀ ਕਰਿ ਕਾਲਿ ਧੁਨੰ ।
ਅਵਤਾਰ ਧਰੋ ਰਾਖੁਨਾਥ ਹਰੰ । ਚਿਰੁ ਰਾਜ ਕਰੋ ਸੁਖ ਸੋ ਅਵਧੰ । ੪

Tetak Chhand

bisnaiek dev lakhai bimaning. mirad hass kari kar kaal dhunung.
avtar dharo raghnath harung. chir raj karai sukh so avdhung. (4)

ਬਿਸਨੇਸ ਧੁਣੰ ਸੁਣਿ ਬ੍ਰਹਮ ਮੁਖੰ । ਅਬ ਸੁਧ ਚਲੀ ਰਾਖੁਬੰਸ ਕਬੰ ।
ਜੁ ਪੈ ਛੋਰਿ ਕਥਾ ਕਵਿ ਯਾਹਿ ਰਦੈ । ਇਨ ਬਾਤਨ ਕੋ ਇਕ ਗ੍ਰੰਥ ਬਦੈ । ੫
bisnes dhunung sunn braham mukhung. ab sudh chali Raghbans kathung.
jo pai chhor katha kavi yahai radhai. in baatan ko ik granth badhai. (5)

ਤਿਹ ਤੇ ਕਹੀ ਥੋਰੀਐ ਬੀਨ ਕਥਾ । ਬਲਿ ਤ੍ਰੈ ਉਪਜੀ ਬੁਧਿ ਮਧਿ ਜਥਾ ।
ਜਹ ਭੂਲ ਭਈ ਹਮ ਤੇ ਲਹਿਯੋ । ਸੁ ਕਬੋ ਤਹ ਅਛੁ ਬਨਾ ਕਹਿਯੋ । ੬
the te kehi thoriai been katha. bal trai upji budh madh jatha.
jeh bhool bhaiee hum te behiou. so katha the achhar bana kehiau. (6)

ਰਾਖੁਰਾਜ ਭਯੋ ਰਾਖੁਬੰਸ ਮਣੰ । ਜਿਹ ਰਾਜ ਕਰਿਯੋ ਪੁਰਿ ਅਉਧ ਘਣੰ ।
ਸੋਊ ਕਾਲ ਜਿਣਿਯੋ ਨ੍ਰਿਪਰਾਜ ਜਬੰ । ਭੂਅ ਰਾਜ ਕਰਿਯੋ ਅਜ ਰਾਜ ਤਬੰ । ੭
Raghray bhieu raghbans manung. jeh raj kariou pur aoudh ghanung.
Souoo kaal jiniou nripraj jabung. bhua raj kariou aj raj tabung. (7)

ਅਜ ਰਾਜ ਹਣਿਯੋ ਜਬ ਕਾਲ ਬਲੀ । ਸੁ ਨ੍ਰਿਪਤਿ ਕਥਾ ਦਸਰਥ ਚਲੀ ।
ਚਿਰ ਰਾਰ ਕਰੋ ਸੁਖ ਸੋ ਅਵਧੰ । ਮ੍ਰਿਗ ਮਾਰਿ ਬਿਹਾਰਿ ਬਣੰ ਸੁ ਪ੍ਰਭੰ । ੮
aj raj haniou jab kaal bali. so nirpat katha dasrath chali.
chir rar karo sukh so avadhung. mrig maar bihar banung so prabhung. (8)

ਜਗ ਧਰਮ ਕਥਾ ਪ੍ਰਚੁਰੀ ਤਬ ਤੇ । ਸੁਮਿਤ੍ਰੇਸ ਮਹੀਪ ਭਯੋ ਜਬ ਤੇ ।
ਦਿਨੁ ਰੈਣ ਬਣੈਸਨ ਬੀਚ ਫਿਰੈ । ਮ੍ਰਿਗਰਾਜ ਕਰੀ ਮ੍ਰਿਗ ਨੇਤਿ ਹਰੈ । ੯
jug dharam katha parchrri tab tai. sumitares maheep bhieu jab tai.
din rein banaisan beech phirai. mrigraj kari mrig nait karai. (9)

ਇਹ ਭਾਤਿ ਕਥਾ ਉਹ ਠੌਰ ਭਈ । ਅਬ ਰਾਮ ਜਯਾ ਪਰ ਬਾਤ ਗਈ ।
ਕੁਹੜਾਮ ਜਹਾ ਸੁਨੀਐ ਸਹਰੰ । ਤਹ ਕੌਸਲ ਰਾਜ ਨ੍ਰਿਪੇਸ ਬਰੰ । ੧੦
eh bhant katha oh thour bhaiee. ab Ram jeya par baat gaiee.
kohrram jaha sunniai seharung. the kausal raj nirpes barung. (10)

ਉਪਜੀ ਤਿਹ ਧਾਮ ਸੁਤਾ ਕੁਸਲੰ । ਜਿਹ ਜੀਤ ਲਈ ਸਸਿ ਅੰਸ ਕਲੰ ।
ਜਬ ਹੀ ਸੁਧਿ ਪਾਇ ਸੁਯੰਬੁ ਕਰਿਓ । ਅਵਧੇਸ ਨਰੇਸਹਿ ਚੀਨਿ ਬਰਿਓ । ੧੧
upji the dham suta husalung. jeh jeet laiee sees ans kalung.
jab hi sudh paie suyunbar kariou. avdhes nareseh cheen bariou. (11)

Tetak Chhand

When the Lord saw all the gods including Vishnu in a sorrowful mood, then the Lord called them with a Smile and said. " O Vishnu ! Go and assume the incarnation of Raghunath, and rule the land of avadh for a long time, enjoying all the worldly comforts. (4)

Vishnu heard the ordains of the Lord, so now the episode of the dynasty of Raghunath begins henceforth. If the poet were to narrate the whole episode in detail then the Granth would become too voluminous with the details. (5)

So only selected portions of the episode are narrated here ; O Lord ! It is only through the intelligence, which You have bestowed on me through Your Grace ; (I am going to describe).

O Poets ! Wherever you find any (omission) (mistake) rendered by me, you may improve upon it with better narration of language. (6)

In the dynasty of Raghvas there was a gem of a king, very renowned called 'Raghu Rāja,' who ruled for a long time over Ayodhya Puri.' When he was conquered by the (god of) death, his son. Aj took over the rule of the land. (7)

When 'Aj King' was overtaken by death, then Dasrath took charge of the Kingdom. (episode). He also ruled over Ayoudhya for quite a long time with glory. That king used to visit jungles for hunting expeditions. (8)

From that time, the rule of righteousness was in vogue since the time of Dasrath. He used to roam around thick jungles day and night and used to kill (hunt) lions, elephants and deer. (9)

The episode was revolving around him so far, now we turn to the episode of Ram's Mother 'Jaya'. Where we find the town of Kōhram, there was a famous king of the Koshal dynasty. (10)

A daughter by the name of Kaushalya was born to him, who was more beautiful than moon even. (who had surpassed the artistic beauty of moon even). When that girl grew up, the king organised a Swamvar, where Kaushalya selected and got married to the king of Ayoudhya (Dasrath). (11)

ਪੁਨਿ ਸੈਨ ਸੁਮ੍ਰਿਤ ਨਰੇਸ ਬਰੰ । ਜਿਹ ਜੁਧ ਲੀਏ ਮਦ੍ਰ ਦੇਸ ਹਰੰ ।
 ਸੁਮਿਤ੍ਰਾ ਤਿਹ ਧਾਮ ਭਈ ਦੁਹਿਤਾ । ਜਿਹ ਜੀਤ ਲਈ ਸਸਿ ਸੂਰ ਪ੍ਰਭਾ । ੧੨
 pun sain sumitar nares barung. jeh judh leeiai madar des harung.
 Sumitra the dham bhaiee duhita. jeh jeet laiee sees soor prabha. (12)

ਸੋਊ ਬਾਰਿ ਸੁਬੁਧਿ ਭਈ ਜਬਹੀ । ਅਵਧੇਸਹਿ ਚੀਨਿ ਬਰਿਓ ਤਬਹੀ ।
 ਗਨਿ ਯਾਹ ਭਣੋ ਕਸਟੁਆਰ ਨ੍ਰਿਪੰ । ਜਿਹ ਕੇਕਈ ਧਾਮ ਸੁਤਾ ਸੁਪ੍ਰਭੰ । ੧੩
 souoo baar subudh bhaiee jabhi. avdhamah cheen bariou tabhi.
 gunn yah banai kastuar nripung. jeh kekaiee dham suta suprabhung. (13)

ਇਨ ਤੇ ਗ੍ਰਿਹ ਮੋ ਸੁਤ ਜਉਨ ਬੀਓ । ਤਬ ਬੈਠਿ ਨਰੇਸ ਬਿਚਾਰ ਕੀਓ ।
 ਤਬ ਕੇਕਈ ਨਾਰਿ ਬਿਚਾਰ ਕਰੀ । ਜਿਹ ਤੇ ਸਸਿ ਸੂਰਜ ਸੋਭ ਪਰੀ । ੧੪
 en te greh mo sut joun thiou. tab baith nares bichar keeou.
 tab baith nares bichar kari. jeh te sas Suraj sobh dhari. (14)

ਤਿਹ ਬਿਯਾਹਤ ਮਾਗ ਲਏ ਦੁ ਬਰੰ । ਜਿਹ ਤੇ ਅਵਧੇਸ ਕੇ ਪ੍ਰਾਣ ਹਰੰ ।
 ਸਮਝੀ ਨ ਨਰੇਸਰ ਬਾਤ ਹੀਏ । ਤਬ ਹੀ ਤਿਹ ਕੋ ਬਰ ਦੋਇ ਦੀਏ । ੧੫
 teh biyahat mang laieai do barung. jeh te avdhes ke pran harung.
 samjhi na naresar baat hiai. tab hi the ko bar doai deesai. (15)

ਪੁਨਿ ਦੇਵ ਅਦੇਵਨ ਜੁਧ ਪਰੋ । ਜਹ ਜੁਧ ਘਣੇ ਨ੍ਰਿਪ ਆਪ ਕਰੋ ।
 ਹਤਿ ਸਾਰਥੀ ਸਯੰਦਨ ਨਾਰ ਹਕਿਯੋ । ਯਹ ਕੌਤਕ ਦੇਖ ਨਰੇਸ ਚਕਿਯੋ । ੧੬
 pun dev adevan judh parai. jeh judh ghano nrip aap karai.
 har sarthi saryundan naar hakiou. jeh kautak dekh nares chakiou. (16)

ਪੁਨਿ ਰੀਝਿ ਦੇਏ ਦੋਊ ਤੀਅ ਬਰੰ । ਚਿਤ ਮੋ ਸੋ ਬਿਚਾਰ ਕਛੂ ਨ ਕਰੰ ।
 ਕਹੀ ਨਾਟਕ ਮਧ ਚਰਿਤ੍ਰ ਕਥਾ । ਜਯ ਦੀਨ ਸੁਰੇਸਿ ਨਰੇਸ ਜਥਾ । ੧੭
 pun reejh deiai donoo tea barung. chit mein so bichar kachhu na karung.
 kehi Natak madh charitar katha. jeu deen sures nares jatha. (17)

ਅਰਿ ਜੀਤਿ ਅਨੇਕ ਅਨੇਕ ਬਿਧੰ । ਸਬ ਕਾਜ ਨਰੇਸਰ ਕੀਨ ਸਿਧੰ ।
 ਦਿਨ ਰੈਣ ਬਿਹਾਰਤ ਮਧਿ ਬਣੰ । ਜਲ ਲੈਨ ਦਿਜਾਇ ਤਹਾ ਸ੍ਰਵਣੰ । ੧੮
 ar jeet anek anek bidhung. sab kaaj naresvar keen sidhung.
 din rein biharat madh barung. jal lain dijaie taha sarvanung. (18)

ਪਿਤੁ ਮਾਤ ਤਹੇ ਦੋਊ ਅੰਧ ਭੁਯੰ । ਗਹਿ ਪਾਤ੍ਰ ਚਲਿਯੋ ਜਲੁ ਲੈਨ ਸੁਯੰ ।
 ਮੁਨਿ ਨੋਦਿਤ ਕਾਲ ਸਿਧਾਰ ਤਹਾ । ਨ੍ਰਿਪ ਬੈਠ ਪਤਉਬਨ ਬਾਧਿ ਜਹਾ । ੧੯
 pit maat tajai douoo andh bhuyung. geh patar chaliou jal lain suyung.
 mun nodit kaal sidhar taha. nrip baith patouvan badh jaha. (19)

Then there was another King Sumitar Sain who was very powerful, and had won over the kingdom of Madar land by waging a war. He was blessed with the birth of a daughter, who had surpassed the beauty of the moon and Sun even. (12)

When that girl grew up, then she also selected king Dasrath and got married to him. Now after this narration, we turn towards the King Kastuar, who had a daughter by the name Kaikaiee born in his family, who was beautiful. (13)

When Dasrath showed his keen desire to marry Kakaiee, the king of Kastuar remarked, "Any son born to (my daughter) Kaikaiee, will be the rightful ruler of your kingdom." Thanking Dasrath pondered over it and finally got married to kaikaiee, from whom the moon and sun had borrowed beauty and charm. (14)

Kaikaiee had demanded two boons (gifts) from the king at the time of her marriage, which resulted in the death of Dasrath. That time the king did not realise the true meaning of these two demands, and agreed to bestow her with two favours (gifts). (15)

Then there was a battle fought between the gods and demons sometime later, in which the king was mainly involved. During that battle, the king's charioteer was killed, then the queen kaikaiee (of Dasrath) herself took control of the chariot. On seeing this miracle, king Dasrath was wonder struck. (16)

So the king got pleased with the queen (kaikaiee) and agreed to bestow those two demands (boons) kaikaiee, without realising the consequences of these demands. This whole episode is narrated in Hanuman Natak and (Ramayan) Ram Charitar in detail, which incorporates how king Dasrath had helped god Indra to gain victory in that battle. (17)

Thus Dasrath had gained victories over the enemies in many ways and organised all the functions of the kingdom with success. King Dasrath was visiting the jungle for hunting purposes for days and nights. One day a Brahmin by the name Sarvan had come there for collecting water. (18)

Sarvan, after leaving behind his blind parents (mother and father), took a vessel in his hand and went away to fetch water. By chance, as luck would have it, Sarvan (Muni) also went there, where King dasrath had set up a scaffold (raised platform for hunting) waiting for his prey. (19)

ਭਭਕੰਤ ਘਟਿ ਅਤਿ ਨਾਦ ਹੂਅੰ । ਧੁਨਿ ਕਾਨਿ ਪਰੀ ਅਜ ਰਾਜ ਸੁਅੰ ।
ਗਹਿ ਪਾਣਿ ਸੁ ਬਾਣਹਿ ਤਾਨਿ ਧਨੰ । ਮ੍ਰਿਗ ਜਾਣ ਦਿਜੰ ਸਰ ਸੁਧ ਹਨੰ । ੨੦
babhkant ghatung ad naad huang. dhun kaan pari aj raj suang.
geh paan so baaneh taan dhanung. mrign jaan disung sar sudh hanung. (20)

ਗਿਰ ਗਯੋ ਸੁ ਲਗੇ ਸਰ ਸੁਧ ਮੁਨੰ । ਨਿਸੀ ਮੁਖ ਤੇ ਹਹਕਾਰ ਧੁਨੰ ।
ਨਿ੍ਗ ਨਾਤ ਕਹਾ ਨਿ੍ਪ ਜਾਇ ਲਹੈ । ਦਿਜ ਦੇਖ ਦੁਊ ਕਰ ਦਾਤ ਗਹੈ । ੨੧
gir geyo legai sar sudh munang. nisri mukh te hahkar dhunang.
nirig naat kaha nrip jaie lehai. dij dekh donoo kar dant gehai. (21)

ਸਰਵਣ ਬਾਚ
ਕਛੁ ਪ੍ਰਾਨ ਰਹੇ ਤਿਹ ਮਧ ਤਨੰ । ਨਿਕਰੰਤ ਕਹਾ ਜੀਅ ਬਿਪ ਨ੍ਰਿਪੰ ।
ਮੁਰ ਤਾਤੁਰ ਮਾਤ ਨਿ੍ਚਛ ਪਰੇ । ਤਿਹ ਪਾਣਿ ਧਿਆਇ ਨ੍ਰਿਪਾਧ ਮਰੇ । ੨੨
Sarvan baach
kachh pran rehai teh madh tanung. nikrant kaha jia bip nripung.
mur tatar maat nirchackh parai. the paan piaie nripadh marai. (22)

ਪਾਧੜੀ ਛੰਦ
ਬਿਨ ਚਛ ਭੂਪ ਦੋਊ ਤਾਤ ਮਾਤ । ਤਿਨ ਦੇਹ ਪਾਨਿ ਤੁਹ ਕਹੈ ਬਾਤ ।
ਮਮ ਕਥਾ ਨ ਤਿਨ ਕਹੀਯੋ ਪ੍ਰਬੀਨ । ਸੁਨਿ ਮਰਿਯੋ ਪੁਤ੍ਰ ਤੋਊ ਹੋਹਿ ਛੀਨ । ੨੩
Padhri Chhand
bin chachh bhoop donoo taat maat. tin deh paan toh kahon baat.
mum katha na tin kehious parbeen. sunn mariou puttari teouoo hohai chheen. (23)

ਇਹ ਭਾਤਿ ਜਬੈ ਦਿਜ ਕਹੈ ਬੈਨ । ਜਲ ਸੁਨਤ ਭੂਪ ਚੁਐ ਚਲੇ ਨੈਨ ।
ਧ੍ਰਿਗ ਮੋਹਿ ਜਿਨ ਸੁ ਕੀਨੋ ਕੁਕਰਮ । ਹਤਿ ਭਯੋ ਰਾਜ ਅਰੁ ਗਯੋ ਧਰਮ । ੨੪
eh bhant jabai dij kehai bain. jal sunat bhoop chuai chalai nain.
dhrig mohai jin so keeno kukaram. hat bhiou raj ar geyo dharam. (24)

ਜਬ ਲਯੋ ਭੂਪ ਤਿਹ ਸਰ ਨਿਕਾਰ । ਤਬ ਤਹੇ ਪ੍ਰਾਣ ਮੁਨਿ ਬਰ ਉਦਾਰਿ ।
ਪੁਨਿ ਭਯੋ ਰਾਵ ਮਨ ਮੈ ਉਦਾਸ । ਗ੍ਰਿਹਿ ਪਲਟ ਜਾਨ ਕੀ ਤਜੀ ਅਸ । ੨੫
jab leiou bhoop the sar nikar. tab tajai pran muni bar udar.
pun bhiou rav man mein udas. greh palat jaan ki taji aas. (25)

ਜੀਅ ਠਟੀ ਕੇ ਧਾਰੋ ਜੋਗ ਭੋਸ । ਕਹੂੰ ਬਸੋ ਜਾਇ ਬਨਿ ਤਿਆਗ ਦੇਸ ।
ਕਿਹ ਕਾਜ ਮੋਰ ਯਹ ਰਾਜ ਸਾਜ । ਦਿਜ ਮਾਰਿ ਕੀਯੋ ਜਿਨ ਅਸ ਕੁਰਾਜ । ੨੬
jia thati ke dharo jog bhes. kahun baso ban tiag des.
keh kaaj moh yeh raj saaj. dij maar keeiou jin ais kuraj. (26)

When the pitcher was placed in water and the water was pouring in it, producing a slight sound, and Dasrath heard the sound (with the ears) and he took up his bow and shot an arrow, thinking it a deer, thus killing the Brahmin. (20)

The Muni fell down dead, as the arrow struck him, and he raised a huge cry of distress. "Where is the dead deer ? The king, to find out for himself, went to the other side of pond. But on seeing the Brahmin, the king was dumb-founded (and felt agrieved extremely. (21)

Sarvan Said, "There was still some life left in Sarvan, so the Brahmin, gave the following dying, message (from his death bed) to the king." O mean king ! My blind mother and father are lying at a certain place, go and give them water to drink." (22)

Padhri Chhand

" O King ! Both my father and mother are blind. I only ask you to go and give them water to drink. O sagacious king ! Do not relate my story to my parents, as they would die immediately on hearing the news of their son's death. (23)

When the brahmin spoke thus, the king's eyes were filled with tears. So Dasrath said to himself, I desire all the condemnation, for perpetrating such a heinous crime, which would destroy my kingdom. Even my religion (moral values) has been defiled." (24)

When the king pulled out the arrow from the brahmin's body, the great Muni gave up his life. Then the king felt very sorrowful and gave up his desire (hope) to go back to his palace. (25)

He decided in his mind to become a Yogi (ascetic) following Yoga cult, and abandon his land (kingdom). Thus settling (to live) in the jungle. "What is the use of all this kingdom, as I have comitted a great sin of killing a brahmin." (he said to himself). (26)

ਇਹ ਭਾਤਿ ਕਰੀ ਪੁਨਿ ਨ੍ਰਿਪ ਪ੍ਰਬੀਨ । ਸਬ ਜਗਤ ਕਾਲ ਕਰਮੈ ਅਧੀਨ ।
 ਅਬ ਕਰੋ ਕੁਛ ਐਸੋ ਉਪਾਇ । ਜਾ ਤੇ ਸੀ ਬਚੈ ਤਿਹ ਤਾਤੁ ਮਾਇ । ੨੭
 eh bhant kari pun nrip parbeen. sab jagat kaal karmai adheen.
 ab karai kachh aiso upai. ja te so bachai the taat maie. (27)

ਭਰਿ ਲਯੋ ਕੁੰਭ ਸਿਰ ਪੈ ਉਠਾਇ । ਤਹ ਗਯੋ ਜਹਾ ਦਿਜ ਤਾਤ ਮਾਇ ।
 ਜਬ ਗਯੋ ਨਿਕਟਿ ਤਿਨ ਕੇ ਸੁ ਧਾਰ । ਤਬ ਲਖੀ ਦੁਹੀ ਤਿਹ ਪਾਵ ਚਾਰ । ੨੮
 bhar leiou kumbh sir pai uthaie. the geiou jaha dij taat maie. a
 jab geiou nikat tin ke so dhar. tab lakhi dohun the par chaar. (28)

ਦਿਜੁ ਬਾਚ ਰਾਜਾ ਸੋ
 ਪਾਧੜੀ ਛੰਦ

ਕਹ ਕਹੋ ਪੁਤ੍ਰ ਲਾਗੀ ਅਵਾਰ । ਸੁਨਿ ਰਹਿਓ ਮੋਨ ਭੂਪਤਿ ਉਦਾਰ ।
 ਫਿਰਿ ਕਹਿਓ ਕਾਹਿ ਬੋਲਤ ਨ ਪੂਤ । ਚੁਪ ਰਹੋ ਰਾਜ ਲਹਿ ਕੈ ਕਸੂਤ । ੨੯

dij baach Raja se
Padhri Chhand

keh kaho putar laagi avar. Sunn rehiou mone bhoopat udar.
 phir kehiau kahai bolat na poot. chup rehai raj leh kai kasut. (29)

ਨ੍ਰਿਪ ਦੀਯੋ ਪਾਨਿ ਤਿਹ ਪਾਨਿ ਜਾਇ । ਚਕਿ ਰਹੋ ਅੰਧ ਤਿਜ ਕਰਿ ਛੁਹਾਇ ।
 ਕਰਿ ਕੋਪ ਕਹਿਯੋ ਤੂ ਆਹਿ ਕੋਈ । ਇਮ ਸੁਨਤ ਸਬਦ ਨ੍ਰਿਪ ਦਯੋ ਰੋਇ । ੩੦
 nrip deeiou paan the paan jaie. chak rehai andh the kar chhuhaie.
 kar kop kehiau tui ahiai koiai. im sunat sabad nrip deiou roiai. (30)

ਰਾਜਾ ਬਾਚ ਦਿਜ ਸੋ
 ਪਾਧੜੀ ਛੰਦ

ਹਉ ਪੁਤ੍ਰ ਘਾਤ ਤੁਵ ਬ੍ਰਹਮਣੇਸ । ਜਿਹ ਹਨਿਯੋ ਸ੍ਵਣ ਤੁਵ ਸੁਤ ਸੁਦੇਸ ।
 ਮੈ ਪਰਿਯੋ ਸਰਣਿ ਦਸਰਥ ਰਾਇ । ਚਾਹੋ ਸੁ ਕਰੋ ਮੋਹਿ ਬਿਪ ਆਇ । ੩੧

Raja baach dij so
Padhri Chhand

hoau putar ghaat tav brahamanes. jeh haniou sarvan tuv sut sudes.
 mein pariou saran dasrath raie. chahai so karo mohai bip aieai. (31)

ਰਾਖੈ ਤੁ ਰਾਖੁ ਤੁ ਮਾਰੁ । ਮੈ ਪਰੋ ਸਰਣਿ ਤੁਮਰੈ ਦੁਆਰਿ ।
 ਤਬ ਕਹੀ ਤਿਨੋ ਦਸਰਥ ਰਾਇ । ਬਹੁ ਕਾਸਟ ਅਗਨਿ ਦੋਊ ਦੈ ਮੰਗਾਇ । ੩੨
 rakhai tu rakh marai to maar. mein parai saran tumrai duar.
 tab kehi tino dasrath raie. boh kasat agan douou dai mangaie. (32)

The wise king then thought to himself, that the whole world under the control of the god of death. So he should function in such a manner that the lives of the parents (of brahmin) could be saved. (27)

So the king filled the pitcher with water and holding it atop his head, he went to the place, where the brahmin's mother and father were lying. When with great alertness he reached near them, the parents heard the sound of his footsteps. (28)

The brahmin (Sarvan's father) said to the king :-
Padhri Chhand

"O Son ! Why have you taken so long and are delayed ? Hearing this, the wise king kept silent. The brahmin repeated then ! "O son ! Why do you not speak ! But the king, realising the difficult situation, again kept quiet. (29)

The king went to him and gave the (vessel of) water in his hand. On touching his hands, the brahmin got astonished. Then he said angrily, "Tell me the truth, who are you ?" Hearing this, the king wept bitterly. (30)

The king told the brahmin :-
Padhri Chhand

" O great brahmin ! I am the murderer of your son, and I have killed his son in his own land (country). I am king Dasrath, who is at your mercy. O Brahmin ! whatever way you want to deal with me, you may treat accordingly. "(I am at your disposal)". (31)

" I have come to seek your mercy. You may kill me, if you so wish or save (pardon) me if you like. Then both of them (mother and father) told the king Dasrath. "Get us both the things, few logs of wood and some fire." (32)

ਤਬ ਲੀਯੋ ਅਧਿਕ ਕਾਸਟ ਮੰਗਾਇ । ਚੜਿ ਬੈਠੇ ਤਹ" ਸਲੁ ਕਊ ਬਨਾਇ ।
 ਚਹੂ ਓਰ ਦਈ ਜੁਆਲਾ ਜਗਾਇ । ਦਿਜ ਜਾਨ ਗਈ ਪਾਵਕ ਸਿਰਾਇ । ੩੩
 tab leiou adhik kasat mungaie. charr baithai taha sal(h) kou banaie.
 chahu aour deiae juala jagaie. dij jaan gaiee pavak siraie. (33)

ਤਬ ਜੋਗ ਅਗਨਿ ਤਨ ਤੇ ਉਪਾਜ । ਦੁਹੀ ਮਰਨ ਜਰਨ ਕੋ ਸਜਿਯੋ ਸਾਜ ।
 ਤੇ ਭਸਮ ਭਏ ਤਿਹ ਬੀਚ ਆਪ । ਤਿਨ ਕੋਪਿ ਦੁਹੀ ਨਿਪ ਦੀਯੋ ਸਰਾਪ । ੩੪
 tab jog agan tan te upaj. dohun maran jaran ko sajiou saaj.
 te bhasam bhaie the beech aap. tin kope dohun urip deiou sarap. (34)

ਦਿਜ ਰਾਜਾ ਬਾਚ ਸੋ
 ਪਾਧੜੀ ਛੰਦ
 ਜਿਮ ਤਜੇ ਪ੍ਰਾਣ ਹਮ ਸੁਤਿ ਬਿਛੋਹਿ । ਤਿਮ ਲਗੋ ਸ੍ਰਾਪ ਸੁਨ ਭੂਪ ਤੋਹਿ ।
 ਇਮ ਭਾਖਿ ਜਰਿਯੋ ਦਿਜ ਸਹਤ ਨਾਰਿ । ਤਜਿ ਦੇਹ ਕੀਯੋ ਸੁਰ ਪੁਰਿ ਬਿਹਾਰ । ੩੫
dij baach raja se
Padhri Chhand
 jim tajai pran hum sut bichhoh. tim lago sarap sunn bhoop tohai.
 im bhakh jariou dij sehat naar. taj deh keeiou surpur bihar. (35)

ਰਾਜਾ ਬਾਚ
 ਪਾਧੜੀ ਛੰਦ
 ਤਬ ਚਹੀ ਭੂਪ ਹਉ ਜਰੋ ਆਜ । ਕੈ ਅਤਿਬੀ ਹੋਉ ਤਜ ਰਾਜ ਸਾਜ ।
 ਕੈ ਗ੍ਰਿਹ ਜੈ ਕੈ ਕਰਿਹੋ ਉਚਾਰ । ਮੈ ਦਿਜ ਆਯੋ ਨਿਜੁ ਕਰਿ ਸੰਘਾਰ । ੩੬
Raja Baach
Padhri Chhand
 tab chehi bhoop hoau jaro aaj. kai atithi houoo taj raj saaj.
 kai greh jai hai karihou uchar. mein dfij aiyo nij kar sanghar. (36)

ਦੇਵ ਬਾਨੀ ਬਾਚ
 ਪਾਧੜੀ ਛੰਦ
 ਤਬ ਭਈ ਦੇਵ ਬਾਨੀ ਬਨਾਇ । ਜਿਨਿ ਕਰੋ ਦੁਖ ਦਸਰਥ ਰਾਇ ।
 ਤਵ ਧਾਮ ਹੋਹਿਗੇ ਪੁਤ੍ਰ ਬਿਸਨੁ । ਸਬ ਕਾਜ ਸਿਧ ਭਏ ਜਿਸਨੁ । ੩੭
Dev Bani baach
Padhri Chhand
 tab bhaiee dev bani banaie. jin karai dukh dasrath raie.
 tav dham hohaigai puttari bisanu. Sabh kaaj sidh bhaie jisnu. (37)

Then lot of logs of wood was brought and a funeral pyre was set up, and both of them seated themselves on top of this pyre. Fire was then set to the pyre from all the four sides, but due to their being brahmin's, the fire became cold. (got extinguished).

(33)

Then they produced the requisite fire (sparks) from their body and prepared themselves for being burnt. They then got consumed completely (burnt) in that fire, and uttered a (gave) curse for the king, being enraged badly.

(34)

The way (both of us) we have given up our lives in the separation of our son, so O Rajan ! Now we only bestow this curse on you. Saying this, the brahmin, alongwith his wife got burnt, and thus giving up his life (the brahmin), he went upto (died) the heaven.

(35)

The brahmin spoke to the king :-

Padhri Chhand

The king also desired (thought) to burn himself or he should become a Yogi (ascetic) by abandoning all his kingdom ; or he should go back to his palace and tell them that he had murdered a brahmin.

(36)

Then a voice was heard from the heavens (skies) :-

Padhri Chhand

The god's revelation (oracle) was heard as :- " O King Dasrath ! Do not become sorrowful." Vishnu will assume the form of a son and born (in your family) to you and all the functions of the gods will be accomplished (righteously).

(37)

ਹੁਐ ਹੈ ਸੁ ਨਾਮ ਰਾਮ ਵਤਾਰ । ਕਰ ਹੈ ਸੁ ਸਕਲ ਜਗ ਕੋ ਉਧਾਰ ।
ਕਰਹੈ ਸੁ ਤਨਿਕ ਮੈ ਦੁਸਟ ਨਾਸ । ਇਹ ਭਾਤਿ ਕੀਰਤਿ ਕਰ ਹੈ ਪ੍ਰਕਾਸ । ੩੮

hauai hai so naam vatar.
kar hai so sakal jug kai udhar.
karhai so tanik mein dusat naas.
eh bhant keerat kar hai prakas. (38)

ਨਰਾਜ ਛੰਦ

ਨਚਿੰਤ ਭੂਪ ਚਿਤਿ ਧਾਮਿ ਰਾਮ ਰਾਇ ਆਇ ਹੈ ।
ਦੁਰੰਤ ਦੁਸਟ ਜਕੀਤ ਕੈ ਸੁ ਜੈਤਪਤ੍ਰ ਪਾਇ ਹੈ ।
ਅਖਰਬ ਗਰਬ ਜੇ ਭਰੇ ਸੁ ਸਰਬ ਗਰਬ ਘਾਲ ਹੈ ।
ਫਿਰਾਇ ਛਤ੍ਰ ਸੀਸ ਪੈ ਛਿਤੀਸ ਛੋਣਿ ਪਾਲ ਹੈ । ੩੯

Naraj Chhand

nachint bhoop chitdham Ram raie aie hai.
durant dusat jeet kai so jaitpatar paie hai.
akharab garb je bharai so sarab garab ghal hal.
phiraie chhatar sees pai chhitees chhon paal kai. (39)

ਅਖੰਡ ਖੰਡ ਖੰਡ ਕੈ ਅਡੰਡ ਡੰਡ ਦੰਡ ਹੈ ।
ਅਜੀਤ ਜੀਤਿ ਜੀਤ ਕੈ ਬਿਸੇਖ ਰਾਜ ਮੰਡ ਹੈ ।
ਕਲੰਕ ਦੂਰ ਕੈ ਸਬੈ ਨਿਸੰਕ ਲੰਕ ਘਾਇ ਹੈ ।
ਸੁ ਜੀਤਿ ਬਾਹ ਬੀਸ ਗਰਬ ਈਸ ਕੋ ਮਿਟਾਇ ਹੈ । ੪੦
akhand khand khand kai adund dund dand hai.
ajeet jeet jeet kai bisekh raj mand hai.
Kalunk dur kai sabai nisunk lunk ghaie hai.
so jeet bah bees garab eas ko mitaie hai. (40)

ਸਿਧਾਰ ਭੂਪ ਧਾਮ ਕੋ ਇਤੋ ਨ ਸੋਕ ਕੋ ਧਰੋ ।
ਬੁਲਾਇ ਬਿਪ ਛੋਣਿ ਕੋ ਅਰੰਭ ਜਗ ਕੋ ਕਰੋ ।
ਸੁਣੰਤ ਬੈਣ ਰਾਵ ਰਾਜਧਾਨੀਐ ਸਿਧਾਰੀਐ ।
ਬੁਲਾਇ ਕੈ ਬਸਿਸਟ ਰਾਜਸੂਇ ਕੋ ਸੁਧਾਰੀਐ । ੪੧
sidhar bhoop dham ko itai na sok ko dharai.
bulai bip chhouni ko arambh jug ko karai.
sunat bain raan rajdhainai sidharieung.
bulaie kai basist rajsuie ko sudharieung. (41)

Naraj Chhand

He will be called Ram, the incarnation of Vishnu, who will bring the whole world on the path of righteousness, and he will destroy all the despots in no time. Thus he will shine in the world , being renowned through out for his righteousness.” (38)

“Do not bother and worry any, more and have peace of mind as ‘Raja Ram’ will be born, who will gain victories over mighty despots and will be famous throughout. He will bring all the egoistic persons to their knees, destroying their pride. He will be renowned throughout (with a canopy overhead) and will nurture the land being their king.” (39)

“He will destroy all the indestructible ones, and punish all those, who pose to be incorrigible, and will establish a mighty kingdom by winning victories over the invincible kings. He will cast away all the blemish (slander) and crush Lanka fearlessly, and will destroy the pride of Shiva by winning over the mighty (with twenty arms) Ravana.” (40)

“O King ! Go back to your palace (house) without being remorseful and perform a Yagna (fire-worship) by collecting (calling) all the Brahmins of the land.” So the king Dasrath went back to his kingdom, and sent for Vashist to begin the royal Yagna. (41)

ਅਨੇਸ ਦੇਸ ਦੇਸ ਕੈ ਨਰੇਸ ਬੋਲ ਕੈ ਲਏ ।
 ਦਿਜੇਸ ਬੇਸ ਬੇਸ ਕੇ ਛਿਤੇਸ ਧਾਮ ਆ ਗਏ ।
 ਅਨੇਕ ਭਾਤ ਮਾਨ ਕੈ ਦਿਵਾਨ ਬੋਲਿ ਕੈ ਲਏ ।
 ਸੁ ਜਗ ਰਾਜਸੂਇ ਕੋ ਅਰੰਭ ਤਾ ਦਿਨਾ ਭਏ । ੪੨
 anes des des kai nares bol kai laie.
 dijes base base kai chhites dham ai gaie.
 anek bhant maan kai divan bol kai laeai.
 so jug rajsuai ko arambh ta dina bhaie. (42)

ਸੁ ਪਾਦਿ ਅਰਘ ਆਸਨੰ ਅਨੇਕ ਧੂਪ ਦੀਪ ਕੈ ।
 ਪਖਾਰਿ ਪਾਇ ਬ੍ਰਹਮਣੰ ਪ੍ਰਦਛਣਾ ਬਿਸੇਖ ਦੈ ।
 ਕਰੋਰ ਕੋਰ ਦਛਨਾਦਿ ਏਕ ਏਕ ਕਉ ਦਈ ।
 ਸੁ ਜਗ ਰਾਜ ਸੂਇ ਕੀ ਅਰੰਭ ਤਾ ਦਿਨਾ ਭਈ । ੪੩
 sp pad argh asanung anek dhup deep kai.
 pakhar paie brahmanung pardachhna bisekh dai.
 karor kour dachhnad ek ek kou daiee.
 so jug raj suai ki arambh ta dina bhaiee. (43)

ਨਟੇਸ ਦੇਸ ਦੇਸ ਕੇ ਅਨੇਕ ਗੀਤ ਗਾਵਹੀ ।
 ਅਨੰਤ ਦਾਨ ਮਾਨ ਲੈ ਬਿਸੇਖ ਸੋਭ ਪਾਵਹੀ ।
 ਪ੍ਰਸੰਨਿ ਲੋਗ ਜੇ ਭਏ ਸੁ ਜਾਤ ਕਉਨ ਤੇ ਕਹੇ ।
 ਬਿਮਾਨ ਆਸਮਾਨ ਕੈ ਪਛਾਨ ਮੋਨ ਹੁਐ ਰਹੇ । ੪੪
 nares des des kai anek geet gavhi.
 anant daan maan lai bisekh sobh pavhi.
 parsan log jo bhaie so jaat kaun te kehahi.
 biman aaman kai pachhan mon huai reha. (44)

ਹੁਤੀ ਜਿਤੀ ਅਪਛਰਾ ਚਲੀ ਸੁਵਰਗ ਛੋਰ ਕੈ ।
 ਬਿਸੇਖ ਹਾਇ ਭਾਇ ਕੈ ਨਚੰਤ ਅੰਗ ਮੋਰ ਕੈ ।
 ਬਿਅੰਤ ਭੂਪ ਰੀਝ ਹੀ ਅਨੰਤ ਦਾਨ ਪਾਵ ਹੀ ।
 ਬਿਲੋਕਿ ਅਛਰਾਨ ਕੋ ਅਪਛਰਾ ਲਜਾਵਹੀ । ੪੫
 huti jiti apachhra chali swarg chhor kai.
 bisekh haie bhaie kai nachant ang mor kai.
 beant bhoop reejh hi anant daan pavhi.
 bilok achhran ko apachhra lajavhi. (45)

Then King Dasrath sent for the army commanders of various countries, and all the brahmins came to the palace of Dasarath. He sent for all the ministers and bestowed various alms to the brahmins, and from that day itself the performance of the royal Yagna commenced. (42)

He honoured all the brahmins by getting water for washing their feet, seating arrangements, (Yogic posture), incense and lamps and by washing their feet bestowed all the honour on them. (by circumambulating round them). He gave in alms millions of rupees to each one of the brahmins ; and from that day onwards the practice of royal Yagna started. (43)

Many famous acrobats from all over came, who were singing all sorts of songs (music). They were being honoured by getting various gifts and veneration from the king Dasarath. No one could express the enjoyment and merriment of the people over there. (who could describe ?) Even the gods in heavens became satisfied with the enjoyment of the populace. (became peaceful). (44)

Even all the fairies of the Indra-puri (heavens) had descended there, leaving the heaven ; they were all dancing with special postures, which delighted all the kings gathered there. They were receiving many gifts from the kings. The fairies in the heavens were also feeling (ashamed) belittled before them. (45)

ਅਨੰਤ ਦਾਨ ਮਾਨ ਦੈ ਬੁਲਾਇ ਸੂਰਮਾ ਲਏ ।
 ਦੁਰੰਤ ਸੈਨ ਸੰਗ ਦੈ ਦਸੋ ਦਿਸਾ ਪਠੈ ਦਏ ।
 ਨਰੇਸ ਦੇਸ ਦੇਸ ਕੇ ਨ੍ਰਿਪੇਸ ਪਾਇ ਪਾਰੀਅੰ ।
 ਮਹੇਸ ਜੀਤ ਕੈ ਸਬੈ ਸੁ ਛਤ੍ਰ ਪਤ੍ਰ ਢਾਰੀਅੰ । ੪੬
 anant daan maan dai bulaie surma laie.
 durant Sain sung dai daso disa pathai daie.
 nares des des kai nrips paie parieung.
 mahes jeet kai sabar so chhatar patar dharung. (46)

ਰੁਆਮਲ ਛੰਦ
 ਜੀਤਿ ਜੀਤਿ ਨ੍ਰਿਪੰ ਨਰੇਸੁਰ ਸਤ੍ਰ ਮਿਤ੍ਰ ਬੁਲਾਇ ।
 ਬਿਪ੍ਰ ਆਦਿ ਬਿਸਿਸਟ ਤੇ ਲੈ ਕੈ ਸਬੈ ਰਿਖ ਰਾਇ ।
 ਕ੍ਰੁਪਿ ਜੁਧ ਕਰੇ ਘਨੇ ਅਵਗਾਹਿ ਗਾਹਿ ਸੁ ਦੇਸ ।
 ਆਨਿ ਆਨਿ ਅਵਧੇਸ ਕੇ ਪਗ ਲਾਗੀਅੰ ਅਵਨੇਸ । ੪੭

Ruamal Chhand

jeet jeet nripung naresur satar mitar bulaie.
 bipar aad basisat te lai kai sabai rikh raie.
 karudh judh karai ghanai avgahai gahai so des.
 aan aan av dhes ke pug lagiang avnes. (47)

ਭਾਤਿ ਭਾਤਿਨ ਦੈ ਲਏ ਸਨਮਾਨ ਆਨਿ ਨ੍ਰਿਪਾਲ ।
 ਅਰਬ ਖਰਬਨ ਦਰਬ ਦੈ ਗਜਰਾਜ ਬਾਜ ਬਿਸਾਲ ।
 ਹੀਰ ਚੀਰ ਨ ਕੋ ਸਕੈ ਗਨ ਜਟਤ ਜੀਨ ਜਰਾਇ ।
 ਭਾਉ ਭੂਖਨ ਕੋ ਕਹੈ ਬਿਧ ਤੇ ਨ ਜਾਤ ਬਤਾਇ । ੪੮
 bhant bhantie dai laie sunman aan nripal.
 arab kharban darab dai gajraj baj bisal.
 har cheer na ko sakai gunn jatata jeen jaravie.
 bhaou bhookhan ko kehai bidh te na jaat bataie. (48)

ਪਸਮ ਬਸਤ੍ਰ ਪਟੰਬਰਾਦਿਕ ਦੀਏ ਭੂਪਨ ਭੂਪਿ ।
 ਰੂਪ ਅਨੂਪ ਸਰੂਪ ਸੋਭਿਤ ਕਉਨ ਇੰਦ੍ਰ ਕੁਰੂਪ ।
 ਦੁਸਟ ਪੁਸਟ ਤ੍ਰਸੇ ਸਬੈ ਥਰਹਾਰਿਯੋ ਸੁਨਿ ਗਿਰ ਰਾਇ ।
 ਕਾਟਿ ਕਾਟਿ ਨ ਦੈ ਮੁਝੈ ਨ੍ਰਿਪ ਬਾਟਿ ਬਾਟਿ ਲੁਟਾਇ । ੪੯
 pasam bartar patumbaradik deesai bhoopan bhoop.
 roop anup sarup sobhit kaun Inder kuroop .
 dusat pusat trasai sabai tharhariou sunn gir raie.
 kaat kaat na dai mujhai nrip thaata thaata lutaie. (49)

Many warriors from all over were sent for and bestowed with gifts and honours and arming them with weapons, they were sent in all the ten directions. They won over various kings of other lands and brought them (to bow) under the sovereignty of Dasrath. Thus Dasrath became the undisputed king of the whole land. (with canopy overhead). (46)

Ruamal Chhand

The king Dasrath, having gained victories over various kings had called all the friends and foes there, all the brahmins and great Rishis (ascetics) including Vashist had been called there, The army had fought many furious battles and had defeated the invincible kings even. So all the kings from all over came (to Ayodhya) and paid their obeisance to Dasrath. (47)

Various gifts were offered (to Dasrath) by all these kings, and they also received various honours (gifts) from king Dasrath. Millions and millions of rupees, alongwith precious elephants and horses were also offered as gifts. Who could count the innumerable robes studded with jewels, and golden (bedecked with gold) saddles, presented there as gifts ? Who could narrate the grandeur of ornaments presented ? Even Brahma (the god) would be at a loss to narrate all this grandeur. (48)

The king Dasrath presented various kings with woollen and silken robes. Those kings were looking magnificent, and their beauty was indescribable. Even Indra (god) was looking ugly before them (Indra's grandeur was insignificant). All the mighty foes were also trembling (shaken up). Even the great Sumer mountain felt unstable thinking lest the king Dasrath may not dismember it and distribute it (cut) pieces to others as gifts. (49)

ਬੇਦ ਧੁਨਿ ਕਰਿ ਕੈ ਸਬੈ ਦਿਜ ਕੀਅਸ ਜਗ ਅਰੰਭ ।
 ਭਾਤਿ ਭਾਤਿ ਬੁਲਾਇ ਹੋਮਤ ਰਿਤਜਾਨ ਅਸੰਭ ।
 ਅਧਿਕ ਮੁਨਿਬਰ ਜਉ ਕੀਯੋ ਬਿਧਿ ਪੂਰਬ ਹੋਮ ਬਨਾਇ ।
 ਜਗ ਕੁੰਡਹੁ ਤੇ ਉਠੇ ਤਬ ਜਗ ਪੂਰਖ ਅਕੁਲਾਇ । ੫੦
 beid dhun kar kai sabai dij keeas jug arumbh.
 bhant bhant bulaie homat ritjan asumbh.
 adhik munibar jou kiou bidh purab home banaie.
 jal hundoh te uthai tab jug purkh akulaie. (50)

ਖੀਰ ਪਾਤ੍ਰ ਕਢਾਇ ਲੈ ਕਰਿ ਦੀਨ ਨ੍ਰਿਪ ਕੇ ਆਨਿ ।
 ਭੂਪ ਪਾਇ ਪ੍ਰਸੰਨ ਭਯੋ ਜਿਮੁ ਦਾਰਦੀ ਲੈ ਦਾਨ ।
 ਚਤ੍ਰ ਭਾਗ ਕਰਿਯੋ ਤਿਸੈ ਨਿਜ ਪਾਨਿ ਲੈ ਨ੍ਰਿਪ ਰਾਇ ।
 ਏਕ ਏਕ ਦਯੋ ਦੁਹੂੰ ਤ੍ਰੀਅ ਏਕ ਕੋ ਦੁਇ ਭਾਇ । ੫੧
 Kheer patar kadhaie lai kar deen nrip ke aan.
 bhoop paie parsan bhaiou jim dardi lai daan.
 chatar bhag kariou tisai nij paan lai nrip raie.
 ek ek deiou dohun tria ek ko duai bhaie. (51)

ਗਰਭਵੰਤਿ ਭਈ ਤ੍ਰਿਯੋ ਤ੍ਰਿਯ ਛੀਰ ਕੈ ਕਰਿ ਪਾਨ ।
 ਤਾਹਿ ਰਾਖਤ ਭੀ ਭਲੋ ਦਸ ਦੋਇ ਮਾਸ ਪ੍ਰਮਾਨ ।
 ਮਾਸ ਤ੍ਰਿਉਦਸਮੋ ਚਢਿਯੋ ਤਬ ਸੰਤਨ ਹੇਤ ਉਧਾਰ ।
 ਰਾਵਣਾਰਿ ਪ੍ਰਗਟ ਭਏ ਜਗਿ ਆਨਿ ਰਾਮ ਅਵਤਾਰ । ੫੨
 garbvanti bhaioee triou triya chheer kai kar paan.
 tahai rakhat bhi bhalo das doiai mas parman.
 mass trioudasmai chadhiou tab santan hait udhar.
 Ravanar pragat bhaie jug aan Ram avtar. (52)

ਭਰਥ ਲਛਮਨ ਸਤ੍ਰੁਘਨ ਪੁਨਿ ਭਏ ਤੀਨ ਕੁਮਾਰ ।
 ਭਾਤਿ ਭਾਤਿਨ ਬਾਜੀਯੰ ਨ੍ਰਿਪ ਰਾਜ ਬਾਜਨ ਦੁਆਰਿ ।
 ਪਾਇ ਲਾਗਿ ਬੁਲਾਇ ਬਿਪਨ ਦੀਨ ਦਾਨ ਦੁਰੰਤਿ ।
 ਸਤ੍ਰੁ ਨਾਸਤ ਹੋਹਿਗੇ ਸੁਖ ਪਾਇ ਹੈ ਸਬ ਸੰਤ । ੫੩
 bharath lachhman satarugan pun bhaie teen kumar.
 bhant bhatan bajieung nrip raj bajan duar.
 paie laag bulaie bipan deen daan durant.
 satru sasat hohego sukh paie hai sabh sant. (53)

With the chanting of Vedic hymns, the brahmins commenced performing the Yagna; various types of worshippers (brahmins) had been sent for, who were pouring valuable offerings in the fire pit. Many Munis (medicants) offered various sacrifices to the fire-worship as customary, which bewildered the virtuous people. Thus the main-guest brahmin got up from the place of fire-worship. (Yagna-kund). (50)

The guest-brahmin took a vessel of kheer (milk-rice pudding) in his hands and gave it to the king. King Dasrath on receiving this vessel was so much pleased, just as a pauper gets delighted on receiving alms. Dasrath made four parts (portions) of the kheer (pudding) and gave one portion each to both the queens, and the other two portions he gave to the queen Sumitra. (51)

On taking that kheer, all the three queens became pregnant, and they kept the pregnancy intact for twelve months. When the thirteenth month approached, then Ram, the enemy of Ravana, for the sake of the liberation of saints, took birth as an incarnation (of Vishnu). (52)

Then three more princes, Bharat, Lachhman, and Shatrugan were born, so there were great rejoicings and celebrations at the king's house (palace). Then many Brahmins were called, and bowing before them (at their feet), alms were given to them (by the King). From now onwards the enemies will be destroyed and the saints will be honoured (receiving all facilities). (53)

ਲਾਲ ਜਾਲ ਪ੍ਰਵੇਸਟ ਰਿਖ ਬਰ ਬਾਜ ਰਾਜ ਸਮਾਜ ।
 ਭਾਤਿ ਭਾਤਿਨ ਦੇਤ ਭਯੋ ਦਿਜ ਪਤਿਨ ਕੋ ਨਿਪ ਰਾਜ ।
 ਦੇਸ ਅਉਰ ਬਿਦੇਸ ਭੀਤਰਿ ਠਉਰ ਠਉਰ ਮਹੀਤ ।
 ਨਾਚਿ ਨਾਚਿ ਉਠੇ ਸਬੈ ਜਨੁ ਆਜ ਲਾਗਿ ਬਸੰਤ । ੫੪
 laal jaal parvesat rikh bar baaj raj samaj.
 bhant bhatan dait bhiou dij patin ko nrip.
 des aourbides bheetar thour thour mahant.
 naach naach uthai sabai jan aag laag basant. (54)

ਕਿੰਕਣੀਨ ਕੇ ਜਾਲ ਭੂਖਿਤ ਬਾਜ ਅਉ ਗਜਰਾਜ ।
 ਸਾਜਿ ਸਾਜਿ ਦਏ ਦਿਜੇਸਨ ਆਜ ਕਉਸਲ ਰਾਜਿ ।
 ਰੰਕ ਰਾਜ ਭਏ ਘਨੇ ਤਹ ਰੰਕ ਰਾਜਨ ਜੈਸਿ ।
 ਰਾਮ ਜਨਮਤ ਭਯੋ ਉਤਸਬ ਅਉਧ ਪੂਰਿ ਮੈ ਐਸਿ । ੫੫
 kinkenean ke jaal bhookhit baaj aou gajraj.
 saaj saaj daie dijesan aaj kaousal raaj.
 runk raj bhai ghanai the runk rajan jaisai.
 Ram janmat bhiou utsar aoudh pur mein aise. (55)

ਦੁੰਦਭ ਅਉਰ ਮ੍ਰਿਦੰਗ ਤੂਰ ਤਰੰਗ ਤਾਨ ਅਨੇਕ ।
 ਬੀਨ ਬੀਨ ਬਜੰਤ ਛੀਨ ਪ੍ਰਬੀਨ ਬੀਨ ਬਿਸੇਖ ।
 ਝਾਝ ਬਾਰ ਤਰੰਗ ਤੁਰਹੀ ਭੇਰਿ ਨਾਦਿ ਨਿਯਾਨ ।
 ਮੋਹਿ ਮੋਹਿ ਗਿਰੇ ਧਰਾਪਰ ਸਰਬ ਬ੍ਰਯੋਮ ਬਿਵਾਨ । ੫੬
 dundabh aour mirdung tur tarung taan anek.
 been been bajant chheen parbeen been bisekh.
 jhaat baar tring turhi bhor naad niyan.
 mohai mohai girai dharpar sarab biyom bivan. (56)

ਜੰਤ੍ਰ ਤੰਤ੍ਰ ਬਿਦੇਸਿ ਦੇਸਨ ਹੋਤ ਮੰਗਲਚਾਰ ।
 ਬੈਠਿ ਬੈਠਿ ਕਰੇ ਲਗੇ ਸਬ ਬ੍ਰਿਪ ਬੇਦ ਬਿਚਾਰ ।
 ਧੂਪ ਦੀਪ ਮਹੀਪ ਗ੍ਰੇਹ ਸਨੇਹ ਦੇਤ ਬਨਾਇ ।
 ਫੂਲ ਫੂਲਿ ਫਿਰੈ ਸਬੈ ਗਣ ਦੇਵ ਦੇਵਨ ਰਾਇ । ੫੭
 jatar tatar bides desan hoat mangalchar.
 baith baith karai lagai sab bipar beid bichar.
 dhoop deep maheep greh saneh dait banaie.
 phool phool phirai sabai gunn dev devan raie. (57)

The King Dasrath gave away many horses, bedecked with jewels and decorated nets, alongwith other valuables gifts to the Rishis (ascetics) and the great brahmins. So the priests of various lands were jumping with elation, on this occasion. They were behaving as if they were participating in holi (coloured Waters) celebrations, at their place. (54)

The king, Dasrath was giving away alms of horses and elephants, decorated with ornamented nets to the brahmins. All those panpers, who were extremely poor and penniless, became rich like the kings. The festival of Ram's birth in Auyodhya was (rally full of graciousness) of such benevolence. (55)

Many trumpets and drums, musical instruments, weavers instruments, wave-producing instruments and lyres were producing music and one could hear the low and high notes of musical sounds. The drums were beating, with the musical sounds produced by jhanj, trang, bar, clarion, and kettle drums. By hearing the pleasing and bewitching music even the gods were enamoured and were dropping on the Earth from the sky through their flying carriages. (56)

Everywhere in home land and foreign lands, there was enjoyment and merriment going on. The brahmins throughout the country, wherever they were established, were busy reciting Vedas. On the palace, people were busy pouring the oil of love in the lamps, alongwith burning incense. The gods, Shiva's musicians and Indra (king of gods) were all moving around puffed up (happy). (57)

ਆਜ ਕਾਜ ਭਏ ਸਬੈ ਇਹ ਭਾਤਿ ਬੋਲਤ ਬੈਨ ।
 ਭੂਮਿ ਭੂਰ ਉਠੀ ਜਯਤ ਧੁਨ ਬਾਜ ਬਾਜਤ ਗੈਨ ।
 ਐਨਿ ਐਨਿ ਧੁਜਾ ਬਧੀ ਸਬ ਬਾਟ ਬੰਦਨ ਵਾਰ ।
 ਲੀਪ ਲੀਪ ਧਰੇ ਮਲਯਾਗਰ ਹਾਟ ਪਾਟ ਬਜਾਰ । ੫੮
 aaj kaaj bhaie sabai eh bhant bolat bain.
 bhoom bhoor uthi jeyat dhun baj bajat gaen.
 ain ain dhuja badh sab thaataaudan vaar.
 leep leep dharai malaiyagar haat paat bajar. (58)

ਸਾਜਿ ਸਾਜਿ ਤੁਰੰਗ ਕੰਚਨ ਦੇਤ ਦੀਨਨ ਦਾਨ ।
 ਮਸਤ ਹਸਤਿ ਦੇਏ ਅਨੇਕਨ ਇੰਦ੍ਰ ਦੁਰਦ ਸਮਾਨ ।
 ਕਿੰਕਣੀ ਕੇ ਜਾਲ ਭੂਖਤ ਦੇਏ ਸਯੰਦਨ ਸੁਧ ।
 ਗਾਇਨਨ ਕੋ ਪੁਰ ਮਨੋ ਇਹ ਭਾਤਿ ਆਵਤ ਸੁਧ । ੫੯
 sajaie sajaie turang kanchan dait deenan daan.
 masat hasat daie anekan Inder durad saman.
 kinkani ke jaal bhookhat daie sareundan sudh.
 gaienan ke pur mano ek bhant avat sudh. (59)

ਬਾਜ ਸਾਜ ਦੇਏ ਇਤੇ ਜਿਹ ਪਾਈਐ ਨਹੀ ਪਾਰ ।
 ਦਿਯੋਸ ਦਿਯੋਸ ਬਢੈ ਲਗਿਯੋ ਰਨਧੀਰ ਰਾਮ ਵਤਾਰ ।
 ਸਸਤ੍ਰ ਸਾਸਤ੍ਰਨ ਕੀ ਸਬੈ ਬਿਧਿ ਦੀਨ ਤਾਹਿ ਸੁਧਾਰ ।
 ਅਸਟ ਦਿਯੋਸਨ ਮੋ ਗਏ ਲੈ ਸਰਬ ਰਾਮ ਕੁਮਾਰ । ੬੦
 baaj saaj daie itai jeh paieai nahi paar.
 deuas deuas badhai lagiou randheer Ram avtar.
 Sastar Sastran ki sabai bidh deen tahai sudhar.
 asat deoausan mo gaie lai sarab Ram kumar. (60)

ਬਾਲ ਪਾਨਿ ਕਮਾਨ ਲੈ ਬਿਹਰੰਤ ਸਰਜੂ ਤੀਰ ।
 ਪੀਤ ਪੀਤ ਪਿਛੋਰ ਕਾਰਨ ਧੀਰ ਚਾਰਹੁ ਬੀਰ ।
 ਬੇਖ ਬੇਖ ਨਿਪਾਨ ਕੇ ਬਿਹਰੰਤ ਬਾਲਕ ਸੰਗ ।
 ਭਾਤਿ ਭਾਤਨ ਕੇ ਧਰੇ ਤਨ ਚੀਰ ਰੰਗ ਤਰੰਗ । ੬੧
 baal paan kaman lai behrant sarjin teer.
 peet peet pichhor karan dheer charhun beer.
 bekh bekh nirpan ko behrant balak sung.
 bhant bhantan ke dharai tan cheer rung tarang. (61)

The gods were talking to each other that all their functions had been completed (performed) successfully. On the Earth, the cries of Salutations were being raised, while trumpets were being raised, while trumpets were sounded in the heavens (Skies). Banners were fluttering on top of houses and all the roads and lanes were decorated. In the market (bazars) all the doors were sweared with sandal wood.(58)

The horses, dedicated with golden ornaments, were being given in alms to the poor people, alongwith many intoxicated elephants also, who were as good as Indra's elephants. Even chariots decorated with the garlands of flowers (ghugrias) were being distributed. It appeared as if this was a town full of poets and singers only.
(59)

The horses and other material given in alms was unending, which cannot be enumerated (listed). The incarnation of Ram, a patient warrior, was getting renowned day by day. All the arts of using arms and weapons were taught including use of coats of iron and weapons. Then Ram Kumar (incarnation) had learnt everything in eight days.
(60)

All the four brothers, with bows and arrows in hands, were roaming on the banks of the river Sarju. Having saffron cloth tied on their heads, all the four brothers were perservering in battle also. All the four princes (brothers) were playing around alongwith other children, having coloured and costly robes on their body (person).
(61)

ਐਸਿ ਬਾਤ ਭਈ ਇਤੈ ਉਹ ਓਰਿ ਬਿਸਮਿਤ੍ਰ ।
 ਜਗ ਕੋ ਸੁ ਕਰਿਯੋ ਅਰੰਭਨ ਤੋਖਨਾਰਥ ਪਿਤ੍ਰ ।
 ਹੋਮ ਕੀ ਲੈ ਬਾਸਨਾ ਉਠਿ ਧਾਤ ਦੈਤ ਦੁਰੰਤ ।
 ਲੂਟ ਖਾਤ ਸਬੈ ਸਾਮਗਰੀ ਮਾਰਿ ਕੂਟਿ ਮਹੰਤ । ੬੨
 asi baat bhaiee itai oh aour bisvamitar.
 jug ko so kariou arambhan tokh narath pitar.
 home ki lai basna un dhat dait durant.
 loot khaat sabai samagari maar koot mahant. (62)

ਲੂਟ ਖਾਤ ਵਿਖ੍ਯ ਜੋ ਤਿਨ ਪੈ ਕਛੂ ਨ ਬਸਾਇ ।
 ਤਾਕਿ ਅਉਧਹ ਆਇਯੋ ਤਬ ਰੋਸ ਕੈ ਮੁਨਿ ਰਾਇ ।
 ਆਇ ਭੂਪਤ ਕਉ ਕਹਾ ਸੁਤ ਦੇਹੁ ਮੋਕਉ ਰਾਮ ।
 ਨਾਤ੍ਰ ਕੋ ਕਉ ਭਸਮ ਕਰੇ ਹਉ ਆਜ ਹੀ ਇਹ ਠਾਮ । ੬੩
 loot khaat vikhoeu je tin pai kachhu na basaie.
 take aoudheh aieou tab ross kai mun raie.
 aie bhoopat kou kaha sut deho mokou Ram.
 natar to kou bhasam kar hoau aaj hi eh thaam. (63)

ਕੋਪ ਦੇਖਿ ਮੁਨੀਸ ਕਉ ਨਿਪ ਪੂਤ ਤਾ ਸੰਗ ਦੀਨ ।
 ਜਗ ਮੰਡਲ ਕੋ ਚਲਿਯੋ ਲੈ ਤਾਹਿ ਸੰਗ ਪ੍ਰਬੀਨ ।
 ਏਕ ਮਾਰਗ ਦੂਰ ਹੈ ਇਕ ਨੀਅਰ ਹੈ ਸੁਨਿ ਰਾਮ ।
 ਰਾਹ ਮਾਰਤ ਰਾਛਸੀ ਜਿਹ ਤਾਰਕਾ ਗਨਿ ਨਾਮ । ੬੪
 karop dekh munees kou nrip poot ta sung deen.
 jug mandal ko chaliou lai tahai sung parbeen.
 ek marag dur hai ek niar hai sunn Ram.
 rah marat rachhsi jeh tarka gunn naam. (64)

ਜਉਨ ਮਾਰਗੁ ਤੀਰ ਹੈ ਤਿਹ ਰਾਹਿ ਚਾਲਹੁ ਆਜ ।
 ਚਿਤ ਚਿੰਤ ਨ ਕੀਜੀਐ ਦਿਜ ਦੇਵ ਕੇ ਹੈ ਕਾਜ ।
 ਬਾਟਿ ਚਾਪੈ ਜਾਤ ਹੈ ਤਬ ਲਉ ਨਿਸਾਚਿਰ ਆਨਿ ।
 ਜਾਹੁਗੇ ਕਤ ਰਾਮ ਕਹਿ ਮਗੁ ਰੋਕਿਯੋ ਤਜਿ ਕਾਨ । ੬੫
 jaoun marag teer hai the rahai challoh aaj.
 chit chint na keejiai dij dev kai hai kaaj.
 baat chapai jaat hai tab lau nisachar aan.
 jahoge kat Ram keh mag rohiou taj kaan. (65)

On one side, the things were going on in the normal course whereas on the other side Vishwa Mittar (in the jungle) has organised a Yagna (fire-worship) to propitiate his elders (dead). On getting the smell of a Yagna incense, the demons would rush towards it (attack) and would consume all the materials (for the Yagna) and thrash the brahmin, performing the fire-worship. (62)

All those, who would forcibly loot the Yagna material and consume it, were not controllable by the Muni (mendicant). Then the great muni (ascetic), being enraged, came to Ayodhya with the hope of getting some help. Then Vishwa Mittar (the muni) came there and told the king . “ Give me your son Ram, else I will destroy you by burning (to ashes) you here and now through my curse.” (63)

Sensing the wrath of the Muni, the king Dasrath arranged to send his son along-with him. The clever and great Muni, taking Ram alongwith him, went towards the place (mandal) where Yagna was on ; On the way the Muni told Ram, “O Ram ! Listen. There are two routes, one is nearly (shorter) and the other one is a longer route. But in the shorter route, there is a female-demon who would kill us ; her name is Tarka. (64)

Then Ram said, “ Let us go by the shorter route to-day. Do not worry about anything at all. This is the function of a god-like brahmin. (so why worry).” They were going by that route merrily, when suddenly the demon (female) came there. She said, “ O Ram ! How will you escape (from my clutches) ?” Without caring for anyone, she blocked their way. (65)

ਦੇਖਿ ਰਾਮ ਨਿਸਾਚਰੀ ਗਹਿ ਲੀਨ ਬਾਨ ਕਮਾਨ ।
 ਭਾਲ ਮਧ ਪ੍ਰਹਾਰਿਯੋ ਸਰ ਤਾਨਿ ਕਾਨ ਪ੍ਰਮਾਨ ।
 ਬਾਨ ਲਾਗਤ ਹੀ ਗਿਰੀ ਬਿਸੰਭਾਰ ਦੇਹਿ ਬਿਸਾਲ ।
 ਹਾਥਿ ਸ੍ਰੀ ਰਘੁਨਾਥ ਕੇ ਭਯੋ ਪਪਨੀ ਕੋ ਕਾਲ । ੬੬
 dekh Ram nisachari geh leen baan kaman.
 bhal madh parhariou sar taan kaan parman.
 baan lagat hi giri bisumbhar deh bisal.
 haath sri Raghunath ke bhiou papni ko kaal. (66)

ਐਸ ਤਾਹਿ ਸੰਘਾਰ ਕੈ ਕਰ ਜਗ ਮੰਡਲ ਮੰਡ ।
 ਆਇਗੋ ਤਬ ਲਉ ਨਿਸਾਚਰ ਦੀਹ ਦੇਇ ਪ੍ਰਚੰਡ ।
 ਭਾਜਿ ਭਾਜਿ ਚਲੇ ਸਭੇ ਰਿਖਿ ਠਾਢ ਭੇ ਹਠਿ ਰਾਮ ।
 ਜੁਧ ਕੁਧ ਕਰਿਯੋ ਤਿਹੂੰ ਤਿਹ ਠਉਰ ਸੋਰਹ ਜਾਮ । ੬੭
 ais tahai sanghar kai kar jug mandal mand.
 aiegai tab lou nisachar deeh doiai parchand.
 bhaaj bhaaj chalai sabhai rikhi thaadh ke hath Ram.
 judh karudh kariou tihun teh thour Soreh saam. (67)

ਮਾਰੁ ਮਾਰੁ ਪੁਕਾਰ ਦਾਨਵ ਸਸਤ੍ਰ ਅਸਤ੍ਰ ਸੰਭਾਰਿ ।
 ਬਾਨ ਪਾਨ ਕਮਾਨ ਕਉ ਧਰਿ ਤਬਰ ਤਿਛ ਕੁਠਾਰਿ ।
 ਘੋਰਿ ਘੋਰਿ ਦਸੋ ਦਿਸਾ ਨਹਿ ਸੂਰਬੀਰ ਪ੍ਰਮਾਥ ।
 ਆਇਕੈ ਜੂਝੈ ਸਬੈ ਰਣਿ ਰਾਮ ਏਕਲ ਸਾਥ । ੬੮
 maar maar pukar danav sastar astar sambhar.
 baan paan kaman kou dhar tabar tichh kuthar.
 gher gher daso disa neh surbeer parmash.
 aiekai jujhai sabai munn Ram ekal saath. (68)

ਰਸਾਵਲ ਛੰਦ
 ਰਣੈ ਪੇਖਿ ਰਾਮੈ । ਧੁਜੈ ਧਰਮ ਧਾਮੈ ।
 ਚਹੂੰ ਓਰ ਢੁਕੇ । ਮੁਖੈ ਮਾਰ ਕੂਕੇ । ੬੯
Rasaval Chhand
 runnung pekh Ramung. dhujung dharam dhamung.
 chahun aour dhukai. mukhung maar kukai. (69)

ਬਜੇ ਘੋਰ ਬਾਜੇ । ਧੁਣੈ ਮੇਘ ਲਾਜੇ ।
 ਝੰਡਾ ਗਡ ਗਾਢੇ । ਮੰਡੈ ਬੈਰ ਬਾਢੇ । ੭੦
 bajai ghor baajai. dhunung megh lajai.
 jhanda gad gadhai. mandai bair badhai. (70)

On seeing the demon (female), Ram took out his bow and stretching it to his ears, shot an arrow at her forehead. As the arrow struck her, the heavy bodied (bulky) devilish woman fell down unconscious. That is how the sinner (woman) was killed by Ram. (her end came through Ram). (66)

Thus they seated themselves at the place of Yagna and were taking precautions to protect the fire-pit. Perceiving this, two mighty demons came there. On seeing them, all the Rishis (ascetics) became nervous and hastily retreated from there, while the stubborn Ram stood there firmly. There he fought ferociously, being furious with rage, for almost sixteen pehars (48 hours) (of three hours duration each). (67)

The demons, collecting their weapons and coats of iron, were shouting to kill the enemy. They were holding in their hands sharp sickles and axes alongwith bows, and arrows. From all the ten sides the warriors had encircled this place (Yagna site). All the warriors were fighting against one person only, Ram (Single –handed) in the battle-field. (68)

Rasaval Chhand

In the battle-field, Ram was seen like the flag, (fluttering aloft) at the religious site, standing firmly. From all the four sides, the demons had surrounded him (about to grab him), shouting, “Kill him Kill him.” (69)

Trumpets were being sounded loudly, before that sound even the thunder of the clouds would feel abashed (belittled). They were all fighting, with their flags installed there permanently (firmly) and with increased enmity. (70)

ਕੜਕੇ ਕਮਾਣੇ । ਝੜਕੇ ਕ੍ਰਿਪਾਣੇ ।
 ਢਲਾ ਢੁਕ ਢਾਲੈ । ਚਲੀ ਪੀਤ ਪਾਲੈ । ੭੧
 karrkai kamanung. jharrkai kirpanung.
 dhala dhuk dhalung. chali peer palung. (71)

ਰਣੇ ਰੰਗ ਰਤੇ । ਮਨੋ ਮਲ ਮਤੇ ।
 ਸਰੰ ਧਾਰ ਬਰਖੇ । ਮਹਿਖੁਆਸ ਕਰਖੇ । ੭੨
 runnung rung ratai. mano mal matai.
 sarung dhar barkha. mekhhuas karkhai. (72)

ਕਰੀ ਬਾਨ ਬਰਖਾ । ਸੁਣੇ ਜੀਤ ਕਰਖਾ ।
 ਸੁਬਾਹੀ ਮਰੀਚੀ । ਚਲੇ ਬਾਛਿ ਮੀਚੀ । ੭੩
 kari baan barkha. sunai jeet karkha.
 subahung mareechang. chalai bachh meechung. (73)

ਇਕੈ ਬਾਰ ਟੁਟੇ । ਮਨੋ ਬਾਜ ਛੁਟੇ ।
 ਲਯੋ ਘੋਰਿ ਰਾਮੈ । ਸਸੰ ਜੇਮ ਕਾਮੈ । ੭੪
 eko baar tutai. mano baaj chhutai.
 liou gher ramung. susung jem kamung. (74)

ਘਿਰਿਯੋ ਦੈ'ਤ ਸਣੇ । ਜਿਮੰ ਰੁਦ੍ਰ ਮੈਣੇ ।
 ਰੁਕੇ ਰਾਮ ਜੰਗੀ । ਮਨੋ ਸਿਧ ਗੰਗੀ । ੭੫
 ghiriou daint sainung. jimung rudar mainung.
 rukai Ram jungung. mano sidh gungung. (75)

ਰਣੇ ਰਾਮ ਬਜੇ । ਧੁਣੇ ਮੇਘ ਲਜੇ ।
 ਰੁਲੇ ਤਛ ਮੁਛੈ । ਗਿਰੇ ਸੂਰ ਸੁਛੈ । ੭੬
 runnung Ram jungung. dhunung megh lajai.
 rulai tachh muchhung. girai sur swachhai. (76)

ਚਲੈ ਐਠ ਮੁਛੈ । ਕਹਾ ਰਾਮ ਪੁਛੈ ।
 ਅਬੈ ਹਾਥਿ ਲਾਗੈ । ਕਹਾ ਜਾਹੁ ਭਾਗੈ । ੭੭
 chalai aith murchhai . kaha Ram puchhai.
 abai haath lagai. kaha jaho bhagai. (77)

ਰਿਪੰ ਪੇਖ ਰਾਮੰ । ਹਠਿਯੋ ਧਰਮ ਧਾਮੰ ।
 ਕਹੈ ਨੈਣ ਰਾਤੰ । ਧਨੁਰ ਬੇਦ ਗਯਾਤੰ । ੭੮
 ripung pekh Ramung. kathiou dharam dhamnung.
 karai nain ratung. dhanur beid geyatung. (78)

The bows were producing cracking noise, the swords were flashing. The shields were being struck with a thud (noise), while the swords were being wielded. (striking against the shields). (71)

The warriors were engrossed in fighting the battle just as intoxicated wrestlers were involved. The arrows were being shot like a shower (of rain) and the bows were being stretched (for shooting arrows). (72)

They were showering arrows and singing songs of victory. The two demons Suthahu and Marich, having the desire for death, came and stood in front of Ram. (73)

Both the demons, in one flash, attacked Ram, as if some falcons had swooped down suddenly. Ram was surrounded just as the moon was controlled (surrounded) by the god of love. (sexual desires). (74)

The army of demons had encircled Ram just as Shiva (Rudra) was taken under the spell of sexual desires. They were confronting Ram in the battle so solidly as if Ganga was merging with the ocean. (75)

Ram was challenging the enemy roaring loudly and before it the thunder of the clouds would also feel ashamed. The mutilated mighty warriors were being tremped upon as the great warriors had fallen down (dead or wounded). (76)

The demons were attacking while twisting their monstaches, and asking, "Where is Ram ? If he is caught by us, then where could he run away" (77)

Ram had seen the enemy coming (for an attack), and the virtuous and godly Ram also confronted than firmly. he was enraged while his eyes had become red with wrathfulness, and he had learnt the art of archery thoroughly. (Dhanur Veda). (78)

ਧਨੰ ਉਗ੍ਰ ਕਰਖਿਯੋ । ਸਰੰ ਧਾਰ ਬਰਖਿਯੋ ।
 ਹਣੀ ਸਤ੍ਰੁ ਸੈਣੰ । ਹਸੇ ਦੇਵ ਗੈਣੰ ।। ੭੯
 dhanung ugar karkhiou. sarung dhar barkhiou.
 hani satar sainung. hassai dev gainung. (79)

ਭਜੀ ਸਰਬ ਸੈਣੰ । ਲਖੀ ਮ੍ਰੀਚ ਨੈਣੰ ।
 ਫਿਰਿਯੋ ਰੋਸ ਪ੍ਰੇਰਿਯੋ । ਮਨੋ ਸਾਪ ਛੇਰਿਯੋ । ੮੦
 bhaji sarab sainung. lakhi mrich nainung.
 phirious ross parerious. mano saap chherious. (80)

ਹਣਿਯੋ ਰਾਮ ਬਾਣੰ । ਕਰਿਯੋ ਸਿੰਧ ਪਿਆਣੰ ।
 ਤਜਿਯੋ ਰਾਜ ਦੇਸੰ । ਲਯੋ ਜੋਗ ਭੇਸੰ । ੮੧
 raniou Ram baanung. kariou sindh pianung.
 tajiou raj desung. liou jog bhesung. (81)

ਸੁ ਬਸਤ੍ਰ ਉਤਾਰੇ । ਭਗਵੇ' ਬਸਤ੍ਰ ਧਾਰੇ ।
 ਬਸਿਯੋ ਲੰਕ ਬਾਗੰ । ਪੁਨਰ ਦ੍ਰੋਹ ਤਿਆਗੰ । ੮੨
 so bastar utarai. bhagvai bastar dharai.
 basious lunk bagung. pinar droh tiagung. (82)

ਸਰੋਸੰ ਸੁਬਾਹੰ । ਚੜਿਯੋ ਲੈ ਸਿਪਾਹੰ ।
 ਠਟਿਯੋ ਆਣ ਜੁਧੰ । ਭਯੋ ਨਾਦ ਉਧੰ । ੮੩
 sarosuong subahung. charriou lai sipahung.
 thatio aan judhung. bhious naad udhung. (83)

ਸੁਭੰ ਸੈਣ ਸਾਜੀ । ਤੁਰੇ ਤੁੰਦ ਤਾਜੀ ।
 ਗਜਾ ਜੂਹ ਗਜੇ । ਧੁਣੰ ਮੇਘ ਲਜੇ । ੮੪
 subhang sain saaji. turai tund taaja.
 gaja juh gajai. dhunung megh lajai. (84)

ਢਕਾ ਢੁਕ ਢਾਲੰ । ਸੁਭੀ ਪੀਤ ਲਾਲੰ ।
 ਗਹੇ ਸਸਤ੍ਰ ਉਠੇ । ਸਰੰ ਧਾਰ ਬੁਠੇ । ੮੫
 dhaka dhuk dhalung. subhi peet laalung.
 gehai satar uthai. sarung dhar buthai. (85)

ਬਹੈ ਅਗਨ ਅਸਤ੍ਰੰ । ਛੁਟੇ ਸਰਬ ਸਸਤ੍ਰੰ ।
 ਰੰਗੇ ਸ੍ਰੋਣ ਐਸੇ । ਚੜੇ ਬ੍ਰਯਾਹ ਜੈਸੇ । ੮੬
 bahai agan astarung. chhutai sarab satarung.
 rungai saron aisai. charrai baryah jaisas. (86)

So Ram stretched his great bow and started shooting arrows like a shower (of rain), and routed the enemy killing all of them. Perceiving this sight the gods were delighted and laughing. (79)

The whole army then fled away, but the demon Marich had seen them fleeing, so he inspired (motivated) them just as if a snake had been disturbed (annoyed). (80)

Then Ram shot an arrow at him, which pierced Marich and threw him on the sea shore. So he abandoned the kingdom (of demons) and adopted the path of Yoga. (81)

Marich removed his beautiful rich robes and put on the saffron coloured clothes, and settled in the gardens of Lanka, and terminated his enmity towards Ram. (82)

In the meantime, the demon Sathahu launched another attack with his army. He started fighting fiercely, which created an uproar. (83)

He had organised his army with great charm and uniformity, while their swift horses were trutting along. The hordes of elephants were trumpeting aloud, compared with which the thunder of clouds would also shudder. (feel belittled). (84)

The shields were striking against each other and producing a thud-like noise, as they were looking glorious in their red and yellow colours. The warriors were holding their weapons and standing firmly in their positions, while shooting arrows in a continuous stream like a shower. (85)

The weapons of fire were being used, alongwith other weapons as well. The warriors, drenched in blood, appeared like bride-grooms proceeding for their marriage ceremony. (86)

ਘਣੈ ਘਾਇ ਘੁਮੈ । ਮਦੀ ਜੈਸ ਝੂਮੈ ।
 ਰਹੇ ਬੀਰ ਐਸੈ । ਫੂਲੈ ਫੂਲ ਜੈਸੈ । ੮੭
 ghaneî ghaie ghumai. madi jais jhumai.
 rehai beer aisai. phulai phul jaisai. (87)

ਹਨਿਯੋ ਦਾਨਵੇਸੀ । ਭਯੋ ਆਪ ਭੇਸੀ ।
 ਬਜੇ ਘੋਰ ਬਾਜੇ । ਧੁਣੈ ਅਭ੍ਰ ਲਾਜੇ । ੮੮
 haniou danvesung. bhiou aap bhesung.
 bajai ghor baajai. dhurung abhar laajai. (88)

ਰਬੀ ਨਾਗ ਕੂਟੇ । ਫਿਰੈ ਬਾਜ ਛੂਟੇ ।
 ਭਯੋ ਜੁਧ ਭਾਰੀ । ਛੂਟੀ ਰੁਦ੍ਰ ਤਾਰੀ । ੮੯
 rakhi naag kutai. phirai baj chhutai.
 bhiou judh bhari. chhuti rudar tari. (89)

ਬਜੇ ਘੰਟ ਭੇਰੀ । ਡਹੇ ਡਾਮ ਡੇਰੀ ।
 ਰਣਕੇ ਨਿਸਾਣੈ । ਕਣਿਛੇ ਕਿਕਾਣੈ । ੯੦
 bhajai ghanṭ bheri. dehai dam deri.
 runungke nisanung. kanechhai kikarung. (90)

ਧਰਾ ਧੂਹ ਧੋਪੀ । ਟਕਾਟੂਕ ਟੋਪੀ ।
 ਕਟੇ ਚਰਮ ਬਰਮੀ । ਪਲਿਯੋ ਛਤ੍ਰ ਧਰਮੀ । ੯੧
 daha dhuh dhopung. Takatuk topung.
 katai charam barmung. paliou chhatar dharmung. (91)

ਭਯੋ ਦੁੰਦ ਜੁਧੀ । ਭਰਿਯੋ ਰਾਮ ਕੁਧੀ ।
 ਕਟੀ ਦੁਸਟ ਬਾਹੀ । ਸੰਘਾਰਿਯੋ ਸੁਬਾਹੀ । ੯੨
 bhiou dund judhung. bhariou Ram karudhung.
 kati dusat bahung. Sanghariou subahung. (92)

ਤ੍ਰਸੈ ਦੈਤ ਭਾਜੈ । ਰਣੈ ਰਾਮ ਗਾਜੈ ।
 ਭੂਅੰ ਭਾਰ ਉਤਾਰਿਯੋ । ਰਿਖੀਸੰ ਉਬਾਰਿਯੋ । ੯੩
 trasai daint bhajai. runnung Rm gajai.a
 bhuang bhaar utariou. rikhsung ubariou. (93)

ਸਬੈ ਸਾਧ ਹਰਖੇ । ਭਏ ਜੀਤ ਕਰਖੇ ।
 ਕਰੈ ਦੇਵ ਅਰਚਾ । ਰਰੈ ਬੇਦ ਚਰਚਾ । ੯੪
 sabai sadh harkhai. bhaie jeet karkhai.
 karai dev archa. rarai beid charcha. (94)

The wounded warriors were moving like intoxicated men swinging around. The warriors were looking gorgeous in their glory, like the blossoming flowers. (87)

The demon king (Sathahu) was ready (for fighting) due to his stubbornness. The trumpets were being sounded loudly, and compared with this sound, the clouds were feeling ashamed. (88)

The charioteers had killed many elephants, while the horses (riderless) were running around. A ferocious battle was in progress, which had disturbed the meditation posture of Shiva even. (89)

The gongs and battle drums were being sounded loudly producing the sound of a thud (dum dum). The beat of drums was being heard like a throbbing sound and the horses were neighing. (90)

The clashing of swords producing a violent noise, whereas the helmets were being broken with a crackling sound, and the shields alongwith coats of mail were being cut into pieces. However the Kashatriyas were performing their moral (religious) duty (in fighting the evil). (91)

Ram and Suthahu fought a fierce duel (battle) while Ram got furious with rage and cut off the demon's arm, finally putting him to death. (92)

The frightened demons had run away, and Ram alone was roaring in the battle-field. Thus he dispensed with the load (of Sinners) on the Earth and saved the honour of Rishis. (93)

All the saintly persons were pleased, and were singing songs of victory. The gods were worshipping Ram, and Vedas were being recited. (94)

ਭਯੋ ਜਗ ਪੂਰੰ । ਗਏ ਪਾਪ ਦੂਰੰ ।
 ਸੁਰੰ ਸਰਬ ਹਰਖੇ । ਧਨੰਧਾਰ ਬਰਖੇ । ੯੫
 bhai jug purung. gaie paap durung.
 Surung sarab harkhai. dhanungdhar barkhai. (95)

ਇਤਿ ਸ੍ਰੀ ਬਚਿਤ੍ਰ ਨਾਟਕ ਗ੍ਰੰਥੇ ਰਾਮਾਵਤਾਰ ਕਥਾ
 ਸੁਬਾਹੁ ਮਰੀਚ ਬਧਹੁ ਜਗ
 ਸੰਪੂਰਨ ਕਰਨੰ ਸਮਾਪਤਹਿ ।
 it Sri Bachittar Natak granthai Ramavtar katha
 subaho march badhoh jug
 sampuran karnung samapteh.

ਅਥ ਸੀਤਾ ਸੁਯੰਬਰ ਕਥਨੰ
 ਰਸਾਵਲ ਛੰਦ
 ਰਚਿਯੋ ਸੁਯੰਬਰ ਸੀਤਾ । ਮਹਾ ਸੁਧ ਗੀਤਾ ।
 ਬਿਧੰ ਚਾਰ ਬੈਠੀ । ਮ੍ਰਿਗੀਰਾਜ ਨੈਣੀ । ੯੬
 ab Seeta Suyumbar kathanung.
 Rasaval Chhand
 rachiou suyumbar Seeta. maha Sudh geeta.
 bidhung chaar baini. mrigiaj naini. (96)

ਸੁਨਿਯੋ ਮੋਨਨੇਸੰ । ਚਤੁਰ ਚਾਰ ਦੇਸੰ ।
 ਲਯੋ ਸੰਗ ਰਾਮੰ । ਚਲਿਯੋ ਧਰਮ ਧਾਮੰ । ੯੭
 Sunniou monnesung. chatur chaar desung.
 liou sung Ramung. chaliou dharam dhamung. (97)

ਸੁਨੋ ਰਾਮ ਪਿਆਰੇ । ਚਲੋ ਸਾਥ ਹਮਾਰੇ ।
 ਸੀਯਾ ਸੁਯੰਬਰ ਕੀਨੋ । ਨ੍ਰਿਪੰ ਬੋਲ ਲੀਨੋ । ੯੮
 Suno ram piarai. chalo Saath hamarai.
 Sia Suyumbar keeno. nripung bol leeno. (98)

ਤਹਾ ਪ੍ਰਾਤ ਜਈਐ । ਸੀਤਾ ਜੀਤ ਲਈਐ ।
 ਕਹੀ ਮਾਨ ਮੇਰੀ । ਬਨੀ ਬਾਤ ਤੇਰੀ । ੯੯
 taha praat jaieai. Sia jeet laieeai.
 Kehi maan meri. bani baat teri. (99)

ਬਲੀ ਪਾਨ ਬਾਕੇ । ਨਿਪਾਤੋ ਪਿਨਾਕੇ ।
 ਸੀਆ ਜੀਤਿ ਆਨੋ । ਹਨੋ ਸਰਬ ਦਾਨੋ । ੧੦੦
 bali paan bakai. nipatai pinakai.
 Siaa jeet ano. hano sarab dano. (100)

Vishwa Mittar's Yagna (fire-worship) was completed, and all the sins were cast away. All the gods were delighted and the wealth started pouring in like showers. (95)

Here the episode of the incarnation of 'Ram', including the killing of Suthahu and Marich demons of the Bachittar Natak Granth is completed, alongwith the completion of the Yagna.

**Now the episode of the
Swamvar of Sita begins.**

Rasaval Chhand

(King) Janak had organised a Swamvar for Sita (to select her spouse), who was as pure and chaste as Gita. She possessed a sweet tongue like the bird Koel and her eyes were (beautiful) like that of a deer. (96)

The royal Muni, Vishwa Mittar had heard about the Swamvar, and that princes were coming from all the ten directions, so he took Ram alongwith himself and started for the town of virtue (King Janak's city). (97)

Vishwa Mittar said, " O dear Ram, Listen to me, and let us leave for Janak Puri, as Sita's Swamvar is being organised, and the King Janak has invited us. (98)

Let us move in the early morning, and win over Sita (in the swamvar). You must accept my proposition, and your victory is assumed. (you will get honoured there). (99)

You would be able to break the Shiva's bow with your beautiful and mighty hands. Thus win over Sita and kill all the demons. (100)

ਚਲੇ ਰਾਮ ਸੰਗੀ । ਸੁਹਾਏ ਨਿਖੰਗੀ ।
ਭਏ ਜਾਇ ਠਾਢੇ । ਮਹਾ ਮੋਦ ਬਾਢੇ । ੧੦੧
chalai Ram sungung. Suhaie nikhungung.
bhaie jaie thadhahi. maha mode badha. (101)

ਪੁਰੀ ਨਾਰਿ ਦੇਖੈ । ਸਹੀ ਕਾਮ ਲੇਖੈ ।
ਰਿਪੈ ਸਤ੍ਰੁ ਜਾਨੈ । ਸਿਧੈ ਸਾਧ ਮਾਨੈ । ੧੦੨
parung naar dekhung. Sehi kaam lekhai.
ripung satar janai sidhung sadh manai. (102)

ਸਿਸੈ ਬਾਜ ਰੂਪੈ । ਲਹਿਯੋ ਭੂਪ ਭੂਪੈ ।
ਤਪਿਯੋ ਪਉਨਹਾਰੀ । ਭਟੈ ਸਸਤ੍ਰ ਧਾਰੀ । ੧੦੩
sisung baal rupung. lahiau bhoop bhupung.
tapiou paunhari. bhatung Sastar dhari. (103)

ਨਿਸਾ ਚੰਦ ਜਾਨਯੋ । ਦਿਨੰ ਭਾਨ ਮਾਨਿਯੋ ।
ਗਣੰ ਰੁਦ੍ਰ ਰੇਖਿਯੋ । ਸੁਰੰ ਇੰਦ੍ਰ ਦੇਖਿਯੋ । ੧੦੪
Nisa Chand janiou. dinung bhaan manniou.
ganung rudar rekhiau. surung Inder dekhiau. (104)

ਸੁਤੰ ਬ੍ਰਹਮ ਜਾਨ੍ਯੋ । ਦਿਜੰ ਬ੍ਰਯਾਸ ਮਾਨ੍ਯੋ ।
ਹਰੀ ਬਿਸਨੁ ਲੇਖੈ । ਸੀਆ ਰਾਮ ਦੇਖੈ । ੧੦੫
Surtang braham janiou. dijung biads maniou.
hari bisan lekhai. Sia Ramdekhai. (105)

ਸੀਆ ਪੇਖ ਰਾਮੰ । ਬਿਧਿ ਬਾਣ ਕਾਮੰ ।
ਗਿਰੀ ਝੂਮਿ ਭੂਮੰ । ਮਦੀ ਜਾਣ ਘੂਮੰ । ੧੦੬
Sia pekh Ramung. bidhi baan kamung.
giri jhoom bhoomung. madi jaan ghoomung. (106)

ਉਠੀ ਚੇਤਿ ਐਸੇ । ਮਹਾ ਬੀਰ ਜੈਸੇ ।
ਰਹੀ ਨੈਨ ਜੋਰੀ । ਸਸੰ ਜਿਉ ਚਕੋਰੀ । ੧੦੭
Uthi chet aisai. mahabir jaisai.
rehi nain jori. sasung jiou chakori. (107)

ਰਹੇ ਮੋਹ ਦੋਨੋ । ਟਰੇ ਨਾਹਿ ਕੋਨੋ ।
ਰਹੇ ਠਾਢ ਐਸੇ । ਰਣ ਬੀਰ ਜੈਸੇ । ੧੦੮
rehai moh dono. tarai nahai kono
rehai thadh aisai. runnung bir jaisai. (108)

So Ram was accompanying Vishwa Mittar, While the quiver was hanging at his back magnificently. They reached Janak Puri, and there was all the more festivities there now. (101)

The fair sex of the city saw Ram, and felt he was the god of love. The enemies considered him as their enemy, while the saints considered him a saintly figure. (person). (102)

The children looked upto him as having a Child's form, the kings thought him as a king, the ascetics took him as one of them (ascetic) whereas the warriors saw in him a warrior. (103)

The night perceived (the light of) moon in Ram, whereas the day (light) saw the light of the sun in him, and the gods felt him as an image of Indra (king of gods). (104)

The Vedas took him as (representing) the beauty (of form) of Brahma, the Pandits (brahmins) saw in him (the knowledge of) Vyas and Viṣṇu saw him as (the physical form of) the Lord-Sublime, whereas Sita looked upto him as her Master (spouse). (105)

When Sita saw him (Ram), she was overtaken by her love for him, and fell down unconscious on the ground, as if a wine addict had fallen in dizziness. (106)

She got up on regaining consciousness just like a warrior waking up from his Swoon. Then she fixed her eyes on Ram just as the partridge (Chakori) stares at the moon. (with wonder). (107)

Sita and Ram were both enamoured by each other's beauty, and none of them could be disnaded from their gaze. Both were facing each other just as two warriors confront each other in the battle-field. (108)

ਪਠੇ ਕੋਟਿ ਦੂਤੰ । ਚਲੇ ਪਉਨ ਪੂਤੰ ।
 ਕੁਵੰਡਾਨ ਡਾਰੇ । ਨਰੇਸੋ ਦਿਖਾਰੇ । ੧੦੯
 pathai kot dootung. chalai paun putung.
 kuvundan darai. nareso dikharai. (109)

ਲਯੋ ਰਾਮ ਪਾਨੰ । ਭਰਿਯੋ ਬੀਰ ਮਾਨੰ ।
 ਹਸਿਯੋ ਐਚ ਲੀਨੋ । ਉਭੈ ਟੂਕ ਕੀਨੋ । ੧੧੦
 liou Ram peanung. bhariou beer manung.
 hasiou aich leeno. ubhai tuk keeno. (110)

ਸਬੈ ਦੇਵ ਹਰਖੇ । ਘਨੰ ਪੁਹਪ ਬਰਖੇ ।
 ਲਜਾਨੇ ਨਰੇਸੰ । ਚਲੇ ਆਪ ਦੇਸੰ । ੧੧੧
 Sabhai dev harkhai. ghanung pohap barkhai.
 lajanai naresung. chalai aap desung. (111)

ਤਬੈ ਰਾਜ ਕੀਨਿਆ । ਤਿਹੂੰ ਲੋਕ ਧੀਨਿਆ ।
 ਧਰੈ ਫੂਲ ਮਾਲਾ । ਬਰਿਯੋ ਰਾਮ ਬਾਲਾ । ੧੧੨
 tabai raaj kanya. tehung lok dhania.
 dharai phool mala. bariou Ram bala. (112)

ਭੁਜੰਗ ਪ੍ਰਯਾਤ ਛੰਦ
 ਕਿਧੋ ਦੇਵ ਕੀਨਿਆ ਕਿਧੋ ਬਾਸਵੀ ਹੈ । ਕਿਧੋ ਜਛਨੀ ਕਿੰਨ੍ਹਨੀ ਨਾਗਨੀ ਹੈ ।
 ਕਿਧੋ ਗੰਧ੍ਰਬੀ ਦੈਤ ਜਾ ਦੇਵਤਾ ਸੀ । ਕਿਧੋ ਸੂਰਜਾ ਸੁਧ ਸੋਧੀ ਸੁਧਾ ਸੀ । ੧੧੩
Bhujang prayat Chhand
 kidho dev kaniya hidho basvi hai. kidho jachhni kinarni nagni hai.
 kidho gandharbi daint ja devta see. kidho surya sudh Sodhi sudha si. (113)

ਕਿਧੋ ਜਛ ਬਿਦਿਆਧਰੀ ਗੰਧ੍ਰਬੀ ਹੈ । ਕਿਧੋ ਰਾਗਨੀ ਭਾਗ ਪੂਰੇ ਰਚੀ ਹੈ ।
 ਕਿਧੋ ਸੁਵਰਨ ਕੀ ਚਿਤ੍ਰ ਕੀ ਪੁਤ੍ਰਕਾ ਹੈ । ਕਿਧੋ ਕਾਮ ਕੀ ਕਾਮਿਨੀ ਕੀ ਪ੍ਰਭਾ ਹੈ । ੧੧੪
 kidho jachh bidiadhari gandharbi hai. kidho ragni bhaag poorai rachi hai.
 kidho suvaran ki chitar ki putrika hai. kidho kaam ki kamini ki prabha hai. (114)

ਕਿਧੋ ਚਿਤ੍ਰ ਕੀ ਪੁਤ੍ਰਕਾ ਸੀ ਬਨੀ ਹੈ । ਕਿਧੋ ਸੰਖਨੀ ਚਿਤ੍ਰਾਨੀ ਪਦਮਨੀ ਹੈ ।
 ਕਿਠੋ ਰਾਗ ਪੂਰੇ ਭਰੀ ਰਾਗਮਾਲਾ । ਬਰੀ ਰਾਮ ਤੈਸੀ ਸੀਆ ਆਜ ਬਾਲਾ । ੧੧੫
 kidho chitar ki putrika si bani hai. kidho sunkhini chitrani padmani hai.
 kidho raag poorai bhari raagmala. bari Ram taisi Sia aaj bala. (115)

Raja Janak had sent his emissaries to distant lands for giving the message of Sita's Swamvar, and those millions of messengers were moving with the speed of Hanuman (son of air). On the arrival of various princes (kings) from distant lands, the Shiva's bow was brought out and kept before the royal (gathering) assembly and all the kings were shown. (the bow). (109)

Ram picked up the royal bow with the dignity of prowess (a brave warrior) in his hands and with a smile, stretched it so that it broke into two pieces. (110)

All the gods were delighted (to see this), and showered flowers from the heavens. All the gathered princes (kings) felt ashamed and went back to their lands. (111)

That time the princess Sita, who was the most fortunate person in the three worlds, adorned Ram with a garland of flowers. That is how Sita got married to Ram. (112)

Bhujang prayat Chhand

(Everyone felt she was not Sita alone) she was the daughter of a god, or the princess of Indrapuri, or a demi-goddess, or the female musician of Shiva, or the charming daughter of a snake (charmer) or the daughter of Shiva or demon's princess or a picture of purity and chastity or like the nectar. (113)

Or she is (princess of) a demi-goddess, or a picture of knowledge (goddess of education) or a daughter of Shiva's musicians, or the most honoured and loving daughter, or a puppet of golden fairy, or the charming queen of the god of love, and an image of beauty. (114)

Or she is a puppet like portrait, or a (female form of) conch-shell beauty, a portrait maker or beautiful Padmini or a melody queen and a necklace of musical charm. So Ram get married to a princess Sita, who had all the above qualities. (115)

ਛਕੇ ਪ੍ਰੇਮ ਦੋਨੋ ਲਗੇ ਨੈਨ ਐਸੇ । ਮਨੋ ਫਾਧਿ ਫਾਧੇ ਮ੍ਰਿਗੀਰਾਜ ਜੈਸੇ ।
ਬਿਧੁ ਬਾਕ ਬੈਣੀ ਕਟੰ ਦੇਸ ਛੀਣੰ । ਰੰਗੇ ਰੰਗ ਰਾਮ ਸੁਨੈਣੰ ਪ੍ਰਬੀਣੰ । ੧੧੬

chhakai prem dono lagai nain aisai.

mano phaadh phadhai mirigirej jaisai.

bidhung baak baini katung des chheerieng.

rungai rung Ramung suneirung parbeerung. (116)

ਜਿਣੀ ਰਾਮ ਸੀਤਾ ਸੁਣੀ ਸ੍ਰਉਣ ਰਾਮੰ । ਗਹੇ ਸਸਤ੍ਰ ਰਿਸਿਯੋ ਤਉਨ ਜਾਮੰ ।

ਕਹਾ ਜਾਤ ਭਾਖਿਯੋ ਰਹੋ ਰਾਮ ਠਾਢੇ । ਲਖੋ ਆਜ ਕੈਸੇ ਭਟੈ ਬੀਰ ਗਾਢੇ । ੧੧੭

jini Ram Sita Sunni saroun Ramung. gehai satar risiou taouoon jamung.
kaha jaat bhakhiau reho Ram thadhai. lakhai aaj kaisai bhaie beer gadhai. (117)

ਭਾਖਾ ਪਿੰਗਲ ਕੀ । ਸੁੰਦਰੀ ਛੰਦ

ਭਟ ਹੁੰਕੇ ਧੁੰਕੇ ਬੰਕਾਰੇ । ਰਣ ਬਜੇ ਗਜੇ ਨਗਾਰੇ ।

ਰਣ ਹਲੰ ਕਲੋਲੰ ਹੁਲਾਲੰ । ਢਲਹਲੰ ਢਲੰ ਉਛਾਲੰ । ੧੧੮

Bhakha pingal ki. Sundri Chhand

bhat hunkai dhunkai bankarai. runn bajai gajai nagarai.

runn hulung kalolung hulalung. dhalhalung dhalung uchhalung. (118)

ਰਣ ਉਠੇ ਕੁਠੇ ਮੁਛਾਲੇ । ਸਰ ਛੁਟੇ ਜੁਟੇ ਭੀਹਾਲੇ ।

ਰਤੁ ਡਿਗੇ ਭਿਗੇ ਜੋਧਾਣੰ । ਕਣਣਛੇ ਕਛੇ ਕਿਕਾਣ । ੧੧੯

runn-uthai kuthai muchhalai. Sar chhutai jutai bhihalai.

rat digai bhigai jodharung. kannchhai kachhai kikanung. (119)

ਭੀਖਣੀਯੋ ਭੇਰੀ ਭੁੰਕਾਰੰ । ਝਲਲੰਕੇ ਖੰਡੇ ਦੁਧਾਰੰ ।

ਜੁਧੰ ਜੁਝਾਰੰ ਬੁਬਾੜੇ । ਰੁਲੀਏ ਪਖਰੀਏ ਆਹਾੜੇ । ੧੨੦

bhikhanieung bheri bhunkarung. Jhallunkai khandai dudharung.

judhang jujharung bubarrai. ruliai pakhriai aharrai. (120)

ਬਕੇ ਬਬਾੜੇ ਬੰਕਾਰੇ । ਨਚੇ ਪਖਰੀਏ ਜੁਝਾਰੰ ।

ਬਜੇ ਸੰਗਲੀਏ ਭੀਹਾਲੇ । ਰਣ ਰਤੇ ਮਤੇ ਮੁਛਾਲੇ । ੧੨੧

bakai babarrai bankarung. nachai pakhrian jujharung.

bajai sungliai bihalai. runn ratai matai muchhalung. (121)

ਉਛਲੀਏ ਕਛੀ ਕਛਾਲੇ । ਉਡੇ ਜਣੁ ਪਬੰ ਪਛਾਲੇ ।

ਜੁਟੇ ਭਟ ਛੁਟੇ ਮੁਛਾਲੇ । ਰੁਲੀਏ ਆਹਾੜੰ ਪਖਰਾਲੇ । ੧੨੨

aouchhliai kachhi kachhalung. udhai jan pathung pachhalung.

jutai bhat chhutai muchhalung. a ruliai aharrung pakharung. (122)

Both Ram and Sita were absorbed in love, and both had their eyes fixed steadily on each other, as if the hunter had ensnared the deer. The beautiful Sita, with the sweet tongue of koel (bird) and having a thin waist (girdle) had been enchanted by the love of the beautiful eyed and dextrous Ram. (116)

When Parush Ram heard the news of Ram (in his ears) having won over Sita (in Swamvar), he was furious with rage, and took up his weapons and protective coats of mail. On reaching there, he said, "O Ram ! Where are you bound for ? (How could you escape my wrath ?). Wait standing there, so that I could also perceive (realise) how brave the present warriors have become ? (117)

Bhakha Pingal di. Sundri Chhand
(Expression of Prosody)- Sundri Chhand

The brave warriors were challenging one another with war cries, and there were drums beating in the battle field, while there was lot of confusion and uproar in the battle-field, and the warriors were pushing one another with their shields, while tossing up their shields. (at times). (118)

In the battle field many warriors with moustaches attacked and were killed, the arrows were being shot, and frightful warriors got engrossed in the battle, many warriors soaked in blood, had fallen down, while riderless horses were seen moving and neighing. (119)

Large kettle-drums were beating producing noise and the double-edged swords were flashing across the field. In the battle field, the belligerent warriors were challenging each other, and many horse-riders (warriors) were being trampled. (in the battle-field). (120)

The warriors were shouting loudly, while the horses of fighting warriors were jumping around (dancing around) and the chained drums were being beaten with horrible sounds, and intoxicated (haughty) warriors, sporting moustaches, were moving around. (121)

The horses, from the area of Kachh were trotting (jumping) around, and it seems the mountains with wings were flying all round ; the bards were engrossed with each other ; the spears with decorations were being struck and the horses with saddle gears were lying scattered all over the battle-field. (122)

ਬਜੇ ਸੰਧੂਰ ਨਗਾਰੇ । ਕਛੇ ਕਛੀਲੇ ਲੁਝਾਰੇ ।
ਗਣੇ ਹੂਰੇ ਪੂਰੇ ਗੈਣਾਯੀ । ਅੰਜਨਯੀ ਅੰਜੇ ਨੈਣਾਯੀ । ੧੨੩
bajai sandhurung nagarai. kachhai kachheelai lujharai.
gunn hurang purang gain ayung. anjanyung anjai nainayaung. (123)

ਰਣਣਕੇ ਨਾਦੇ ਨਫੀਰੀ । ਬਬਾੜੇ ਬੀਰੀ ਹਾ ਬੀਰੀ ।
ਉਘੇ ਜਣੁ ਨੇਜੇ ਜਟਾਲੇ । ਛੁਟੇ ਸਿਲ ਸਿਤਿਯੀ ਮੁਛਾਲੇ । ੧੨੪
runnkai nadung napherung. babarraai beerung ha beerung.
ughai jan nejai jatalai. chhutai Sil sirreung muchhalung. (124)

ਭਟ ਡਿਗੇ ਘਾਯੀ ਅਘਾਯੀ । ਤਨ ਸਭੇ ਅਧੇ ਅਧਾਯੀ ।
ਦਲ ਗਜੇ ਬਜੇ ਨੀਸਾਣੀ । ਚੰਚਲੀਏ ਤਾਜੀ ਚੀਹਾਣੀ । ੧੨੫
bhat digai ghaiung aghaiyung. tan subhai adho adhaieung.
dal gajai bajai nisanung. chanch liyai taji chihanung. (125)

ਚਵ ਦਿਸ੍ਰਯੀ ਚਿੰਕੀ ਚਾਵੰਡੇ । ਖੰਡੇ ਖੰਡੇਕੈ ਆਖੰਡੇ ।
ਰੜੜਕੀ ਗਿਧੇ ਉਧਾਣੀ । ਜੈ ਜੰਪੈ ਸਿੰਧੀ ਸੁਧਾਣੀ । ੧੨੬ ।
chav dristiyung chinki chavandai. khandai khandai kai akhandai.
rarr rrunkai gidhai udhanung. jai jampai sindlung sudhanung. (126)

ਫੁਲੇ ਜਣੁ ਕਿੰਸਕ ਬਾਸੰਤੀ । ਰਣ ਰਤੇ ਸੂਰਾ ਸਾਮੰਤੀ ।
ਦਿਗੇ ਰਣਿ ਸੁੰਡੀ ਸੁਡਾਣੀ । ਧਰਿ ਭੂਰੇ ਪੂਰੇ ਮੁੰਡਾਣੀ । ੧੨੭ ।
phulai jan kinsak basuntung. runn ratai sura samuntung.
digai rani sundi sundanung. dhar bhurang purung mundanung. (127)

ਮਧੁਰ ਧੁਨਿ ਛੰਦ
ਤਰ ਭਰ ਰਾਮੀ । ਪਰ ਹਰ ਕਾਮੀ । ਧਰ ਬਰ ਧੀਰੀ । ਪਰ ਹਰ ਤੀਰੀ । ੧੨੮ ।
Madhur dhun Chhand
Tar bhar Ramung. Par har kamung. dhar bar dheerung. Par har teerung. (128)

ਦਰ ਬਰ ਗ੍ਰਯਾਨੀ । ਪਰਹਰਿ ਧ੍ਰਯਾਨੀ । ਥਰਹਰ ਕੰਪੈ । ਹਰਿ ਹਰਿ ਜੰਪੈ । ੧੨੯ ।
dar bar gyanung. Par har dhianung.
tharhar kampai. har har jampai. (129)

ਕੋਧੀ ਗਲਿਤੀ । ਬੋਧ ਦਲਿਤੀ । ਕਰ ਸਰ ਸਰਤਾ । ਧਰਮਰਿ ਹਰਤਾ । ੧੩੦ ।
karodhung galitung. bedhant dalitung.
kar sar sarta. dharmar harta. (130)

The drums, loaded on elephants, were being beaten, and horrible looking warriors with drawn swords were moving around, The whole sky was covered with (overshadowed) the hordes of fairies, (nymphs), having put collyrium in their eyes.
(123)

The small drums were beating loudly, the warriors were challenging the others to be killed in battle, the pointed lances looked like mendicants with matted hair tufts standing around. The shining lances with flowered tails were being shot from their hands.
(124)

The wounded soldiers , satisfied with their fighting, were lying fallen on the ground, and their bodies cut in two pieces, were lying gloriously. The armies were beating while the restive horses were neighing.
(125)

The vultures were shrieking on all the four sides, the indivisible ones had been scattered in bits (solitude was disturbed). The vultures atop heights were making shrieking noise as if perfect saints were hailing the victory.
(126)

The warriors soaked in (blood) red colour were roaming around in the battle-field as the kesu flowers blossom during Spring Season. The trunk of elephants were lying around the battle-field alongwith the mutilated heads of the warriors littered around the field. (ground).
(127)

Maadhur Dhun Chhand

Ram had created upheaval (in the battle field) with the shooting of his arrows, as a result of which the warriors had given up the hope of life even. The warriors, with strength and perseverance, were shooting arrows.
(128)

On seeing Parush Ram, the whole army had lost all their strength, knowledge and concentration, and all were trembling with fear, reciting the name of Hari only (to save them).
(129)

The warriors were curbing their wrath, and were totally confounded, and the arrows were falling down from their hands, as all the warriors with bows or enemies of religion, were being destroyed by Parush Ram.
(130)

ਸਰ ਬਰ ਪਾਣੀ। ਧਰ ਕਰਿ ਮਾਣੀ। ਅਰਿ ਉਰ ਸਾਲੀ। ਧਰ ਉਰਿ ਮਾਲੀ। ੧੩੧।
Sar bar panung. dhar kar manung.
ar ur Sali. dhar uri mali. (131)

ਕਰ ਬਰ ਕੋਪੀ। ਬਰਹਰ ਧੋਪੀ। ਗਰਬਰ ਕਰਣੀ। ਘਰਿ ਬਰ ਹਰਣੀ। ੧੩੨।
kar bar kopung. tharhar dhopung.
garbar karnung. ghar bar hurnung. (132)

ਛਰ ਹਰ ਅੰਗੀ। ਚਰ ਖਰ ਸੰਗੀ। ਜਰ ਬਰ ਜਾਮੀ। ਝਰ ਹਰ ਰਾਮੀ। ੧੩੩।
Chhar har angung. char khar sungung.
jar bar jamung. jhar har Ramung. (133)

ਟਰ ਧਰਿ ਜਾਯੀ। ਠਰ ਹਰਿ ਪਾਯੀ। ਢਰਹਰ ਢਾਲੀ। ਬਰਹਰ ਕਾਲੀ। ੧੩੪।
Tar dhar jaieung. thar har paieung.
dharhar dhalung. thurhur kalung. (134)

ਅਰਿ ਬਰ ਦਰਣੀ। ਨਰ ਬਰ ਹਰਣੀ। ਧਰ ਬਰ ਧੀਰੀ। ਫਰਹਰ ਤੀਰੀ। ੧੩੫।
ar bar daranung. nar bar harnung.
dhar bar dheerung. pharhar teerung. (135)

ਬਰ ਨਰ ਦਰਣੀ। ਭਰ ਹਰ ਕਰਣੀ। ਹਰ ਹਰ ਰੜਤਾ। ਬਰ ਹਰ ਗੜਤਾ। ੧੩੬।
bar nar darnung. bhar har karnung.
har har rarrta. bar har garrrta. (136)

ਸਰ ਬਰ ਹਰਤਾ। ਚਰਮਰਿ ਧਰਤਾ। ਬਰ ਮਰਿ ਪਾਣੀ। ਕਰ ਬਰ ਜਾਣੀ। ੧੩੭।
sar bar harta. charmar dharta.
bar mar parung. kar bar janung. (137)

ਹਰ ਬਰਿ ਹਾਰੀ। ਕਰ ਬਰ ਬਾਰੀ। ਗਡਬਡ ਰਾਮੀ। ਗੜਬੜ ਧਾਮੀ। ੧੩੮।
Har bar harung. kar bar barung.
gadbad Ramung. garrbarr dhamung. (138)

ਚਰਪਟ ਛੀਗਾ ਕੇ ਆਦਿ
ਕ੍ਰਿਤ ਛੰਦ
ਖਰੀ ਖਯਾਤਾ। ਗਯਾਨੀ ਗਯਾਤਾ। ਚਿਤ੍ਰ ਬਰਮਾ। ਚਾਰ ਚਰਮਾ। ੧੩੯।
Charpat Chheega kai aad
kirat Chhanda
Khagung khayata. gyanung giata. chitar barma. Chaar charma. (139)

The warriors, by fixing the arrows in bows with their hands were shooting the arrows, piercing through the bodies (chests) of the enemy, as a result, the warriors, fallen on the ground, were rubbing their chests. (131)

Perceiving the enraged Parush Ram, with his sleek Sword being wielded, the haughty warriors were fleeing in panic. (132)

The axe wielding Parush Ram (expert in) cutting the limbs from the body (with his axe), was burning with rage within himself and was fighting (quarreling) with Ram. (133)

Even the earth might give way (due to pressure of battle) but his feet were steady and firmly stuck. He was rattling his shield, and was shivering with rage like the god of death. (134)

The mighty and perserving Parush Ram, capable of crushing the powerful enemies and killer of the kings, was moving his arrow in circle. (135)

Parush Ram, the crushing force against mighty warriors, and capable of horrible acts, was reciting Hari's Name (Har, Har) and was creating an upheavall (in the battle). (136)

The killer of great archers (kashatriyas), Parush Ram was holding his axe in hand, and was destroying the enemy with the axe. His hands were so long, as to reach his knees. (He had long arms.). (137)

The destroyer of the might of all (enemies), and the wielder of a powerful stroke (with axe) was about to create confusion and disorder in the enemy camp. (138)

Charpat Chhinga ko Aad Kirat Chhand

He was agent wielder of the Sword, and was a scholarly person, and was having a coat of mail (protective cover) and having a beautiful shield. (139)

ਸਾਸਤ੍ਰੰ ਗਿਆਤਾ । ਸਸਤ੍ਰੰ ਖਯਾਤਾ । ਚਿਤ੍ਰੰ ਜੋਧੀ । ਜੁਧੰ ਕ੍ਰੋਧੀ । ੧੪੦ ।

Sastarung giata. Sastarung khiyata.
Chitrung jodhi. judhung karodhi. (140)

ਬੀਰੰ ਬਰਣੰ । ਭੀਰੰ ਭਰਣੰ । ਸਤ੍ਰੰ ਹਰਤਾ । ਅਤ੍ਰੰ ਧਰਤਾ । ੧੪੧ ।

beerung barrung. bheerung bharnung.
Satarung harta. atarung dharta. (141)

ਬਰਮੰ ਬੋਧੀ । ਚਰਮੰ ਛੇਦੀ । ਛਤ੍ਰੰ ਹੰਤਾ । ਅਤ੍ਰੰ ਗੰਤਾ । ੧੪੨ ।

barmung bedhi. Charmung chhedhi.
Chhatrung hanta atrung ganta. (142)

ਜੁਧੰ ਧਾਮੀ । ਬੁਧੰ ਗਾਮੀ । ਸਸਤ੍ਰੰ ਖਯਾਤਾ । ਅਸਤ੍ਰੰ ਗਯਾਤਾ । ੧੪੩ ।

judhung dhami. budhung gammi.
Sastarung khayata. astarung gayata. (143)

ਜੁਧਾ ਮਾਲੀ । ਕੀਰਤ ਸਾਲੀ । ਧਰਮੰ ਧਾਮੰ । ਰੂਪੰ ਰਾਮੰ । ੧੪੪ ।

judha mali. keerat Sali.
dharmung dhamung. rupang Ramung. (144)

ਧੀਰੰ ਧਰਤਾ । ਬੀਰੰ ਹਰਤਾ । ਜੁਧੰ ਜੇਤਾ । ਸਸਤ੍ਰੰ ਨੇਤਾ । ੧੪੫ ।

dheerung dharta. beerung harta.
judhung jeta. Sastarung neta. (145)

ਦੁਰਦੰ ਗਾਮੀ । ਧਰਮੰ ਧਾਮੀ । ਜੋਗੰ ਜੁਵਾਲੀ । ਜੋਤੰ ਮਾਲੀ । ੧੪੬ ।

durdung gami. dhasrmung dhami.
jogung juvali. jotung mali. (146)

ਪਰਸੁਰਾਮ ਬਾਚ

ਸਵੈਯਾ

ਤੂਣਿ ਕਸੇ ਕਟ ਚਾਪ ਧਰੇ ਕਰ ਕੋਪ ਕਹੀ ਦਿਜ ਰਾਮ ਅਹੋ ।
ਗ੍ਰਿਹ ਤੋਰਿ ਸਰਾਸਨ ਸੰਕਰ ਕੋ ਸੀਅ ਜਾਤ ਹਰੇ ਤੁਮ ਕਉਨ ਕਹੋ ।
ਬਿਨ ਸਾਚ ਕਹੇ ਨਹੀ ਪ੍ਰਾਨ ਬਚੇ ਜਿਨਿ ਕੰਠ ਕੁਠਾਰ ਕੀ ਧਾਰ ਸਹੋ ।
ਘਰ ਜਾਹੁ ਚਲੇ ਤਜ ਰਾਮ ਰਣੰ ਜਿਨਿ ਜੁਝਿ ਮਰੇ ਪਲ ਠਾਢ ਰਹੋ । ੧੪੭ ।

Parasram baach

Swaiyya

tunni kasai kat chaap dharai kar kop kehi dij Ram ahung.
grih tori sarasan sankar ko Sia jaat harai tum kaun karo.
bin saach kehai nahi pran bachai jini kanth kuthar ki dhar saho.
ghar jaho chalai taja Ram runung jin jujh marai pal thadh rehai. (147)

He was a scholar of Shastras, who could sparkle (display) his armour, and a wonderful warrior, who could fight ferociously in the battle. (140)

He was capable of (wounding) hurting the warriors; who could terrorise the weaklings, and a killer (destroyer) of the enemy and having a protective cover (coat of mail). (141)

He was Capable of breaking the iron protective covering, or piercing the shields (with his sword/spear) and killer of the Kashatriyas and having full knowledge (know how) about the protective measures. (coating). (142)

The warrior, fighting the battle, was very clever, perfect in use of arms and knowing all the secrets of the coats of mail (protective cover). (143)

Parush Ram was always a victor in war, having a form worthy of praise and a man of strict moral values. (144)

He was a man of perseverance, killer of the warrior, always a victor in the battle, and an expert in the use of arms. (145)

He had a gait of an elephant, a man of moral values (religious), having a fiery virtuous personality, and a glorious appearance. (146)

Parush Ram said,

Swaiyya :-

Parush Ram, Brahmin, addressed Ram, having a quiver full of arms round his waist, and a heavy bow in hand, in a wrathful manner.

“O Ram ! Who are you (what is your worth), since you have broken the Shiva’s bow lying in a homely atmosphere, that you could take away, the possession of (hand of) Sita. ? Without telling me the truth (your true background) you cannot escape death, else you will be ready to protect yourself from the onslaught of my axe. O Ram ! Leave this battle-field and go to your place (to save yourself). If you care to stay here another minute, then your death is certain.” (147)

ਜਾਨਤ ਹੋ ਅਵਿਲੋਕ ਮੁਝੈ ਹਠਿ ਏਕ ਬਲੀ ਨਹੀ ਠਾਢ ਰਹੈਗੇ ।
 ਤਾਤਿ ਗਹਿਯੋ ਜਿਨ ਕੇ ਤ੍ਰਿਣ ਦਾਤਨ ਤੇਨ ਕਹਾ ਰਣ ਆਜ ਗਹੈਗੇ ।
 ਬੰਬ ਬਜੇ ਰਣਖੰਡ ਗਡੇ ਗਹਿ ਹਾਥ ਹਥਿਆਰ ਕਹੂੰ ਉਮਹੈਗੇ ।
 ਭੂਮ ਅਕਾਸ ਪਤਾਲ ਦੁਰੈਬੇ ਕਉ ਰਾਮ ਕਹੋ ਕਹਾ ਠਾਮ ਲਹੈਗੇ । ੧੪੮ ।
 janat hai avlok mujhai hath ek bali nahi thadh rehaigai.
 bhant gehiou jin kai trin datan tain kaha runn aaj gehaigai.
 bumb bajai runkhambh gadai geh haath hathiar kahun umhaigai.
 bhoom akas patal durribai kow Ram kehai kaha thaam lehaigai. (148)

ਕਬਿ ਬਾਚ

ਯੋ ਜਬ ਬੈਨ ਸੁਨੇ ਅਰਿ ਕੇ ਤਬ ਸ੍ਰੀ ਰਾਘੁਬੀਰ ਬਲੀ ਬਲਕਾਨੇ ।
 ਸਾਤ ਸਮੁਦ੍ਰਨ ਲੈ ਗਰੁਵੇ ਗਿਰ ਭੂਮਿ ਅਕਾਸ ਦੋਊ ਬਹਰਾਨੇ ।
 ਜਛ ਭੁਜੰਗ ਦਿਸਾ ਬਿਦਿਸਾਨ ਕੇ ਦਾਨਵ ਦੇਵ ਦੁਹੂੰ ਡਰ ਮਾਨੇ ।
 ਸ੍ਰੀ ਰਾਘੁਨਾਥ ਕਮਾਨ ਲੈ ਹਾਥਿ ਕਹੋ ਰਿਸ ਕੈ ਕਿਹ ਪੈ ਸਰ ਤਾਨੇ । ੧੪੯ ।

Kabi baach

yo jab bain sunai ar ke tab Sri Raghbir bali balkanai.
 Saat samundran lo garvai gir bhoom akas douoo thehranai.
 jachh bhujang disa bidisan ke danav dev dohun dar manai.
 Sri Raghunath kaman lai haath kehai ris kai keh pai sar tanai. (149)

ਪਰਸੁਰਾਮ ਬਾਚ ਰਾਮ ਸੋ

ਜੇਤਕ ਬੈਨ ਕਹੇ ਸੁ ਕਹੇ ਜੁ ਪੈ ਫੇਰਿ ਕਹੇ ਤੁ ਪੈ ਜੀਤ ਨ ਜੈ ਹੋ ।
 ਹਾਥਿ ਹਥਿਆਰ ਗਹੇ ਸੁ ਗਹੇ ਜੁ ਪੈ ਫੇਰਿ ਗਹੇ ਤੁ ਪੈ ਫੇਰਿ ਨ ਲੈ ਹੋ ।
 ਰਾਮ ਰਿਸੈ ਰਣ ਮੈ ਰਾਘੁਬੀਰ ਕਹੋ ਭਜਿ ਕੈ ਕਤ ਪ੍ਰਾਨ ਬਚੈ ਹੋ ।
 ਤੋਰ ਸਰਾਸਨ ਸੰਕਰ ਕੋ ਹਰਿ ਸੀਅ ਚਲੇ ਘਰਿ ਜਾਨ ਨ ਪੈ ਹੋ । ੧੫੦ ।

Paras Ram bachh Ram so

jetak bain kehai-so kehai jo pai pher kehai tu pai jeet na jai hai.
 haath hathiar gehai so gehai jo pai pher gehai tu pai pher na lai ho.
 Ram risai runn mein Radhbir kaho bhaj kai hat pran bachai hai.
 tour sarasan sankar kai har Sia chalai ghar jaan na pai hai. (150)

“ I fully know that any stubborn or mighty warrior even, on seeing my powerful form, would not stay in the battle-field for a moment. Are you the son of that (king) person, who had asked for pardon, having been totally dumb founded (with grass under his teeth) and saved his life ? Will you be able to confront me, with weapons in your hand ? When the drum-beat will be sounded and Parush Ram will instal himself in the battle field like a strong pillar, then who will be there to face me by wielding his arms? O Ram ! Tell me, where will you look for (a safe heaven) on the Earth, skies or the nether lands and yourself (for safety)? (148)

The poet has described as :-

When Ram, (the venerated figure), heard such a language (words), he jumped like a warrior and confronted him (Parush Ram). with Ram's powerful feet, the mountains were buried deep in the seven seas, and both the Earth and skies were badly shaken up (trembled). The demigods and youthful warriors, the gods and the demons in all the ten direction got frightened (with fear). Holding his bow in hand Ram Chander spoke thus, “ O Brahmin ! Tell me at whom should I (pierce) point my arrow, as I cannot direct it towards you, being a brahmin. ?” (149)

Then Parush Ram, addressing Ram, said,“ Whatever you have said already, I have tolerated but if you dare to repeat those words, then you will not escape death. Whatever you have said already, I have tolerated but if you dare to repeat those words, then you will not escape death. Whatever weapons you are holding in your hands are the only ones, as you will not be left alive to pull out another (arrow) one. O Raghubir! When Parush Ram will launch an attack with fury and rage, then where will you seek (run for) a hiding place to save your life ? You have broken the Shiva's bow and as a reward, you have won Sita's hand (You are taking away Sita with force), but you will not reach home safe and sound.” (150)

ਰਾਮ ਬਾਚ ਪਰਸੁਰਾਮ ਸੋ

ਸਵੈਯਾ

ਬੋਲ ਕਹੋ ਸੁ ਸਹੇ ਦਿਜ ਜੂ ਜੂ ਪੈ ਫੇਰਿ ਕਹੇ ਤੁ ਪੈ ਪ੍ਰਾਨ ਖੈ ਹੋ ।
ਬੋਲਤ ਐਠਿ ਕਹਾ ਸਠ ਜਿਉ ਸਬ ਦਾਤ ਤੁਰਾਇ ਅਬੈ ਘਰਿ ਜੈ ਹੋ ।
ਧੀਰ ਤਬੈ ਲਹਿ ਹੈ ਤੁਮ ਕਉ ਜਬ ਭੀਰ ਪਰੀ ਇਕ ਤੀਰ ਚਲੈ ਹੈ ।
ਬਾਤ ਸੰਭਾਰ ਕਹੋ ਮੁਖਿ ਤੇ ਇਨ ਬਾਤਨ ਕੋ ਅਬ ਹੀ ਫਲਿ ਪੈ ਹੋ ।। ੧੫੧ ।

Ram baach Paras ram se

Swaiyya

bol kehai so sehai dij ju ju pai pher kehai tu pai pran khavai hai.
bolat aith kaha sath jiun sabh daat turai arai ghar jai hai.
dheer tabai lai hai tum kou jab bheer pari ik teer chalai hai.
baat sambhar kehai mukh te in baatan ko ab hi phal pai hai. (151)

ਪਰਸੁਰਾਮ ਬਾਚ

ਸਵੈਯਾ

ਤਉ ਤੁਮ ਸਾਚ ਲਖੋ ਮਨ ਮੈ ਪ੍ਰਭ ਜਉ ਤੁਮ ਰਾਮ ਵਤਾਰ ਕਹਾਓ ।
ਰੁਦ੍ਰ ਕੁਵੰਡ ਬਿਹੰਡੀਯ ਜਿਉ ਕਰ ਤਿਉ ਅਪਨੋ ਬਲ ਮੋਹਿ ਦਿਖਾਓ ।
ਤਉ ਹੀ ਗਦਾ ਕਰਿ ਸਾਰੰਗ ਚਕ੍ਰ ਲਤਾ ਭ੍ਰਿਗੂ ਕੀ ਉਰ ਮਧ ਸੁਹਾਓ ।
ਮੋਰੋ ਉਤਾਰ ਕੁਵੰਡ ਮਹਾਬਲ ਮੋਹੂ ਕਉ ਆਜ ਚੜਾਇ ਦਿਖਾਓ । ੧੫੨ ।

Parasram baach

Swaiyyaa

tou tum saach lakhai man mein prabh jou tum ram vatar kahaou.
rudar kuvand bihandiou jiou kar tiou apnai bal mohai dikhaieu.
tou hi gada kar sarang chakar lata bhrig ki ur madh suhaieu.
mero autar kuvand mahabal moho kou aaj charraie dikhaou. (152)

ਕਬਿ ਬਾਚ

ਸਵੈਯਾ

ਸ੍ਰੀ ਰਾਘਬੀਰ ਸਿਰੋਮਨਿ ਸੂਰ ਕੁਵੰਡ ਲਯੋ ਕਰ ਮੈ ਹਸਿਕੈ ।
ਲੀਅ ਚਾਪ ਚਟਾਕ ਚੜਾਇ ਬਲੀ ਖਟ ਟੂਕ ਕਰਿਯੋ ਛਿਨ ਮੈ ਕਸਿਕੈ ।
ਨਭ ਕੀ ਗਤਿ ਤਾਹਿ ਹਤੀ ਸਰ ਸੋ ਅਧ ਬੀਚ ਹੀ ਬਾਤ ਰਹੀ ਬਸਿਕੈ ।
ਨ ਬਸਾਤ ਕਛੂ ਨਟ ਕੇ ਬਟ ਜਿਯੋ ਭਵ ਪਾਸ ਨਿਸੰਗਿ ਰਹੈ ਫਸਿਕੈ । ੧੫੩ ।
ਇਤਿ ਸ੍ਰੀ ਰਾਮ ਜੁਧ ਜਯਤ ।

Kabi baach

Swaiyya

Sri Raghbir Siroman Soor kavand liou kar mein hasshai.
lia chap chatak charraie bali khat touk kariou chhin mein kaskai.
Nabh ki aguti tahai hati sar so adh beech hi baat rehi baskai.
na basat kachhu nut kai bat jiou bhav paas nisung rehaiphaskai. (153)

Then Ram addressed Parush Ram and said

“O Pandit ! I have tolerated all the crude language you have spoken, but if you care to speak any more rough words, then you will lose your life even. Why are you using such a foul language like a haughty fool? Now you should be prepared to (proceed home) go back with all your teeth broken (with such a bash). I would accept you as a warrior only when faced with a calamity (troubled times). you are able to shoot even a single arrow. You should be careful in talking to me (sweetly) else you will get its reward right now. (you will be punished soon). (151)

ite Sri Ram judh jayat

**Then ParushRam said,
‘Swaiyya’**

I will consider you my True Lord, in my heart, if you are truly an incarnation of Ram. Just as you have broken the great Shiva’s bow, similarly show me some sample of your strength also. Pray appear before me with a mace in hand, with the golden bow and wheel, and be glorified with the splendour, thus satisfying my heart of your control of the three worlds. O most powerful Warrior ! “ Pray, remove my bow and then stretch it as before.” (then only I will recognise your lordship).” (152)

The poet has described thus :

Swaiyya :

When Parush Ram spoke thus, then Sri Ram Chander held his bow (Parush Ram’s) (in) his hands, and stretching it powerfully, broke it into six pieces in a moment, and destroyed its skyward movement with an arrow and his words were left midway (half-spoken). He could not say (do) anything further like the young attendant of a juggler. (Who is powerless before the master). It appears as if he is caught by the noose of the birth and death cycle, of the world. (153)

This is how Sri Ram was victorious in the battle.

ਅਥ ਅਉਧ ਪ੍ਰਵੇਸ ਕਥਨੰ

ਸਵੈਯਾ

ਭੋਟਿ ਭੁਜਾ ਭਰਿ ਅੰਕਿ ਭਲੇ ਭਰਿ ਨੈਨ ਦੋਊ ਨਿਰਖੇ ਰਘੁਰਾਈ ।
ਗੁੰਜਤ ਭ੍ਰਿੰਗ ਕਪੋਲਨ ਉਪਰਿ ਨਾਗ ਲਵੰਗ ਰਹੇ ਲਿਵ ਲਾਈ ।
ਕੰਜ ਕੁਰੰਗ ਕਲਾਨਿਧ ਕੋਹਰਿ ਕੋਕਿਲ ਹੋਰ ਹੀਏ ਹਰਾਰਾਈ ।
ਬਾਲ ਲਖੈ ਛਬਿ ਖਾਟ ਪਰੈ ਨਹਿ ਬਾਟ ਚਲੈ ਨਿਰਖੈ ਅਧਿਕਾਈ । ੧੫੪ ।

ab aoudh perves Kathanung

Swaiya

bhait bhuja bhar ank bhalai bhar nain douoo nirkhai raghraiee.
gunjat bhring kapolan ooper nag lavung rehai liv laiee.
kanj kurang kalaniḍh kehar kohil heir hiai hehraie.
bal lakhai chhab khaat parai nehi baai chalai nirkhai adhkaiee. (154)

ਸੀਅ ਰਹੀ ਮੁਰਛਾਇ ਮਨੈ ਰਨਿ ਰਾਮ ਕਹਾ ਮਨ ਬਾਤ ਧਰੈਗੇ ।
ਤੋਰਿ ਸਰਾਸਨਿ ਸੰਕਰ ਕੋ ਜਿਮ ਮੋਹਿ ਬਰਿਓ ਤਿਮ ਅਉਰ ਬਰੈਗੇ ।
ਦੂਸਰ ਬਯਾਹ ਬਧੂ ਅਬ ਹੀ ਮਨ ਤੇ ਮੁਹਿ ਨਾਥ ਬਿਸਾਰ ਡਰੈਗੇ ।
ਦੇਖਤ ਹੋ ਨਿਜ ਭਾਗ ਭਲੇ ਬਿਧ ਆਜ ਕਹਾ ਇਹ ਠੋਰ ਕਰੈਗੇ । ੧੫੫ ।
Sia rehi murchhaie manai runn Ram kaha man baat dharungai.
teri sarasan sankar ko jim mohai bariou tim aour barungai.
dusar baryah badhu ab hi man te mohai nath bisar darungai.
dukhat hai nij bhag bhatai bidh aaj kaha eh thor karungai. (155)

ਤਉਹੀ ਲਉ ਰਾਮ ਜਿਤੇ ਦਿਜ ਕਉ ਅਪਨੇ ਦਲ ਆਇ ਬਜਾਇ ਬਧਾਈ ।
ਭਗੁਲ ਲੋਕ ਫਿਰੈ ਸਭ ਹੀ ਰਣ ਮੋ ਲਖਿ ਰਾਘਵ ਕੀ ਅਧਿਕਾਈ ।
ਸੀਅ ਰਹੀ ਰਨਿ ਰਾਮ ਜਿਤੇ ਅਵਧੇਸਰ ਬਾਤ ਜਬੈ ਸੁਨਿ ਪਾਈ ।
ਫੂਲ ਗਯੋ ਅਤਿ ਹੀ ਮਨ ਮੈ ਧਨ ਕੋ ਘਨ ਕੀ ਬਰਖਾ ਬਰਖਾਈ । ੧੫੬ ।
touhi lou Ram jitai dij kou apnai dal aie bajaie badhaiee.
bhagul lok phirai sab hi runn mo lakh raghav ki adhkaiee.
Sia rehi runn Ram jitai avdhansar baat jabai sunni paiee.
phool geyo at hi man mein dhan kai ghan ki barkha barkhaiee. (156)

ਬੰਦਨਵਾਰ ਬਧੀ ਸਭ ਹੀ ਦਰ ਚੰਦਨ ਸੋ ਛਿਰਕੇ ਗ੍ਰਿਹ ਸਾਰੇ ।
ਕੇਸਰ ਡਾਰਿ ਬਰਾਤਨ ਪੈ ਸਬ ਹੀ ਜਨ ਹੁਇ ਪੁਰਹੂਤ ਪਧਾਰੇ ।
ਬਾਜਤ ਤਾਲ ਮੁਚੰਗ ਪਖਾਵਜ ਨਾਚਤ ਕੋਟਨਿ ਕੋਟਿ ਅਖਾਰੇ ।
ਆਨਿ ਮਿਲੇ ਸਭ ਹੀ ਅਗੂਆ ਸੁਤ ਕਉ ਪਿਤੁ ਲੈ ਪੁਰਿ ਅਉਧ ਸਿਧਾਰੇ । ੧੫੭ ।
bandauvar badhi sabh hi dar Chandan so chhirkai greh sarai.
kesar daar bratan pai sab hi jan hoiai purhoot padharai.
baajat taal muchang pakhavaj nachat kotan kot akharai.
ana milai sabh hi agua sut kou pit lai pur andh sidharai. (157)

**Now the episode of (Ram's) entry into
Aoudh begins
Swaiyya.**

Parush Ram then embraced Ram with great affection and hugged him lovingly and saw his radiance with both his eyes. The wasps were making merry with the beauty of cheeks, and his curly (hair) tresses were enamoured with his limbs like the snake's offsprings. He was viewing his hands like the lotus, his deer-like eyes, his moon-like beautiful appearance, his lion-like waist, and his sweet talk was bewitching and the koel felt small (arhamed) before it. All the fair-sex who would perceive Ram's youthful exuberance, could not rest (without its sight) even for a moment (felt restless with love) and the traveller, on seeing his beauty, would forget moving further on his journey. (bewitched). (154)

All the time of stretching Parush Ram's bow Sita was (feeling) in a swoon, and pondering over the idea that Ram would keep this in his mind that by breaking Shiva's bow as he got married to me, in the same way, by breaking the bow of Parush Ram, will he marry other woman? If he really gets married to another woman, then he (the master) will surely forsake (forget) me fully. Am I looking forward to my fortunate (lucky) days? I do not realise what Brahma (god) would have in store for me ?" (155)

After some time Ram, after winning over the Brahmin, came back to his own camp and the trumpets hailed his coming home. On hearing about the victory of Ram, all the deserters started roaming around in fear. Ram has won the battle and the possession of Sita remained with him. When Dasrath heard about this news, he was much pleased and distributed his wealth like a shower (of cloud-burst) in plenty. (156)

All the houses were decorated with buntings, tied at the entrance, and all the houses were sprayed with sandal wood. Saffron was sprinkled on all the groom's party (marriage party) and all the group members were dressed up like (god) Indra and joined the party. Trumpets like mirdang, taal, pakhavaj (kind of drum) were being sounded and beaten (all musical instruments were producing music) and there were millions of platforms for song and drama (dance and song). All the people met them and welcomed them and his father (Dasrath) took his son Ram towards Ayodhya. (157)

ਚੌਪਈ

ਸਭਹੂੰ ਮਿਲ ਗਿਲ ਕੀਯੋ ਉਛਾਹਾ । ਪੂਤ ਤਿਹੂੰ ਕਉ ਰਚਿਯੋ ਬਿਯਾਹਾ ।
ਰਾਮ ਸੀਆ ਬਰ ਕੈ ਘਰਿ ਆਏ । ਦੇਸ ਬਿਦੇਸਨ ਹੋਤ ਬਧਾਏ । ੧੫੮ ।

Choupaiee

Sabhu mil gil kiou ouchhaha. poot tahun kou rachiou biyaha.
Ram Sia bar kai ghar aie. des bidesan hoat badhaie. (158)

ਜਹ ਤਹ ਹੋਤ ਉਛਾਹ ਅਪਾਰੂ । ਤਿਹੂੰ ਸੁਤਨ ਕੋ ਬਿਯਾਹ ਬਿਚਾਰੂ ।
ਬਾਜਤ ਤਾਲ ਮ੍ਰਿਦੰਗ ਅਪਾਰੰ । ਨਾਚਤ ਕੋਟਨ ਤੋਟ ਅਖਾਰੰ । ੧੫੯ ।
jeh the hoat auchhah aparū. tahun Sutan ko biyah bicharu.
bajat taal mirdung aparung. nachat kotan kot akharung. (159)

ਬਨਿ ਬਨਿ ਬੀਰ ਪਖਰੀਆ ਚਲੇ । ਜੋਬਨਵੰਤ ਸਿਪਾਹੀ ਭਲੇ ।
ਭਏ ਜਾਇ ਇਸਥਿਤ ਨ੍ਰਿਪ ਦਰ ਪਰ । ਮਹਾਰਥੀ ਅਰੁ ਮਹਾ ਧਨੁਰਧਰ । ੧੬੦ ।
ban ban beer pakhria chalai. jobanwant sipahi bholai.
bhaijaie isthit nrip dar par. maharathi ar maha dhunardhar. (160)

ਬਾਜਤ ਜੰਗ ਮ੍ਰਿਦੰਗ ਅਪਾਰੰ । ਢੋਲ ਮ੍ਰਿਦੰਗ ਸੁਰੰਗ ਸੁ ਧਾਰੰ ।
ਗਾਵਤ ਗੀਤ ਚੰਚਲਾ ਨਾਰੀ । ਨੇਨ ਨਚਾਇ ਬਜਾਵਤ ਤਾਰੀ । ੧੬੧ ।
bajat jung muchang aparung. dhol mirdang surang so dharung.
gavat geet chanchala nari. nain nachaie bajavat tari. (161)

ਭਿਛਕਨ ਹਉਸ ਨ ਧਨ ਕੀ ਰਹੀ । ਦਾਨ ਸਵਰਨ ਸਰਤਾ ਹੁਇ ਬਹੀ ।
ਏਕ ਬਾਤ ਮਾਗਨ ਕਉ ਆਵੈ । ਬੀਸਕ ਬਾਤ ਘਰੈ ਲੈ ਜਾਵੈ । ੧੬੨ ।
bhichhkan hous na dham ki rahi. daan savaran sarta hoiai behi.
ek baat maran kouoo avai. busak baat gharai lai javai. (162)

ਬਨਿ ਬਨਿ ਚਲਤ ਭਏ ਰਘੁਨੰਦਨ । ਫੂਲੇ ਪੁਹਪ ਬਸੰਤ ਜਾਨੁ ਬਨ ।
ਸੋਭਤ ਕੇਸਰ ਅੰਗਿ ਡਰਾਯੋ । ਅਨੰਦ ਹੀਏ ਉਛਰ ਜਨੁ ਆਯੋ । ੧੬੩ ।
ban ban chalat bhaie raghnandan. phoolai puhap basant jaan ban.
Sobhat kesar ang driou. anand hiai uchhar jan aiyo. (163)

ਸਾਜਤ ਭਏ ਅਮਿਤ ਚਤੁਰੰਗਾ । ਉਮਡਿ ਚਲਤ ਜਿਹ ਬਿਧਿ ਕਰੀ ਗੰਗਾ ।
ਭਲ ਭਲ ਕੁਅਰ ਚੜੇ ਸਜ ਸੈਨਾ । ਕੋਟਕ ਚੜੇ ਸੂਰ ਜਨੁ ਗੈਨਾ । ੧੬੪ ।
Sasat bhaie amit chaturunga. aumad chalat jeh bidhi kar ganga.
bhal bhal kuar charai saj saina. kotak charrai Soor jan gaina. (164)

ਭਰਥ ਸਹਿਤ ਸੋਭਤ ਸਭ ਭ੍ਰਾਤਾ । ਕਹਿ ਨ ਪਰਤ ਮੁਖ ਤੇ ਕਛੁ ਬਾਤਾ ।
ਮਾਤਨ ਮਨ ਸੁੰਦਰ ਸੁਤ ਮੋਹੈ । ਜਨ ਦਿਤਿ ਗ੍ਰਹ ਰਵਿ ਸਸਿ ਦੋਹੈ ਸੋਹੈ । ੧੬੫ ।
bharath sehat sobhat sabh bhrata. Keh na parat mukh te kachh baata.
matan man sunder sut mohai. jan dit greh rav sas donoo sohai. (165)

Choupaiee

All joined hands in welcoming the guest. Infact, the king celebrated the marriage of the other three sons. Ram brought Sita alongwith him after marrying her. There were festivities all over the country and foreign lands as well. (158)

There was lot of joy and enthusiasm everywhere and at every place, there was a talk of the marriage of the king's three sons. There were many trumpets being played (like taal and mirdang). There were many dancing parties performing dances also. (159)

The horse riders were moving swiftly with full decorations, and they young and great soldiers. Great charioteers and archers had reached the king Dasrath's palace. (160)

Countless gongs and muchang (trumpets) were being sounded , while drums, mirdang, and surang (musical instruments) were being played, producing a uniform note. The prostitutes were also singing songs, and with winking eyes they were clapping merrily. (161)

The beggars had no shortage of alms (no further desire left) or wealth. The gold was being distributed in alms, like a flowing stream ; If someone would ask for anything in alms, he was given twenty other items so that he would go fully satiated. (to his home). (162)

Ram Chander had left fully decorated and in great splendour. It was felt as if the flowers had blossomed forth in the spring season, and the party was moving in great joyful mood. Their bodies were sprinkled with saffron and it appeared that their hearts joy had erupted from within to their faces. (163)

They had decorated the whole army like a seven-coloured army, as if Ganga was overflowing its banks. Great many princes had joined with glory and splendour alongwith troops. It appeared as if millions of Suns had shone forth in the sky. (164)

All the brothers including Bharat were being honoured, and nothing could be described by words, being indescribable, as the handsome sons were enamouring the hearts of their mothers. It appeared as if sun and moon both were looking glorious in their unparalleled beauty. (165)

ਇਹ ਬਿਧਿ ਕੈ ਸਜ ਸੁਧ ਬਰਾਤਾ । ਕਛੁ ਨ ਪਰਤ ਕਹਿ ਤਿਨ ਕੀ ਬਾਤਾ ।
ਬਾਦਤ ਕਹਿਤ ਗ੍ਰੰਥ ਬਾਤਨ ਕਰ । ਬਿਦਾ ਹੋਨ ਸਿਸੂ ਚਲੇ ਤਾਤ ਘਰ । ੧੬੬ ।
eh bidh kai saj sudh bharata. kachh na parat keh tin ki baata.
badhat kehat granth baatan kar. bida hone sis chalai taat ghar. (166)

ਆਇ ਪਿਤਾ ਕਹੂੰ ਕੀਨ ਪ੍ਰਨਾਮਾ । ਜੋਰਿ ਪਾਨ ਠਾਢੇ ਬਲ ਧਾਮਾ ।
ਨਿਰਖਿ ਪੁਤ੍ਰ ਆਨੰਦ ਮਨ ਭਰੇ । ਦਾਨ ਬਹੁਤ ਬਿਪਨ ਕਹੁ ਕਰੇ । ੧੬੭ ।
aie pita koh keen parnama. jore paan thadhahi bal dhama.
nirakh putar anand man bharai. daam buhat bipan koh karai. (167)

ਤਾਤ ਮਾਤਿ ਲੈ ਕੀਨ ਲਗਾਏ । ਜਨ ਦੁਇ ਰਤਨ ਨਿਰਧਨੀ ਪਾਏ ।
ਬਿਦਾ ਮਾਗ ਜਬ ਗਏ ਰਾਮ ਘਰਿ । ਸੀਸ ਰਹੇ ਧਰਿ ਚਰਨ ਕਮਲ ਪਰ । ੧੬੮ ।
taat maat lai kanth lagaie.
jan doiai ratan nirdhani paie.
bida mang jab gaie Ram ghar.
sees rehai dhar charan kamal par. (168)

ਕਬਿਤੁ
ਰਾਮ ਬਿਦਾ ਕਰੇ ਸਿਰ ਚੁਮਿਯੋ ਪਾਨ ਪੀਠ ਧਰੇ
ਆਨੰਦ ਸੋ ਭਰੇ ਲੈ ਤੰਬੋਰ ਆਗੇ ਧਰੇ ਹੈ ।
ਦੁੰਦਭੀ ਬਜਾਇ ਤੀਨੋ ਭਾਈ ਯੋ ਚਲਤ ਭਏ
ਮਾਨੋ ਸੁਰ ਚੰਦ ਕੋਟਿ ਆਨਿ ਅਵਤਰੇ ਹੈ ।
ਕੇਸਰ ਸੈ ਭੀਜੇ ਪਟ ਸੋਭਾ ਦੇਤ ਐਸੀ ਭਾਤਿ
ਮਾਨੋ ਰੂਪ ਰਾਗ ਕੇ ਸੁਹਾਗ ਭਾਗ ਭਰੇ ਹੈ ।
ਰਾਜਾ ਅਵਧੇਸ ਕੇ ਕੁਮਾਰ ਐਸੇ ਸੋਭਾ ਦੇਤ ਕਾਮ
ਜੂ ਨੇ ਕੋਰਿਕ ਕਲਿਯੋਗ ਕੈਧੋ ਕਰੇ ਹੈ । ੧੬੯ ।

Kabit

Ram bida karai sir chumiou paan peeth dharai
anand so bharai lai tambor agai dharai hai.
dundbhi bajaie teenai bhaiee yo chalat bhaie
mano sur chand kot aan avtarai hai.
Kaisar so bheejai pat sobha deit aisi bhant
mano roop rag kai suhag bhaag bharai hai.
Raja avdes ke kumar aisai sobha deit kaam
ju ne korak kaliyoga kaidho karai hai. (169)

In this manner marriage party was looking gorgeous and the scene was indescribable, as the Granth would become voluminous by describing details. Thus the princes were proceeding to their father's house for being given farewell. (166)

The sons paid their respects to the father and all the three warrior sons stood in front of the father with folded hands. Perceiving his sons the father's heart was filled with delight. Then he gave lot of wealth to the brahmins in alms. (gifts). (167)

The mother and father embraced their sons with delight as if the paupers of (two precious bhrths) long standing had come across jewels. When they went to Ram's palace for getting farewell, then they bowed to him by placing their heads at his feet. (168)

Kabit

Ram, while bidding their fairwell, kissed their foreheads and patted their backs and gave them beetle nuts with great delight. By beating drums all the three brothers left as if millions of suns and moons were showing. Their robes drenched in saffron wer looking so gorgeous, as if they were filled with symobls of beauty, love, nuptial song and fortune. The sons of king Dasrath were looking glorious just as the god of love had assumed millions of forms (physical form) in this age (of kalyug). (169)

ਅਉਧ ਤੇ ਨਿਸਚਰ ਚਲੇ ਲੀਨ ਸੀਗਿ ਸੂਰ ਭਲੇ ਰਨ ਤੇ ਨ ਟਲਪਲੇ ਸੋਭਾ ਹੂੰ ਕੇ ਧਾਮ ਕੇ ।
ਸੁੰਦਰ ਕੁਮਾਰ ਉਰਿ ਹਾਰ ਸੋਭਿਅਤ ਅਪਾਰ ਤੀਨੋ ਲੋਗ ਮਧ ਕੀ ਮੁਹਯਾ ਸਬ ਬਾਮ ਕੇ ।
ਦੁਰਜਨ ਦਲਯਾ ਤੀਨੋ ਲੋਕ ਕੇ ਜਿਤਯਾ ਤੀਨੋ ਰਾਮ ਜੂ ਕੈ ਭਯਾ ਹੈ ਚਹਯਾ ਹਰਿ ਨਾਮ ਕੇ ।
ਬੁਧਿ ਕੇ ਉਧਾਰ ਹੈ ਸਿੰਗਾਰ ਅਵਤਾਰ ਦਾਨ ਸੀਲ ਕੈ ਪਹਾਰ ਕੈ ਕੁਮਾਰ ਬਨੇ ਕਾਮ ਕੇ । ੧੭੦ ।
aoudh te nisar chalai leenai Sung sur bhalai rumm te na talpalai sobha hun ke dham ke.
Sunder kumar ur haar sobhiat at apar teeno log madh ki mohiya sab bam kai.
durjan daliya teeno lok ke jitya teeno Ram ju kai bheiya hai cheiya har naam kai.
budh ke udhar hai singar avtar daan seel kai pahar kai kumar banai kaam ke. (170)

ਅਸਵ ਬਰਨਨੰ

ਕਬਿਤੁ

ਨਾਗਰਾ ਕੇ ਨੈਨ ਹੈ ਕੇ ਚਾਤੁਰਾ ਕੇ ਬੈਨ ਹੈ ਬਘੂਲਾ ਮਾਨੋ ਗੈਨ ਕੈਸੇ ਤੈਸੇ ਬਹਰਤ ਹੈ ।
ਨ੍ਰਿਤਕਾ ਕੇ ਪਾਉ ਹੈ ਕਿ ਜੂਪ ਕੈਸੇ ਦਾਉ ਹੈ ਕਿ ਛਲ ਕੇ ਦਿਖਾਉ ਕੋਊ ਤੈਸੇ ਬਿਹਰਤ ਹੈ ।
ਹਾਕੇ ਬਾਜ ਬੀਰ ਹੈ, ਤੁਫੰਗ ਕੈਸੇ ਤੀਰ ਹੈ ਕਿ ਅੰਜਨੀ ਕੇ ਧੀਰ ਹੈ ਕਿ ਧੁਜਾ ਸੇ ਫਹਰਤ ਹੈ ।
ਲਹਰੈ ਅਨੰਗ ਕੀ ਤਰੰਗ ਜੈਸੇ ਗੰਗ ਕੀ ਅਨੰਗ ਕੈਸੇ ਅੰਗ ਜਿਯੋ ਨ ਕਹੂੰ ਠਹਰਤ ਹੈ । ੧੭੧

asav baranung

Kabit

nagara ke nain hai ke chatura ke bain hai
baghula mano gain kaisai taisai behrat hai.
nirtaka ke paou hai ke jap kaisai daou hai
ke chhal ko dikhaou kouoo taisai behrat hai.
hakai baaj beer hai tufang kaisai teer hai
ke anjan ke dheer hai ke dhuja se phehrat hai.
lehrai anandg ki tarung jaisai gung
ki anung kaisai ang jiou na kahun thehrat hai. (171)

ਨਿਸਾ ਨਿਸ ਨਾਥ ਜਾਨੈ ਦਿਨ ਦਿਨਪਤਿ ਮਾਨੈ ਭਿਛਕਨ ਦਾਤਾ ਕੈ ਪ੍ਰਮਾਨੇ ਮਹਾ ਦਾਨਿ ਹੈ ।
ਅਉਖਧੀ ਕੈ ਰੋਗਨ ਅਨੰਤ ਰੂਪ ਜੋਗਨ ਸਮੀਪ ਕੈ ਬਿਯੋਗਨ ਮਹੇਸ ਮਹਾਮਾਨ ਹੈ ।
ਸਤ੍ਰ ਖਗ ਖਯਾਤਾ ਸਿਸੁ ਰੂਪਨ ਕੇ ਮਾਤਾ ਮਹਾ ਗਯਾਨੀ ਗਯਾਨ ਗਯਾਤਾ ਕੈ ਬਿਧਾਤਾ ਕੇ ਸਮਾਨ ਹੈ ।
ਗਨਨ ਗਨੇਸ ਮਾਨੈ ਸੁਰਨ ਸੁਰੇਸ ਜਾਨੈ ਜੈਸੇ ਪੇਖੇ ਤੈਸੇਈ ਲਖੇ ਬਿਰਾਜਮਾਨ ਹੈ । ੧੭੨ ।

Nisa nis naath janai din dinpat manai
bhihakan daata kai parmanai maha dan hai.
aukhadi ko rogan anant roop jogan sameep
kai biyogan mahes mahaman hai.
Satar khag kheyata sis rupan kai maata
maha gyani gyan giayata kai bidhata ke saman hai.
ganan ganes mano suran sures jano
jaisai pekhai taisaiee lakhai briajman hai. (172)

They all left Aoudhya alongwith many great warriors and they were not afraid of the war (trying to avoid war) and were full of glory. (looking glorious). They were capable of bewitching all the fair sex of the three worlds. They were the brothers of Sri Ram and are attached to the Lord's love and worship. They were an embodiment of intellect (wisdom), an incarnation of beauty and embellishment, a mountain of (stalwarts of) mercy and gentleness, or the princes of (the god of) love. (170)

The description of horses

The horses were looking beautiful like the eyes of an agile woman, or the sweet words of a clever woman or like a dust storm rising skywards, since they were producing those sounds, as if they were the dancing feet of a dancer, or the manoeuvres of a gambler, or a form of deceit, since they were moving in the same fashion. They were moving as per the commands of their riders or they were like the bullet of a gun, or an arrow shot from a bow, or the son of Anjani. Hanuman, or the staff of a banner, or the ripples of river Ganga or an embodiment of love, as they would not stop (rest) anywhere. (171)

The princes were taken for moon by the night, for sun by the day, for paupers they were the great donors, for patients they were the medicinal treatment, for Yogis (ascetics) they were like the infinite (god-like) and for separated women they were like Mahesh (god) very closely, for the enemy they were the wielders of Sword, for the mothers they were very like children, for scholars they were very learned men, or they were like the Lord-Almighty. The musicians of Shiva have taken for them for Ganesh (god) and for the gods they were like Indra (the god). What ever one thinks in mind, they were looking like that (as per one's imagination). (172)

ਸੁਧਾ ਸੋ ਸੁਧਾਰੇ ਰੂਪ ਸੋਭਤ ਉਜਿਯਾਰੇ ਕਿਧੋ ਸਾਚੇ ਬੀਚ ਦਾਰੇ ਮਹਾ ਸੋਭਾ ਕੈ ਸੁਧਾਰ ਕੈ ।
 ਕਿਧੋ ਮਹਾ ਮੋਹਨੀ ਕੇ ਮੋਹਬੇ ਨਮਿਤ ਬੀਰ ਬਿਧਨਾ ਬਨਾਏ ਮਹਾ ਬਿਧਿ ਸੋ ਬਿਚਾਰ ਕੈ ।
 ਕਿਧੋ ਦੇਵ ਦੈਤਨ ਬਿਬਾਦ ਛਾਡਿ ਬਡੇ ਚਿਰ ਮਥ ਕੇ ਸਮੁੰਦ੍ਰ ਛੀਰ ਲੀਨੇ ਹੈ ਨਿਕਾਰ ਕੈ ।
 ਕਿਧੋ ਬਿਸੁਨਾਥ ਜੂ ਬਨਾਏ ਨਿਜ ਪੇਖਬੇ ਕਉ ਅਉਰ ਨ ਸਕਤ ਐਸੀ ਸੂਰਤੇ ਸੁਧਾਰ ਕੈ । ੧੭੩ ।

Sudh se sudharai roop sobhat ujiayarai
 kidhou sachai beer dhahai maha sobha kai sudhar kai.
 kidho maha mohini ke mohbai namit
 beer bidhna banaie maha bidh se bichar kai.
 kidho dev daitan bibad chhand badaichir math
 ke samundar chheer leenai hai nikar kai.
 kidhon bisnath ji banaie nij pekhbai
 kou aour na sakat aisi surtai sudhar kai. (173)

ਸੀਮ ਤਜਿ ਆਪਨੀ ਬਿਰਾਨੇ ਦੇਸ ਲਾਘਿ ਲਾਘਿ ਰਾਜਾ ਮਿਥਲੇਸ ਕੇ ਪਹੁੰਚੇ ਦੇਸ ਆਨਿ ਕੈ ।
 ਤੁਰਹੀ ਅਨੰਤ ਬਾਜੈ ਦੁੰਦਭੀ ਅਪਾਰ ਗਾਜੈ ਭਾਤਿ ਭਾਤਿ ਬਾਜਨ ਬਜਾਏ ਜੋਰ ਜਾਨ ਕੈ ।
 ਆਗੈ ਆਨਿ ਤੀਨੈ ਨ੍ਰਿਪ ਕੰਠ ਲਾਇ ਲੀਨੇ ਰੀਤਿ ਰੂਤਿ ਸਬੈ ਕੀਨੇ ਬੈਠੇ ਬੇਦ ਕੇ ਬਿਧਾਨ ਕੈ ।
 ਬਰਖਿਯੋ ਧਨ ਕੀ ਧਾਰ ਪਾਇਅਤ ਨ ਪਾਰਾਵਾਰ ਭਿਛਕ ਭਏ ਨ੍ਰਿਪਾਰ ਐਸੇ ਪਾਇ ਦਾਨ ਕੈ । ੧੭੪ ।

seem taj apni biranai des laugh laugh
 Raja mikhles ke pahuchai des aan kai.
 tarhi anant bajai dundbhi apar gajai
 bhant bhant bajan bajaie jore jaan kai.
 agai aan teenai nrip kanth laie leenai reet roorr s
 ahai keenai baithai beid ke bidhan kai.
 barkhiou dhan ki dhar paiet na paravar b
 hichhak bhaie nirpar aisai paie daan kai. (174)

ਬਾਨੇ ਫਹਰਾਨੇ ਘਹਰਾਨੇ ਦੁੰਦਭੀ ਅਰਰਾਨੇ ਜਨਕ ਪੁਰੀ ਕੇ ਨੀਅਰਾਨੇ ਬੀਰ ਜਾਇ ਕੈ ।
 ਕਹੂੰ ਚਉਰ ਦਾਰੈ ਕਹੂੰ ਚਾਰਣ ਉਚਾਰੈ ਕਹੂੰ ਭਾਟ ਜੁ ਪੁਕਾਰੈ ਛੰਦ ਸੁੰਦਰ ਬਨਾਇ ਕੈ ।
 ਕਹੂੰ ਬੀਨ ਬਾਜੈ ਕੋਊ ਬਾਸੁਰੀ ਮ੍ਰਿਦੰਗ ਸਾਜੈ ਦੇਖੇ ਕਾਮ ਲਾਜੈ ਰਹੇ ਭਿਛਕ ਅਘਾਇ ਕੈ ।
 ਰੰਕ ਤੇ ਸੁ ਰਾਜਾ ਭਏ ਆਸਿਖ ਅਸੇਖ ਦਏ ਮਾਗਤ ਨ ਭਏ ਫੇਰ ਐਸੇ ਦਾਨ ਪਾਇ ਕੈ । ੧੭੫ ।

banai pheranai ghahranai dundabh arranai
 janak puri ke nearanai beer jaie ke.
 kahun chaur dharai kahun charan ucharai kahun
 bhaat jo pukarai chhand sunder banaie kai.
 kahun been bajai kauoo bansuri mirdang sajai
 dekho kaam laajai rehai bhichhak aghaie kai.
 runk te so raja bhaie asikh asekh daieai
 magat na bhaie pher aisai daan paie kai. (175)

Their appearance was like one perfected with nectar, or they were glorious like the sunshine (dawn) or beauty moulded in a mould with perfection or the Lord had created the warriors with great deliberation to entice the most beautiful woman or both the gods and demons had churned the chheer ocean, by leaving aside their internal squabbles, and had taken out after churning the Lod-Sublime of the Universe had made them for his own perception, as no one else has the power to create such beings. (173)

The princes, after passing through various foreign lands, after leaving their own area, finally reached the land of Raja Janak. The musical instruments like clarionets, were being played, many drums were being beaten, and the trumpets were being sounded loudly knowingly. Then king Janak embraced all the three brothers, coming forward to receive them. They performed all the formalities as laid down in Vedas alongwith some other rituals and ceremonies, and then seated themselves. The wealth was distributed in such abundance that there is no count even. Even the beggars became kings by receiving alms and gifts (from the king). (174)

Many coloured banners (flags) were flying around, alongwith the serene sound of beating drums, and the beating of kettle drums, the youthful warriors reached the vicinity of Janakpuri. At some place the fly whisks were being fanned (moved around), and at some place laudatory attributes (praises) were being recited and somewhere Bhattas (bards) were singing beautiful Chhands (sermons) written by them only. At places one could hear the lyre being played, alongwith flute elsewhere, or mirdang being given due appreciation, whereas the god of love was feeling ashamed of himself and the beggars were fully satiated having received various gifts. The beggars had become kings from paupers. They were offering blessings in galore; and after receiving such gifts, they will never be beggars again. (175)

ਆਨ ਕੈ ਜਨਕ ਲੀਨੋ ਕੰਠ ਸੋ ਲਗਾਇ ਤਿਹੂੰ ਆਦਰ ਦੁਰੰਤ ਕੈ ਅਨੰਤ ਭਾਤਿ ਲਏ ਹੈ ।
 ਬੇਦ ਕੇ ਬਿਯਾਨ ਕੈ ਕੈ ਬਯਾਸ ਤੇ ਬਧਾਈ ਬੇਦਿ ਏਕ ਏਕ ਬਿਪ੍ਰ ਕਉ ਬਿਸੇਖ ਸਵਰਨ ਦਏ ਹੈ ।
 ਰਾਜਕੁਆਰ ਸਬੈ ਪਹਿਰਾਏ ਸਿਰ ਪਾਇਨ ਤੇ ਮੋਤੀ ਮਾਨਕਨ ਕੇ ਬਰਖ ਮੇਘ ਗਏ ਹੈ ।
 ਦੀਤੀ ਸਵੇਤ ਦੀਨੇ ਕੇਤੇ ਸਿੰਧਲੀ ਤੁਰੇ ਨਵੀਨੇ ਰਾਜਾ ਕੇ ਕੁਮਾਰ ਤੀਨੋ ਬਯਾਹ ਕੈ ਪਠਏ ਹੈ । ੧੭੬ ।

aan kai janak leeno kauth so lagaie
 tehun adar durant kai anant bhant laie hai.
 beid kai bidhan kai kai biyas te badhaiee beid
 ek ek bipar kou bisekh savaran daie hai.
 Rajkuar sabai pehraie sir paien te moti
 mankan ke barkh megh gaie hai.
 danti savait deenai kaitai sindhli turai naveenai
 raja ke kumar teenai biah ko pathe hai. (176)

ਦੋਧਕ ਛੰਦ

ਬਿਯਾਹ ਸੁਤਾ ਨ੍ਰਿਪ ਕੀ ਨ੍ਰਿਪ ਬਾਲੀ । ਮਾਗ ਬਿਦਾ ਮੁਖਿ ਲੀਨ ਉਤਾਲੀ ।
 ਸਾਜਨ ਬਾਜ ਚਲੇ ਗਜ ਸੰਜੁਤ । ਏਸਨ ਏਸ ਨਰੇਸਨ ਕੇ ਜੁਤ । ੧੭੭ ।

Dodhak Chhanda

biah suta nrip ki nrip balung. mag bida mukhung leen utalung.
 sajan baj chalai gaj sanjut. eason eas naresan ko jut. (177)

ਦਾਜ ਸੁਮਾਰ ਸਕੈ ਕਰ ਕਉਨੈ । ਬੀਨ ਸਕੈ ਬਿਧਨਾ ਨਹੀਂ ਤਉਨੈ ।
 ਬੇਸਨ ਬਸਨ ਬਾਜ ਮਹਾ ਮਤ । ਭੇਸਨ ਭੇਸ ਚਲੇ ਗਜ ਗਜਤ । ੧੭੮ ।
 daaj sumar sakai kur kaounai. been sakai bidhna nahi tounaia.
 baisan basan baj maha mat. bhojai bhes chalai gaj gajat. (178)

ਬਾਜਤ ਨਾਦ ਨਫੀਰਨ ਕੇ ਗਨ । ਗਾਜਤ ਸੂਰ ਪ੍ਰਮਾਥ ਮਹਾ ਮਨ ।
 ਅਉਧਪੁਰੀ ਨੀਅਰਾਨ ਜਹੀ ਜਬ । ਪ੍ਰਾਪਤਿ ਭਏ ਰਾਘੁਨੰਦ ਤਹੀ ਤਬ । ੧੭੯ ।
 bajat naad nafeeran ke gunn. gajat sur parmath maha man.a
 aoudhpuri nearan jehi jab. prapat bhaie raghunand tehi tab. (179)

ਮਾਤਨ ਵਾਰਿ ਪੀਯੋ ਜਲ ਪਾਨੀ । ਦੇਖ ਨਰੇਸ ਰਹੇ ਛਬਿਮਾਨੀ ।
 ਭੂਪ ਬਿਲੋਕਤ ਲਾਇ ਲਏ ਉਰਿ । ਨਾਚਤ ਗਾਵਤ ਗੀਤ ਭਏ ਪੁਰਿ । ੧੮੦ ।
 matan vaar peeou jal panung. dekh nares rehai chhabimanung.
 bhoop bilokat laie leai uri. nachat gavat geet bhaie puri. (180)

ਭੂਪਜ ਬਯਾਹਿ ਜਬੈ ਗ੍ਰਿਹ ਆਏ । ਬਾਜਤ ਭਾਤਿ ਅਨੇਕ ਬਧਾਏ ।
 ਤਾਤ ਬਸਿਸਟਿ ਸੁਮਿਤ੍ਰ ਬੁਲਾਇ । ਅਉਰ ਅਨੇਕ ਤਹਾ ਰਿਖਿ ਆਏ । ੧੮੧ ।
 bhupaj behai jabai greh aie.a bajat bhant anek badhaie.
 taat basisat sumitar balaie. aour anek taha rikh aie. (181)

Janak came and embraced all the three (brothers) and welcomed them with lot of honour and regard. He got the altar made by Vyas as per religion beliefs, and gave gold coins in plenty to each one of the brahmins. The princes were clothed with various costly robes from head to foot, and there was a shower of pearls and rubies (like a shower of rain). Many white elephants were given away in alms and many horses, newly acquired from Sindh land were given away. Thus the three princes got married and sent back. (176)

Chodak Chhand

The princes, after getting married with the princesses, asked for permission to leave immediately (from Janak). So they started back (for home) after the elephants and horses were bedecked with ornaments, alongwith other kings and Rajas. (177)

Whatever King Janak had given in dowry cannot be detailed by anyone ; even Brahma cannot account for it in details. There were drunken steels of various hues and colours, while many elephants were trumpeting in their company. (178)

There were innumerable conch shells being sounded alongwith other musical bands (Nafiri), while great many warriors were thundering in the battle field. When the marriage party approached near Ayodhya, then Ramchandra had reached there to welcome them. (179)

The mothers (of princes) passed some water (in a vessel) round the heads of the sons and then drank it, (a ritual of welcome). The king was much pleased on seeing this ceremony. The King Dasrath hugged them and started dancing and singing in ecstasy. (180)

When the princes came home after getting married, there were lot of celebrations and festivities. The father (Dasrath) had sent for Vashisht and Vishwa Mittar, and many other Rishi's also descended there. (181)

ਘੋਰ ਉਠੀ ਘਹਰਾਇ ਘਟਾ ਤਬ । ਚਾਰੋ ਦਿਸ ਦਿਗ ਦਾਹ ਲਖਿਯੋ ਸਬ ।
 ਮੰਤ੍ਰੀ ਮਿਤ੍ਰ ਸਬੈ ਅਕੁਲਾਨੇ । ਭੂਪਤਿ ਸੋ ਇਹ ਭਾਤਿ ਬਖਾਨੇ । ੧੮੨ ।
 ghor uthi ghehraie ghata tab. charai dis dig dah lakhiou sab.
 mantri mitar sabai akulanai. bhoopat so eh bhant bakhanai. (182)

ਹੋਤ ਉਪਾਤ ਬਡੇ ਸੁਨ ਰਾਜਨ । ਮੰਤ੍ਰ ਕਰੋ ਰਿਖਿ ਜੋਰਿ ਸਮਾਜਨ ।
 ਬੋਲਹੁ ਬਿਪ ਬਿਲੰਬ ਨ ਕੀਜੈ । ਹੈ ਕ੍ਰਿਤ ਜਗ ਅਰੰਭਨ ਕੀਜੈ । ੧੮੩ ।
 hoat utpaat badai sunn rajan. mantar karo rikh jore samajan.
 boloh bip bilumb na keejai. a hai kirat jug arumbhan keejai. (183)

ਆਇਸ ਰਾਜ ਦਯੋ ਤਤਕਾਲਹ । ਮੰਤ੍ਰ ਸੋ ਮਿਤ੍ਰਹ ਬੁਧ ਬਿਸਾਲਹ ।
 ਹੈ ਕ੍ਰਿਤ ਜਗ ਅਰੰਭਨ ਕੀਜੈ । ਆਇਸ ਬੋਗ ਨਰੇਸ ਕਰੀਜੈ । ੧੮੪ ।
 aies raj deou tatkaleh. mantar so mitreh budh bisaleh.
 hai kirat jug arumbhan keejai. aies beig nares kareejai. (184)

ਬੋਲਿ ਬਡੈ ਰਿਖ ਲੀਨ ਮਹਾ ਦਿਜ । ਹੈ ਤਿਨ ਬੋਲ ਲਯੋ ਜੁਤ ਰਿਤਯਜ ।
 ਪਾਵਕ ਕੁੰਡ ਖੁਦਿਯੋ ਤਿਹ ਅਉਸਰ । ਗਾਡੀਯੋ ਖੰਭ ਤਹਾ ਧਰਮੰਧਰ । ੧੮੫ ।
 bol badai rikh leen maha dij. hai tin bol liou jut rityuj.
 pavak kund khudiou the aousar. gadiou khambh taha dharmandhar. (185)

ਛੋਰਿ ਲਯੋ ਹਯ ਸਾਰਹ ਤੇ ਹਯ । ਅਸਿਤ ਕਰਨ ਪ੍ਰਭਾਸਤ ਕੇਕਯ ।
 ਦੇਸਨ ਦੇਸ ਨਰੇਸ ਦਏ ਸੰਗਿ । ਸੁਦਰ ਸੂਰ ਸੁਰੰਗ ਸੁਭੈ ਅੰਗ । ੧੮੬ ।
 chhor liou hey sareh te hey. asit karan prabhasat kekey.
 desan des nares deiai sung. sunder soor surang sabhai ang. (186)

ਸਮਾਨਕਾ ਛੰਦ
 ਨਰੇਸ ਸੰਗ ਕੈ ਦਏ । ਪ੍ਰਬੀਨ ਬੀਨ ਕੈ ਲਏ ।
 ਸਨਧ ਬਧ ਹੁਇ ਚਲੇ । ਸੁ ਬੀਰ ਬੀਰਹਾ ਭਲੇ । ੧੮੭ ।
Samanka Chhand
 nares sung kai deiai. parbeen been kai laie.
 sanadh badh hoiai chalai. so beer beerha bhalai. (187)

ਬਿਦੇਸ ਦੇਸ ਗਾਹ ਕੈ । ਅਦਾਹ ਠਉਰ ਦਾਹ ਕੈ ।
 ਫਿਰਾਇ ਬਾਜ ਰਾਜ ਕਉ । ਸੁਧਾਰ ਰਾਜ ਕਾਜ ਕਉ । ੧੮੮ ।
 bides des gah kai. adah thour dah kai.
 phiraie baaj raj kou. sudhar raj kaaj kou. (188)

ਨਰੇਸ ਪਾਇ ਲਾਗੀਯੋ । ਦੁਰੰਤ ਦੋਖ ਭਾਗੀਯੋ ।
 ਸੁ ਪੂਰ ਜਗ ਕੋ ਕਰਿਯੋ । ਨਰੇਸ ਤ੍ਰਾਸ ਕਉ ਹਰਿਯੋ । ੧੮੯ ।
 nares paie lagieung. durant dokh bhagieung.
 so pur jug ko kariou. nares tras kou hariou. (189)

Then there was a dreadful cloudiness (in the sky) with a thunder and everyone saw a terrible fire raging all around in the four directions. All the ministers and friends got worried on perceiving this fire, and addressed king Dasrath like this. (182)

“ King ! Listen ! There have been many outrages (oppressions) all around. Let us ponder over it by collecting together the assembly of Rishis (saints). Do not delay any longer and send for all the brahmins, and perform an Asumed Yagna.” (183)

The king ordered for the same instantly. The great scholarly ministers and friends said. “ Let us commence performing this asumed Yagna without delay.” So O King! “ Pray, give immediate orders for this.” (184)

Great Rishis and Pandits were sent for and they called Pandits, who would perform the Yagna along with the horse. The fire-pit was dug out, and a Religious-Pillar (Dharam Khambha) was installed there. (185)

A horse was let loose from the horses-shed, with black ears, with a blue coloured body. Many kings from various lands accompanied the horse, who possessed beautiful bodies and were great warriors with glorious carrier. (186)

Samanka Chhand

The kings were sent with the horse, they selected various warriors to accompany them, who were armed with weapons, who could crush any warriors. (187)
(To prove King's superiority over all other kings)

After traversing various lands including foreign lands, after burning those uncontrollable lands even, the king's horse, after moving the horse through various lands, which indicated kings superiority over others, they came back. (188)

They all fell at king's (Dasrath) feet, all their calamities came to an end, and the Yagna was successfully, completed, thus casting away the king's fear and afflictions. (189)

ਅਨੰਤ ਦਾਨ ਪਾਇ ਕੈ । ਚਲੇ ਦਿਜੀ ਆਘਾਇ ਕੈ ।
 ਦੁਰੰਤ ਆਸਿਖੈ ਰੜੈ । ਰਿਚਾ ਸੁ ਬੇਦ ਕੀ ਪੜੈ । ੧੯੦ ।
 anant daan paie kai. chalai dijung aghaie kai.
 durant aisikhai rarraai. richa so beid ki parrai. (190)

ਨਰੇਸ ਦੇਸ ਦੇਸ ਕੈ । ਸੁਭੰਤ ਬੇਸ ਬੇਸ ਕੈ ।
 ਬਿਸੇਖ ਸੂਰ ਸੋਭਹੀ । ਸੁਸੀਲ ਨਾਰਿ ਲੋਭਹੀ । ੧੯੧ ।
 nares des des kai. subhant bes bes kai.
 bisekh sur sobhhi. suseel naar lobh hi. (191)

ਬਜੰਤ ਕੋਟ ਬਾਜਹੀ । ਸਨਾਇ ਭੇਰਿ ਸਾਜਹੀ ।
 ਬਨਾਇ ਦੇਵਤਾ ਧਰੈ । ਸਮਾਨ ਜਾਇ ਨ ਪਰੈ । ੧੯੨ ।
 bajantar kot bajhi. subhant bes bes kai.
 bisekh sur sobhhi. suseel naar lobh hi. (192)

ਕਰੈ ਡੰਡਉਤ ਪਾ ਪਰੈ । ਬਿਸੇਖ ਭਾਵਨਾ ਧਰੈ ।
 ਸੁ ਮੰਤ੍ਰ ਜੰਤ੍ਰ ਜਾਪੀਐ । ਦੁਰੰਤ ਥਾਪ ਥਾਪੀਐ । ੧੯੩ ।
 karai dandout pa parai. bisekh bhavna dharai.
 So mantar jantar japiai. durant thaap thapiai. (193)

ਨਚਾਤ ਚਾਰੁ ਮੰਗਨਾ । ਸੁ ਜਾਨ ਦੇਵ ਅੰਗਨਾ ।
 ਕਮੀ ਨ ਕਉਨ ਕਾਜ ਕੀ । ਪ੍ਰਭਾਵ ਰਾਮ ਰਾਜ ਕੀ । ੧੯੪ ।
 nachat char(e) mangna. So jaan dev angna.
 Kami na koun kaaj ki. parbhav Ram raj ki. (194)

ਸਾਰੰਸੁਤੀ ਛੰਦ
 ਦੇਸ ਦੇਸਨ ਕੀ ਕ੍ਰਿਆ ਸਿਖਵੰਤ ਹੈ ਦਿਜ ਏਕ ।
 ਬਾਨ ਅਉਰ ਕਮਾਨ ਕੀ ਬਿਧਿ ਦੇਤ ਆਨਿ ਅਨੇਕ ।
 ਭਾਤ ਭਾਤਨ ਸੋ ਪੜਾਵਤ ਬਾਰ ਨਾਰਿ ਸਿੰਗਾਰ ।
 ਕੋਕ ਕਾਬਯ ਪੜੈ ਕਹੂੰ ਬਯਾਕਰਨ ਬੇਦ ਬਿਚਾਰ । ੧੯੫ ।

Sarsuti Chhand

des desan ki kiria. sikhvant hai dij ek.
 baan aour kaman ki bidh deit aan anek.
 bhat bhatan so parravat-bar naar singar.
 kok kabiou kahun biakaran beid bichar. (195)

After receiving many alms and gifts from the king, all the brahmins went back (to their place) fully satiated. They showered many blessings on the king, while reciting many sermons from the Vedas. (190)

The kings, from various lands were looking glorious in their rich and beautiful robes, and the accompanied fair Sex (women) were enamoured by seeing the mighty and praise worthy warriors. (191)

Millions of trumpets were blowing, including clarionets and kettle-drums being played. The idols of god were being installed, and people were paying obeisance to the idols with full reverence. (192)

People were praying their respects by lying prostrate before them, having full faith (in gods). They were reciting many mantras (sermons) and magical spells (slokas) and were installing many huge installation (of idols). (193)

Many beautiful women were dancing just like fairies. Due to the effect Ram Rajya (the rule of virtuous), there was no dearth of anything. (194)

Sarsuti Chhand

On one side, the learned Pandits were giving training of various other arts (from distant lands) including the art of archery and use of bows and arrows. Even the fair sex and children was being instructed in using various materials for embellishment (beautification) and the means of beauty. Somewhere people were given training in poetry and elsewhere studies in grammar and Vedas were being conducted. (195)

ਰਾਮ ਪਰਮ ਪਵਿਤ੍ਰ ਹੈ ਰਾਘੁਬੀਸ ਕੇ ਅਵਤਾਰ ।
 ਦੁਸਟ ਦੈਤਨ ਕੇ ਸੰਘਾਰਕ ਸੰਤ ਪ੍ਰਾਨ ਅਧਾਰ ।
 ਦੋਸਿ ਦੋਸਿ ਨਰੇਸ ਜੀਤਿ ਅਸੇਸ ਕੀਨ ਗੁਲਾਮ ।
 ਜਤ੍ਰ ਤਤ੍ਰ ਧੁਜਾ ਬਧੀ ਜੈ ਪਤ੍ਰ ਕੀ ਸਭ ਧਾਮ । ੧੯੬ ।
 Ram param pavitar hai raghvans kai avtar.
 dusat daitan kai sangharak sant pran adhar.a
 des des nares jeet ases keen gulam.
 jatar tatar dhuja badhi jai patar ki sab dham. (196)

ਬਾਟਿ ਤੀਨ ਦਿਸਾ ਤਿਹੂੰ ਸੂਤ ਰਾਜ ਧਾਨੀ ਰਾਮ ।
 ਬੋਲੀ ਰਾਜ ਬਿਸਿਸਟ ਕੀਨ ਬਿਚਾਰ ਕਰਤਕ ਜਾਮ ।
 ਸਾਜ ਰਾਘਵ ਰਾਜ ਕੇ ਘਟ ਪੂਰਿ ਰਾਖਸਿ ਏਕ ।
 ਅੰਬੂ ਮਉਲ ਨਦੀ ਸੁ ਉਦਕੰ ਅਉਰ ਪੁਹਪ ਅਨੇਕ । ੧੯੭ ।
 baat teen disa tihun sut raj dhani Ram.
 bol raj basist keen bichar kartak jaam.
 Saaj raghav raj kai ghat pur rakhis ek.
 ambar maul nadi so audakung aour pohap anek. (197)

ਬਾਰ ਚਾਰੁ ਅਪਾਰ ਕੁੰਕਮ ਚੰਦਨਾਦਿ ਅਨੰਤ ।
 ਰਾਜ ਸਾਜ ਧਰੇ ਸਬੈ ਤਹ ਆਨਿ ਆਨਿ ਦੁਰੰਤ ।
 ਮੰਥਰਾ ਏਕ ਗਾਧ੍ਰਬੀ ਬ੍ਰਹਮਾ ਪਠੀ ਤਿਹ ਕਾਲ ।
 ਬਾਜ ਸਾਜ ਸਣੈ ਚੜੀ ਸਭ ਸੁਭ ਧਉਲ ਉਤਾਲ । ੧੯੮ ।
 baar char apar kuukam chandnadi anant.
 raj saaj dharai sabai the aan aan durant.
 manthra ik gadharb brahma pathi the kaal.
 baj saaj sanai charri sabh subhar dhoul utal. (198)

ਬੋਣ ਬੀਣ ਮ੍ਰਿਦੰਗ ਬਾਦ ਸੁਣੇ ਰਹੀ ਚਕ ਬਾਲ ।
 ਰਾਮ ਰਾਜ ਉਠੀ ਜਯਤ ਧੁਨਿ ਭੂਮਿ ਭੂਰ ਬਿਸਾਲ ।
 ਜਾਤ ਹੀ ਸੰਗਿ ਕੋਕਈ ਇਹ ਭਾਤਿ ਬੋਲੀ ਬਾਤਿ ।
 ਹਾਥਿ ਬਾਤ ਛੁਟੀ ਚਲੀ ਬਰ ਮਾਗ ਹੈ ਕਿਹ ਰਾਤਿ । ੧੯੯ ।
 bain been mirdang baad sunnai rehi chak bal.
 Ram raj uthi jeyat dhun bhoom phur bisal.
 jaat hi sung kekaiee eh bhahant boli baat.
 haath baat chhuti chali bar mag hai keh raat. (199)

Ram was a perfect incarnation of Raghubans with all the purity and perfection. He was to destroy all the demons and give protection to all the saintly persons. After gaining victory over various kings of different lands, they were brought under subjugation. As a symbol of victory, many houses were decorated with buntings.

(196)

King Dasrath gave control of three different areas to the three sons while the capital was to be given to Ram, and for consultation on this decision, the king had discussed with Vishishat, a great Muni, for quite some time. For the coronation of Ram, all the material was kept apart in a vessel, along-with the mango saw-dust and the waters of (holy) rivers and many other flowers.

(197)

In four large dishes (metallic plates), a large quantity of sandal wood and saffron were kept apart safe (hidden) for the coronation. That time Brahma (god) had sent a lady musician called Mathura. So seeing all the festivities and the playing of musical instruments, Mathura, with all the embellishment material, went atop the beautiful place.

(198)

The woman (Mathura) was astonished to hear the playing of flute, lyre and mirdang like musical instruments, and in the mean time there was a great sound (noise) hailing "Ram Rajya" the virtuous rule of Ram on the Earth. On hearing this, she came down from the building and immediately got involved in talking to Kaikaiee saying, "Now the opportunity will be lost. When will you ask the (king) master to fulfil his promise of bestowing those boons on you?"

(199)

ਕੇਕਈ ਇਮ ਜਉ ਸੁਨੀ ਭਈ ਦੁਖਿਤਾ ਸਰਬੰਗ ।
 ਝੁਮਿ ਝੁਮਿ ਗਿਰੀ ਮ੍ਰਿਗੀ ਜਿਮ ਲਾਗਿ ਬਾਣ ਸੁਰੰਗ ।
 ਜਾਤ ਹੀ ਅਵਧੇਸ ਕਉ ਇਹ ਭਾਤਿ ਬੋਲੀ ਬੈਨ ।
 ਦੀਜੀਏ ਬਰ ਭੂਪ ਮੋ ਕਉ ਜੋ ਕਹੇ ਦੁਇ ਦੈਨ । ੨੦੦ ।
 kaikeiee im jou sunni bhaiee dukhita sarbung.
 jhum jhoom giri mirgi jim laag baan surung.
 jaat hi avdhes kou eh bhant boli baat.
 deejiai bar bhoop mo kou jo kehai doiai dain. (200)

ਰਾਮ ਕੋ ਬਨ ਦੀਜੀਐ ਮਮ ਪੂਤ ਕਉ ਨਿਜ ਰਾਜ ।
 ਰਾਜ ਸਾਜ ਸੁ ਸੰਪਦਾ ਦੋਊ ਚਉਰ ਛਤ੍ਰ ਸਮਾਜ ।
 ਦੇਸ ਅਉਰਿ ਬਿਦੇਸ ਕੀ ਠਕੁਰਾਇ ਦੈ ਸਬ ਮੋਹਿ ।
 ਸਤ ਸੀਲ ਸਤੀ ਜਤ ਬ੍ਰਤ ਤਉ ਪਛਾਨੇ ਤੋਹਿ । ੨੦੧ ।
 Ram ko ban deejiai mum poot kou nij raaj.
 raj saaj so sumpada douoo chour chhatar samaj.
 des aour bides ki thakuraie dai sab mohai.
 sat seel sati jat barat tou pachhanai tohai. (201)

ਪਾਪਨੀ ਬਨ ਰਾਮ ਕੋ ਪੈ ਹੈ ਕਹਾ ਜਸ ਕਾਢਿ ।
 ਭਸਮ ਆਨਨ ਤੇ ਗਈ ਕਹਿ ਕੈ ਸਕੈ ਅਸਿ ਬਾਢਿ ।
 ਕੋਪ ਭੂਪ ਕੁਅੰਡ ਲੈ ਤੁਹੀ ਕਾਟੀਐ ਇਹ ਕਾਲ ।
 ਨਾਸ ਤੋਰ ਨ ਕੀਜੀਐ ਤਕ ਛਾਡੀਐ ਤੁਹਿ ਬਾਲ । ੨੦੨ ।
 papni ban Ram ko pai hai kaha jas kadh.
 bharam anan te gaiee keh kai sakai as badh.
 kop bhoop kuand lai tohai katiai eh kaal.
 naas tor na kijiau tak chhadiyai tohai baal. (202)

ਨਗ ਸਰੂਪੀ ਛੰਦ
 ਨਰ ਦੇਵ ਦੇਵ ਰਾਮ ਹੈ । ਅਭੇਵ ਧਰਮ ਧਾਮ ਹੈ ।
 ਅਬੁਧਿ ਨਾਰਿ ਤੇ ਮਨੈ । ਬਿਸੁਧ ਬਾਤ ਕੋ ਭਨੈ । ੨੦੩ ।
Nag sarupi Chhand
 nar dev dev Ram hai. abhev dharam dham hai.
 abudh naar tai manai. bisudh baat ko bhanai. (203)

ਅਗਾਧਿ ਦੇਵ ਅਨੰਤ ਹੈ । ਅਭੂਤ ਸੋਭਵੰਤ ਹੈ ।
 ਕ੍ਰਿਪਾਲ ਕਰਮ ਕਾਰਣੈ । ਬਿਹਾਲ ਦਿਆਲ ਤਾਰਣੈ । ੨੦੪ ।
 agadh dev anant hai. abhut sobhvant hai.
 kirpal karam karanung. bihal dial taranung. (204)

When kaikaiee heard such a talk, she was (pained), with her whole body in agony. She fell down on the ground unconcious just as beautiful deer falls down with the piercing of an arrow. When she regained consciousness, she approached the king (Dasrath) and remarked, “ O King ! Pray bestow those two boons, which you had promised (to me) earlier. (200)

Send Ram to exile and give the kingdom (rule) to my son, Bharat. Bestow all the wealth and other riches of the kingdom, alongwith canopy overhead, including the rule of foreign lands to my son. Then only I will accept you as a true king who follows Truth, gentleness, celibacy and fasting (religiously). (201)

The king said, “ O Sinner ! What praise worthy job would you be performing by sending Ram to the jungles? You deserve full condemnation, (let ash be thrown at your face). How could you utter such piercing words, like the sword? “ Then taking up his bow in a wrathful manner, the king said, “ I could have cut you into two pieces right now, but since you are a woman, I am leaving you (scot free).” (202)

Nag Sarupi Chhand

“Ram is the master of human beings and gods also, and is an embodiment of morality, without any discrimination.” O foolish woman! Why are you talking (saying) such a foolish thing from your mind.?“ (203)

“Ram is an endless (death less) and indescribable godly person, and is glorious without any worldly elements, deserving all glory and splendour, a kindly and benevolent person, and the merciful lord, who would lead to perfection all evil-doings (of humans). (204)

ਅਨੇਕ ਸੰਤ ਤਾਰਣੇ । ਅਦੇਵ ਦੇਵ ਕਾਰਣੇ ।
 ਸੁਰੇਸ ਭਾਇ ਰੂਪਣੇ । ਸਮ੍ਰਿਧ ਸਿਧ ਕੂਪਣੇ । ੨੦੫ ।
 anek sant tarnung. adev dev karnung.
 sures bhaie rupanung. samridh sidh kupanun. (205)

ਬਰੰ ਨਰੇਸ ਦੀਜੀਐ । ਕਹੇ ਸੁ ਪੂਰ ਕੀਜੀਐ ।
 ਨ ਸੰਕ ਰਾਜ ਧਾਰੀਐ । ਨ ਬੋਲਿ ਬੋਲੁ ਹਾਰੀਐ । ੨੦੬ ।
 barung nares deejiai. kehai so pur kijiai.
 na sunk raj dhariai. na bol bol harai. (206)

ਨਗ ਸਰੂਪੀ ਅਧਾ ਛੰਦ
 ਨ ਲਾਜੀਐ । ਨ ਭਾਜੀਐ । ਰਘੁਏਸ ਕੋ । ਬਨੇਸ ਕੋ । ੨੦੭ ।
Nag Sarupi adha Chhand
 na lajiai. na bhajiai. raghais ko. banes ko. (207)

ਬਿਦਾ ਕਰੋ । ਧਰਾ ਹਰੋ । ਨ ਭਾਜੀਐ । ਬਿਰਾਜੀਐ । ੨੦੮ ।
 bida karo. dhara haro . na bhajiai. birajiai. (208)

ਬਸਿਸਟ ਕੋ । ਦਿਜਿਸਟ ਕੋ । ਬੁਲਾਈਐ । ਪਠਾਈਐ । ੨੦੯ ।
 Basist ko. dijist ko. bulaieeai. pathaieeai. (209)

ਨਰੇਸ ਜੀ । ਉਸੇਸ ਲੀ । ਘੁਮੇ ਘਿਰੇ । ਧਰਾ ਗਿਰੇ । ੨੧੦ ।
 nares ji. aouses lee. ghumai gharai. dhara girai.

ਸੁਚੇਤ ਭੇ । ਅਚੇਤ ਤੇ । ਉਸਾਸ ਲੈ । ਉਦਾਸ ਹੈ । ੨੧੧ ।
 suchet bhaie. achet te. usas lai. udas havai. (211)

ਉਗਾਧ ਛੰਦ
 ਸਬਾਰ ਨੈਣੇ । ਉਦਾਸ ਬੈਣੇ । ਕਹਿਯੋ ਕੁਨਾਰੀ । ਕੁਬਿਤ ਕਾਰੀ । ੨੧੨ ।
Aougadh Chhand
 sabar nainung. audas bainung. kehio kunari. (212)

ਕਲੰਕ ਰੂਪਾ । ਕੁਵਿਰਤ ਕੂਪਾ । ਨਿਲਜ ਨੈਣੀ । ਕੁਬਾਕ ਬੈਣੀ । ੨੧੩ ।
 kalunk rupa. kuvirat koopa. nilaj naini. kubak baini. (213)

ਕਲੰਕ ਕਰਣੀ । ਸਮ੍ਰਿਧ ਹਰਣੀ । ਅਕ੍ਰਿਤ ਕਰਮਾ । ਨਿਲਜ ਧਰਮਾ । ੨੧੪ ।
 kalunk karni. samiradh harni. akirat karma. nilaj dharma. (214)

ਅਲਜ ਧਾਮੀ । ਨਿਲਜ ਬਾਮੀ । ਅਸੋਭ ਕਰਣੀ । ਸਸੋਭ ਹਰਣੀ । ੨੧੫ ।
 alaj dhamung. nilaj bamung. asobh karni. sasobh harni. (215)

“He could help the saints towards Salvation, and is the originator of all demons and gods. He has the same form as Indra (god) and is a (formation) treasure of all the occult powers. (205)

Then kaikaiee said, “O King ! Pray bestow all the booms, which you had promised and fulfil your promises. O King ! Do not hesitate and have any misgivings in your mind. Do not go back on your words, which you had mentioned earlier. (206)

Nag Sarupi adha Chhand

“O king ! Do not feel ashamed, and do not go back on your words ; and send Ram to the jungles for penance.” (207)

“Say good bye to Ram, and lesssen the burden on the Earth ; be steady and do not forget your promise. (go back on your words). “ (208)

“O King! Send for Vashist and the royal pandit (brahmin) and send Ram Chander to the forest“ (209)

The king (Dasrath) heaved a deep sigh and fell down unconscious on the ground. (210)

When the king regained consciousness after being unconscious (for sometime), the king became morose and gloomy, heaving a deep sigh. (211)

Ugadh Chhand

The king, with his eyes wet (with tears, said to kaikaiee with sorrowful words, “O mean woman, with a dirty mind !” (212)

“O disgraceful woman ! O woman, like a well of evil designs, and with shameless eyes. O Woman, speaking wicked words !” (213)

“O Woman of evil designs ! O Destroyer of all the riches ! O doer of all actions, beyond one’s worth (worthless actions). ! O shameless creature of mean morality !” (214)

O Shameless woman, with an appearance of shameless ! O woman of slanderous character ! O Destroyer of all virtues !” “O Shameless woman ! O evil-deer ! (215)

ਨਿਲਜ ਨਾਰੀ । ਕੁਕਰਮ ਕਾਰੀ । ਅਧਰਮ ਰੂਪਾ । ਅਕਜ ਕੂਪਾ । ੨੧੬ ।
nilaj nari. kukaram kari. adharam rupa. akaj kupa. (216)

ਪਹ ਪਿਟਆਰੀ । ਕੁਕਰਮ ਕਾਰੀ । ਮਰੈ ਨ ਮਰਣੀ । ਅਕਾਜ ਕਰਣੀ । ੨੧੭ ।
peh pittari. kukaram kar. marai na marni. akaj karni. (217)

ਕੇਕਈ ਬਾਚ

ਨਰੇਸ ਮਾਨੋ । ਕਹਿਯੋ ਪਛਾਨੋ । ਬਦਿਯੋ ਸੁ ਦੇਹੁ । ਬਰੰ ਦੁ ਮੋਹੁ । ੨੧੮ ।

Kaikaiee bacach

nares mano. kehious pachhano. badiou so dehu. barung do meho. (218)

ਚਿਤਾਰ ਲੀਜੈ । ਕਹਿਯੋ ਸੁ ਦੀਜੈ । ਨ ਧਰਮ ਹਾਰੋ । ਨ ਭਰਮਿ ਟਾਰੋ । ੨੧੯ ।
chitar leejai. kehious so deejai. na dharam harai. na bharam tarai. (219)

ਬੁਲੈ ਬਸਿਸਟੈ । ਅਪੂਰਵ ਇਸਟੈ । ਕਹੀ ਸੀ ਐਸੇ । ਨਿਕਾਰ ਦੇਸੈ । ੨੨੦
bulai basistai. apurab istai. kehi see eisai. nikar desai. (220)

ਬਿਲਮ ਨ ਕੀਜੈ । ਸੁ ਮਾਨ ਲੀਜੈ । ਰਿਖੇਸ ਰਾਮੰ । ਨਿਕਾਰ ਧਾਮੰ । ੨੨੧ ।
bilam na keejai. so maan leejai. Rikhes Ramung. nikar dhamung. (221)

ਰਹੇ ਨ ਇਆਨੀ । ਭਈ ਦਿਵਾਨੀ । ਚੁਪੈ ਨ ਬਉਰੀ । ਬਕੈਤ ਡਉਰੀ । ੨੨੨ ।
rehai na iani. bhaiee divani. chupai na bouri. bakait douri. (222)

ਪ੍ਰੀਸ ਰੂਪਾ । ਨਿਖੇਧ ਕੂਪਾ । ਦੁਬਾਕ ਬੈਣੀ । ਨਰੇਸ ਛੈਣੀ । ੨੨੩ ।
pargans rupa. nikhed kupa. durbak baini. nares chhaini. (223)

ਨਿਕਾਰ ਰਾਮੰ । ਅਧਾਰ ਧਾਮੰ । ਹਤਿਯੋ ਨਿਜੇਸੰ । ਕੁਕਰਮ ਭੇਸੰ । ੨੨੪ ।
nikar Ramung. adhar dhamung. hatious nijesung. kukaram bhesung. (224)

ਉਗਾਥਾ ਛੰਦ

ਅਜਿਤ ਜਿਤੇ ਅਬਾਹ ਬਾਹੇ । ਅਖੰਡ ਖੰਡੇ ਅਦਾਹ ਦਾਹੇ ।
ਅਭੰਡ ਭੰਡੇ ਅਡੰਗ ਡੰਗੇ । ਅਮੁਨ ਮੁਨੇ ਅਭੰਗ ਭੰਗੇ । ੨੨੫ ।

augatha Chhand

ajit jitai abah bahai. akhand khandai adah dahai.
abhund bhandai abhung bhangai. amun munai abhung bhungai. (225)

“ O irreligious woman ! O Sinner of the first water without any cover for shame !”
(216)

“ O Woman full of Sins ! O woman of evil-designs! O indestructible woman, who cannot be destroyed even if we try to do so ! O evil doer ! “
(217)

Kaikaiee said

“O king ! Pray accept my demands, recollecting what you had promised, and bestow those two boons to me ! “
(218)

Try to recollect, what you had said earlier, and give me what you had promised. Do not become irrelogious. Do not regard your own words, due to any doubts !”(219)

“Pray, send for your wise (Guru) councillor, Vishashat. Tell, Ram Chander, the spouse of Sita, about it and banish him from the country !”
(220)

Do not procrastinate and accept my request ! Send Ram away from home, by giving, him the robes of an ascetic.!”
(221)

The king said, “O foolish lady ! Why do you not keep quiet ? Have you gon mad? O mad woman ! Why do you not keep mum ? O wanton woman ! Why are you repeating the same foul language ? “
(222)

“Cursed be your beauty! You are a fountain of meannesrs who talks only foul and crude language! You are (like) a chisel, who would destroy the king!“
(223)

“ You have ousted the very support of the kingdom (house). Ram and are responsible for the death of your own Master (Lord) ! You are really a woman of evil designs !
(224)

Ugatha Chhand

(“The women) have won over the invincible (men). You have broken the arm (strength) of those who cannot be subdued. You have divided the indivisible ones, you have burnt those, who could not be burnt. You have brought disrespect to those, who are beyond disrespect. You have stung those, who could never be attacked. You have made a cropper of those, who could never be shorn off. You have destroyed the indestructible ones. “
(225)

ਅਕਰਮ ਕਰਮੰ ਅਲਖ ਲਖੇ । ਅਡੰਡ ਡੰਡੇ ਅਭਖ ਭਖੇ ।
 ਅਬਾਹ ਬਾਹੇ ਅਦਾਹ ਦਾਹੇ । ਅਭੰਗ ਭੰਗੇ ਅਬਾਹ ਬਾਹੇ । ੨੨੬ ।
 akaram karmung alakh lakhai. adund dundai abkakh bhakhai.
 athah thahai adah dahai. abhung bhangai abah bahai. (226)

ਅਭਿਜ ਭਿਜੇ ਅਜਾਲ ਜਾਲੇ । ਅਖਾਪ ਖਾਪੇ ਅਚਾਲ ਚਾਲੇ ।
 ਅਭਿੰਨ ਭਿੰਨੇ ਅਡੰਡ ਡਾਡੇ । ਅਕਿਤ ਕਿਤੇ ਅਮੰਡ ਮਾਡੇ । ੨੨੭ ।
 abhij bhijai ajal jalai. akhap khapai achal chalai.
 abhin bhinai adund dadai. akit kitai amund madai. (227)

ਅਛਿਦ ਛਿਦੈ ਅਦਗ ਦਾਗੇ । ਅਚੋਰ ਚੋਰੇ ਅਠਗ ਠਾਗੇ ।
 ਅਭਿਦ ਭਿਦੇ ਅਫੋੜ ਫੋੜੇ । ਅਕਜ ਕਜੇ ਅਜੋੜ ਜੋੜੇ । ੨੨੮ ।
 achhid chhidai adag dagai. achor chorai athag thagai.
 abhid bhidai aphor pherai. akaj kajai ajerr jerrai. (228)

ਅਦਗ ਦਗੇ ਅਮੋੜ ਮੋੜੇ । ਅਖਿਚ ਖਿਚੇ ਅਜੋੜ ਜੋੜ ।
 ਅਕਦ ਕਦੇ ਅਸਾਧ ਸਾਧੇ । ਅਫਟ ਫਟੇ ਅਫਾਪ ਫਾਧੇ । ੨੨੯ ।
 adag dagai amerr merrai. akhich khichai ajorr jorrai.
 akadh kadhai asadh sadhai.
 aphot phatai aphadh phadai. (229)

ਅਧੰਧ ਧੰਧੇ ਅਕਜ ਕਜੇ । ਅਭਿੰਨ ਭਿੰਨੇ ਅਭਜ ਭਜੇ ।
 ਅਛੇੜ ਛੇੜੇ ਅਲਧ ਲਧੇ । ਅਜਿਤ ਜਿਤੇ ਅਬਧ ਬਧੇ । ੨੩੦ ।
 adhundh dhundhai akaj kajai. abhin bhinai abhaj bhajai.
 achherr cheerai aladh ladhai. ajit jitai abadh badhai. (230)

ਅਚੀਰ ਚੀਰੇ ਅਤੋੜ ਤਾੜੇ । ਅਠਟ ਠਟੇ ਅਪਾੜ ਪਾੜੇ ।
 ਅਧਕ ਧਕੇ ਅਪੰਗ ਪੰਗੇ । ਅਜੁਧ ਜੁਧੇ ਅਜੰਗ ਜੰਗੇ । ੨੩੧ ।
 acheer cheerai atorr terrai. athat thatai aparr parrai.
 adhak dhakai apung pungai. ajudh judhai ajung jungai. (231)

“You have done those functions, which none else could do! You have done something which none else could do (described the indescribable); You have punished those, who cannot be punished. You have destroyed those, who cannot be destroyed ; You have found the depth of those, whose depth is beyond us, You have burnt those who cannot be burnt, You have broken the unbreakable ones, You have caught those, who are beyond being caught. (226)

You have soaked those, who cannot be drenched ; you have caught in a noose who are those never caught ; You have made desperate those, who are beyond desperation, You have made them walk, who could not be forced to walk ; You have found the secret of those whose secret could not be found; You have punished those who were beyond punishment; You have done the impracticable action ; You have crushed those who were beyond crushing. (227)

You have penetrated the impregnable ; You have blamed those who were beyond blemish; You have stolen those who were beyond being stolen; You have deceived those beyond deception, You have separated the inseparable ones; You have scattered those who were beyond pierced; and brought together (in combination) who could not be combined. (228)

You have brought blame to those, who were beyond blemish ; You have turned back those, who could not be turned back ; You have stretched those beyond stretching; You have joined together those, who were beyond joining ; You have removed the irremovable ones ; You have perfected (mended) those who were beyond mending; You have separated the inseparable ones) and you have caught in the noose those, who were beyond being caught. (229)

You have forced into occupation those, who were without any business ; You have covered those, who were without covering ; You have scattered those who were inseparable ; You have disturbed those beyond any disturbance, You have traced the untraceable ones, You have conquered the unconquerable ones ; You have bound those, who could not be bound to anything. (230)

You have cut across those, who could not be pierced ; You have admonished those, beyond admonishment ; You have installed in position those who could not be fixed in position ; You have parted those who could not be parted ; You have pushed those beyond being pushed ; You have made them impaired, who were beyond being impaired ; You have engaged those in battles, who were beyond being involved in war ; and those not engrossed in fighting wars have been forced into war by you. (231)

ਅਕੁਟ ਕੁਟੇ ਆਘੁਟ ਘਾਏ । ਅਚੁਰ ਚੁਰੇ ਅਦਾਵ ਦਾਏ ।
 ਅਭੀਰ ਭੀਰ ਅਭੰਗ ਭੰਗੇ । ਅਟੁਕੈ ਟੁਕੈ ਅਕੰਗ ਕੰਗੇ । ੨੩੨
 akut kutai aghut ghaie. achur churai adav daie.
 abheer bheerai abhung bhungai. atukai tukai akang kangai. (232)

ਅਖਿਦ ਖੇਦੇ ਅਢਾਹ ਢਾਹੇ । ਅਗੰਜ ਗੰਜੇ ਅਬਾਹ ਬਾਹੇ ।
 ਅਮੁਨ ਮੁਨੇ ਅਹੋਹ ਹੋਹੇ । ਵਿਰਚੰਨ ਨਾਰੀ ਤ ਸੁਖ ਕੇਰੇ । ੨੩੩
 akhid khedai adhah dhahai. agung gunjai abah bashai.
 amun munai aheh hehai. Virchan nari ta sukh kerai. (233)

ਦੋਹਰਾ
 ਇਹ ਬਿਧਿ ਕੇਕਈ ਹਠ ਗਹਿਯੋ ਬਰ ਮਾਗਨ ਨ੍ਰਿਪ ਤੀਰ ।
 ਅਤਿ ਆਤੁਰ ਕਿਆ ਕੁਹ ਸਕੈ ਬਧਿਯੋ ਕਾਮ ਕੇ ਤੀਰ । ੨੩੪
Dohra
 aeh bidh kaikaiee hath gehiou bar magan nrrip teer.
 at atur kia keh sakai badhiou kaam ko teer. (234)

ਬਹੁ ਬਿਧਿ ਪਰ ਪਾਇਨ ਰਹੇ ਮੋਰੇ ਬਚਨ ਅਨੇਕ ।
 ਗਹਿ ਅਉਹਠਿ ਅਬਲਾ ਰਹੀ ਮਾਨਿਯੋ ਬਚਨ ਨ ਏਕ । ੨੩੫ ।
 boh bid par paen rehai merai bachan anek.
 geh aouhath abla rehi maniou bachan na ek. (235)

ਬਰ ਦਯੋ ਮ ਛੋਰੇ ਨਹੀ ਤੈ ਕਰ ਕੋਟਿ ਉਪਾਇ ।
 ਘਰੋ ਮੋ ਸੁਤ ਕਉ ਦੀਜੀਐ ਬਨ ਬਾਸੈ ਰਾਖੁਰਾਇ । ੨੩੬ ।
 bar diou mein chhoro nahi tai kotai upaie.
 ghar mo sut kou deejiai ban basai raghrail. (236)

ਭੂਪ ਧਰਨਿ ਬਿਨ ਬੁਧਿ ਗਿਰਿਯੋ ਸੁਨਤ ਬਚਨ ਤ੍ਰਿਯ ਕਾਨਿ ।
 ਜਿਮ ਮ੍ਰਿਗੇਸ ਬਨ ਕੇ ਬਿਖੈ ਬਧਿਯੋ ਬਧਕਰ ਬਾਨ । ੨੩੭ ।
 bhoop dhram bin budh giriou sunat bachan tiriou kaan.
 jim mirges ban kai bikhai badhiou badkhar baan. (237)

ਤਰਫਰਾਤ ਪ੍ਰਿਥੀ ਪਰਿਯੋ ਸੁਨਿ ਬਨ ਰਾਮ ਉਚਾਰ ।
 ਪਲਕ ਪ੍ਰਾਨ ਤਿਯਾਗੇ ਤਜਤ ਮਧਿ ਸਫਰਿ ਸਰ ਬਾਰੁ । ੨੩੮ ।
 tarafrat prithvi pariou sunn ban Ram uchar.
 palak pran tiageyai tajat madh saphar sar bar. (238)

“ You have (struck) those, who could not be struck ; those who could not be strangled have been made breathless ; You have crushed those, who could not be cut into pieces; You have caught into a noose ;all those who were beyond its noose, You have made heavily loaded those who could not be loaded ; You have broken the unbreakable ones ; You have mutilated those who who were beyond it ; You have given protective coats of mail to those who could not be protected. (232)

You have made them miserable who were beyond all misery ; You have defeated those who could not be fallen : You have broken those who were beyond being broken ; You have caught all those who were beyond catch ; You have shorn those of power, who could not be subdued ; You have thrown into turmoil all those who could not be pushed ; all those persons, who are under the control of such a woman, could not have peace of mind. (233)

Couplet

Kaikaiee was adamant in getting her demands fulfilled. The king Dasrath, under the spell of love (for the woman), was feeling miserable, but could not say anything to her. (234)

The king was asking (requesting) the queen with lots of requests by bowing to her even, thus trying to avoid acceptance of her demands but the spouse was stubborn in getting her demands accepted ; so she would not listen to his requests. (235)

Kaikaiee further said, “ You agree to accepting my boons, since I am not going to give up my demands even if you put up millions of excuses. You have to bestow the kingdom to my son and send Ram Chander on exile to the jungles. (236)

Thus the king, on hearing the words of the woman, fell down unconscious, like the lion being hit by a piercing arrow. (237)

Hearing the words of sending Ram to the jungles, the king fell down unconscious fluttering, thus finally giving up his life even in no time (winking of the eye) just as a fish gives up her life, being taken out of water. (238)

ਰਾਮ ਨਾਮ ਸ੍ਰਵਨਨ ਸੁਨਿਯੋ ਉਠਿ ਥਿਰ ਭਯੋ ਸੁਚੇਤ ।
ਜਨੁ ਰਣ ਸੁਭਟ ਗਿਰਿਯੋ ਉਠਿਯੋ ਗਹਿ ਅਸਿ ਨਿਡਰ ਸੁਚੇਤ । ੨੩੯ ।
Ram naam sarvanan sunniou uth thir bhiou suchet.
jan runn subhat giriou uthiou geh ase nidar suchet. (239)

ਪ੍ਰਾਨ ਪਤਨ ਨ੍ਰਿਪ ਬਰ ਸਹੋ ਧਰਮ ਨ ਛੋਰਾ ਜਾਇ ।
ਦੈਨ ਕਹੋ ਜੋ ਬਰ ਹੁਤੇ ਤਨੁ ਜੁਤ ਦਏ ਉਠਾਇ । ੨੪੦ ।
pran patan nrip thar saho dharam na chhora jaie.
dain kehai jo bar hutai tan jut deiai uthaie. (240)

ਕੇਕਈ ਬਾਚ, ਨ੍ਰਿਪੋਬਾਚ ਬਸਿਸਟ ਸੋ
ਦੋਹਰਾ
ਰਾਮ ਪਯਾਨੋ ਬਨ ਕਰੈ ਭਰਥ ਕਰੈ ਠਕੁਰਾਇ ।
ਬਰਖ ਚਤੁਰਦਸ ਕੇ ਬਿਤੇ ਫਿਰਿ ਰਾਜਾ ਰਾਖੁਰਾਇ । ੨੪੧ ।

Kaikaiee baach

Nripo baach Basist so

Dohra

Ram payano ban karai bharath karai thakuraie.
barkh chaturdas kai bitai phir raja raghrail. (241)

ਕਹੀ ਬਸਿਸਟ ਸੁਧਾਰ ਕਰਿ ਸ੍ਰੀ ਰਾਖੁਬਰ ਸੋ ਜਾਇ ।
ਬਰਖ ਚਤੁਰਦਸ ਭਰਥ ਨ੍ਰਿਪ ਪੁਨਿ ਨ੍ਰਿਪ ਸ੍ਰੀ ਰਾਖੁਰਾਇ । ੨੪੨ ।
kehi basist Sudhar kar Sri Raghbar so jaie.
barkh chaturdas bharath nrip pun nrip sri Raghraie. (242)

ਸੁਨਿ ਬਸਿਸਟ ਕੋ ਬਚ ਸ੍ਰਵਣਿ ਰਾਖੁਪਤਿ ਫਿਰੇ ਸਸੋਗ ।
ਉਤ ਦਸਰਥ ਤਨ ਕੋ ਤਜਿਯੋ ਸ੍ਰੀ ਰਾਖੁਬੀਰ ਬਿਯੋਗ । ੨੪੩ ।
Sunn Basisat ko bachh sarvan raghpat phirai sasog.
ut Dasrath tan ko tajiou Sri Raghbir biyog.

ਸੋਰਠਾ

ਗ੍ਰਹਿ ਆਵਤ ਰਾਖੁਰਾਇ ਸਭੁ ਧਨ ਦੀਯੋ ਲੁਟਾਇ ਕੈ ।
ਕਟਿ ਤਰਕਸੀ ਸੁਹਾਇ ਬੋਲਤ ਭੇ ਸੀਅ ਸੋ ਬਚਨ । ੨੪੪ ।

Sortha

greh avat raghraie sabh dhan deou lutaie kai.
kat tarkasi suhaie bolat bhai Sia so bachan. (244)

When the king heard the name of Ram by his ears, he got up again regaining consciousness, it appeared as if a warrior fallen down, gets up again holding his sword. (239)

The king had lost his breathing process, but did not give his moral duty ; so he bestowed those boons to the queen, which he had agreed to, by giving up his life. (240)

The king Dasrath and Kaikaiee told Vashisht :-

Couplet :-

Let Ram go to the jungles and Bharat be made the king. After an exile of fourteen years, Ram Chander could return and take up the reins of kingdom once again. (241)

By refining the language, Vashishat went upto Ram Chander and told him that for fourteen years Bharat would rule the land, and after that period Ram Chander would be the King. (242)

On hearing the words of Vashishat, Ram Chander was very morose, and came back to his place. On the other side, the King Dasrath, due to the separation from Ram Chander, gave up his life. (243)

Sortha :

On reaching his place, Ram Chander distributed all his wealth, and Ram who was looking glorious with his quiver of arrows, spoke to Sita like this. (244)

ਸੁਨਿ ਸੀਅ ਸੁਜਸ ਸੁਜਾਨ ਰਹੋ ਕੌਸਲਿਆ ਤੀਰ ਤੁਮ ।
 ਰਾਜ ਕਰਿਉ ਫਿਰਿ ਆਨ ਤੋਹਿ ਸਹਿਤ ਬਨਵਾਸ ਬਸਿ । ੨੪੫ ।
 Sunn Sia sujas sujan rehai kausulia teer tum.
 raaj kariou phir aan tohai sahit banbas bus. (245)

ਸੀਤਾ ਬਾਚ ਰਾਮ ਸੋ
 ਸੋਰਠਾ

ਮੈ ਨ ਤਜੋ ਪੀਅ ਸੰਗਿ ਕੈਸੇ ਈ ਦੁਖ ਜੀਅ ਪੈ ਪਰੋ ।
 ਤਨਿਕ ਨ ਮੋਰਉ ਅੰਗਿ ਅੰਗ ਤੇ ਹੋਇ ਅਨੰਗ ਕਿਨ । ੨੪੬ ।

Sita baach Ram so

Sortha

mein na tajo pia sung kaisi eai dukh jia pai pareh.
 tanik na morou ang ang te hoiai anang kin. (246)

ਰਾਮ ਬਾਚ ਸੀਤਾ ਪ੍ਰਤਿ
 ਮਨੋਹਰ ਛੰਦ

ਜਉ ਨ ਰਹਿਉ ਸਸੁਰਾਰ ਕ੍ਰਿਸ਼ੋਦਰ ਜਾਹਿ ਪਿਤਾ ਗ੍ਰਿਹ ਤੋਹਿ ਪਠੈ ਦਿਉ ।
 ਨੈਕ ਸੁ ਭਾਨਨਿ ਤੇ ਹਮ ਕਉ ਜੋਈ ਠਾਟ ਕਹੋ ਸੋਈ ਗਾਠ ਗਿਠੈ ਦਿਉ ।
 ਜੇ ਕਛੁ ਚਾਹ ਕਰੋ ਧਨ ਕੀ ਟੁਕ ਮੋਹਿ ਕਹੋ ਸਬ ਤੋਹਿ ਉਠੈ ਦਿਉ ।
 ਕੇਤਕ ਅਉਧ ਕੋ ਰਾਜ ਸੁਲੋਚਨ ਰੰਕ ਕੋ ਲੰਕ ਨਿਸੰਕ ਲੁਟੈ ਦਿਉ । ੨੪੭ ।

Ram baach Sita prati

Manohar Chhand

jou na rahon sasurar kirsodar jahai pita greh tohai pathai diou.
 anaik so bhanan te hum kou joiee thaath kehai soiae gaath gthai diou.
 je kachh chah karai dhan ki tuk mohai kaho sab tohai uthai diou.
 ketak aoudh ko raj sulochan runk ko lunk nisank lutai diou. (247)

ਘੋਰ ਸੀਆ ਬਨ ਤੂ ਸੁਕੁਮਾਰ ਕਹੋ ਹਮ ਸੋ ਕਸ ਤੈ ਨਿਬਹੈ ਹੈ ।
 ਗੁੰਜਤ ਸਿੰਘ ਡਰਾਕਤ ਕੋਲ ਭਯਾਨਕ ਭੀਲ ਲਖੈ ਭ੍ਰਮ ਐ ਹੈ ।
 ਸੁੰਕਤ ਸਾਪ ਬਕਾਰਤ ਬਾਘ ਭਕਾਰਤ ਭੂਤ ਮਹਾ ਦੁਖ ਪੈ ਹੈ ।
 ਤੂ ਸੁਕੁਮਾਰ ਰਚੀ ਕਰਤਾਰ ਬਿਚਾਰੁ ਚਲੇ ਤੁਹਿ ਕਿਉ ਬਨਿ ਐ ਹੈ । ੨੪੮ ।

aghor Sia ban tu sukumar kaho hum so kas tai nibhai hai.
 gunjat Singh daharat kol bhiyanak bheel lakhai bhram aie hai.
 sunkat saap bakarath bagh bhakarath bhoot maha dukh pai hai.
 tu sukumar rachi kartar bichar chalai tohai kiou ban aie hai. (248)

O praise worthy and wise Sita ! Listen to me ! You stay behind with mother Kaushalya while I am going for exile for fourteen years, and then after fourteen years of exile. I will come back and then we both will rule the country. (245)

Then Sita told Ram :

Sortha

O my master! I will not leave the company of my beloved spouse, not-with-standing all the discomforts or afflictions of my body. I will not turn away my face from the lord for a moment, even at the cost of my life. (and face death). (246)

Then Ram addressed Sita in this way :-

Manohar Chhand

“O beautiful lady with a (thin) sleek waist ! If you do not prefer to stay with your in-laws, then you may go to your father’s place. I will make arrangements right now to send you away. You just speak out about your desire, and I will make all arrangements accordingly. If you need some money, then you may speak out, and I will arrange to give you everything. O wise and beautiful lady ! What is the value of this kingdom of Aoydhya ? If you say so unhesitatingly then I would sacrifice the kingdom of heaven and distribute it to the poor. (247)

“O Sita ! The jungle is dreadful, while you are very delicate. Tell me, how will you stand all this (hardship)? The lions would be roaring there ; the boars will be barking; and the (horrible) frightful looking Bheels would cause fear and awe ; the snakes would be hissing around; the tigers are roaring there; while the evil-spirits make terrible sounds, so it would be all very painful (difficult) for you. The Lord has created you as a beautiful and delicate person, so you should ponder over it, as to how you would cope up with all these hardships. ?” (248)

ਸੀਤਾ ਬਾਚ ਰਾਮ ਸੋ

ਮਨੋਹਰ ਛੰਦ

ਸੂਲ ਸਹੋ ਤਨ ਸੂਕ ਰਹੋ ਪਰ ਸੀ ਨ ਕਹੋ ਸਿਰ ਸੂਲ ਸਹੋਗੀ ।
ਬਾਘ ਬੁਕਾਰ ਫਨੀਨ ਫੁਕਾਰ ਸੁ ਸੀਸ ਗਿਰੋ ਪਰ ਸੀ ਨ ਕਹੋਗੀ ।
ਬਾਸ ਕਹਾ ਬਨਵਾਸ ਭਲੋ ਨਹੀ ਪਾਸ ਤਜੋ ਪੀਯ ਪਾਇ ਗਹੋਗੀ ।
ਰਾਸ ਕਹਾ ਇਹ ਉਦਾਸ ਸਮੈ ਗ੍ਰਿਹ ਆਸ ਰਹੋ ਪਰ ਮੈ ਨ ਰਹੋਗੀ । ੨੪੯ ।

Sita baach Ram So

Manohar Chhand

Sool saho tan sook reho par see na kaho Sir Sool sahogi.
bagh bukar phaneen phukar so sees giro par see na kahogi.
baas kaha banvaas bhalo nahi pas tajo piaie paie gahougi
haas kaha eh udas samai aas rehai par mein na rahogi. (249)

ਰਾਮ ਬਾਚ ਸੀਤਾ ਪ੍ਰਤਿ

ਰਾਸ ਕਹੋ ਤੁਹਿ ਬਾਸ ਕਰੋ ਗ੍ਰਿਹ ਸਾਸ ਕੀ ਸੇਵ ਭਲੀ ਬਿਧਿ ਕੀਜੈ ।
ਕਾਲ ਹੀ ਬਾਸ ਬਨੈ ਮ੍ਰਿਗ ਲੋਚਨਿ ਰਾਜ ਕਰੋ ਤੁਮ ਸੋ ਸੁਨ ਲੀਜੈ ।
ਜੋ ਨ ਲਗੇ ਜੀਯ ਅਉਧ ਸੋ ਭਾਨਨਿ ਜਾਹਿ ਪਿਤਾ ਗ੍ਰਿਹ ਸਾਚ ਭਨੀਜੈ ।
ਤਾਤ ਕੀ ਬਾਤ ਗਡੀ ਜੀਯ ਜਾਤ ਸਿਧਾਤ ਬਨੈ ਮੁਹਿ ਆਇਸ ਦੀਜੈ । ੨੫੦ ।

Ram baach Sita prati

ras kaho tahai bas karo greh saas ki save bhali bidh keejai.
kaal hi baas banai mrig lochan raj karo tumso sunn leejai.
jou na lagai jiya aoudh so bhanin jaie pita greh saach bhaneejai.
laat ki baat gadi jiya jaat sidhat banai mohai aies deejai. (250)

ਲਛਮਣ ਬਾਚ

ਬਾਤ ਇਤੈ ਇਹ ਭਾਤਿ ਭਈ ਸੁਨਿ ਆਇਗੋ ਭ੍ਰਾਤ ਸਰਾਸਨ ਲੀਨੇ ।
ਕਉਨ ਕਪੂਤ ਭਯੋ ਕੁਲ ਮ੍ਰ ਜਿਨਿ ਰਾਮਹਿ ਬਾਸ ਬਨੈ ਕਹੁ ਦੀਨੇ ।
ਕਾਮ ਕੇ ਬਾਣ ਬਧਿਯੋ ਬਸਿ ਕਾਮਿਨਿ ਕੂਰ ਕੁਚਾਲ ਮਹਾ ਮਤਿ ਹੀਨੇ ।
ਰਾਡ ਕੁਭਾਡ ਕੇ ਹਾਲ ਬਿਕਿਯੋ ਕਪਿ ਨਾਚਤ ਨਾਚ ਛਰੀ ਜਿਮ ਚੀਨੇ । ੨੫੧ ।

Lachhman baach

baat etai eh bhant bhaiee surr aiego bhraat sarsan leenai.
kaun kaput bhioi kul mein jin rameh bas banai koh deenai.
kaam kai baan badhioi bas kamin koor kuchal maha mat deenai.
rand kuband ke haal bikiou kap nachat nach chhari jim cheenai. (251)

Then Sita addressed Ram like this :

Manohar Chhand

(O Ram !) I will bear all the afflictions; even if the body becomes lean and thin, I shall not complain, while bearing all the hardship on my body; I will not utter an expression of pain (muffled) in the face of roaring lions, hissing of snakes, or in the face of mountain-like afflictions (great hardships). O my godly spouse! Without your presence it would be worthless living in a palace; in fact it would be preferable to live in the jungles (alongwith you); since I will be in the company (at the feet of) of my beloved. In this moment of gloom, what is the use of this funny talk? I will not stay behind, even though there may be hope (of happiness) at home.“ (249)

Then Ram again addressed Sita as :

O Sita ! I am telling the right thing for you to do, would be to stay behind at home and serve your mother-in-law dutifully. O beautiful lady with deer-like eyes ! (fawn-eyed maiden !) Listen to me. I would be going to the jungle tomorrow itself and after spending the period of exile, I will join you to rule here.) beautiful queen ! I am telling you the truth. If you do not feel happy at Aoudhya, then you may live at your father's place. For me, it behoves me to proceed to the jungle, as I remember my father's words, so please bid me good-bye (for my onward journey). (250)

Then Lachhman said,

On hearing such a news , the brother (Lachhman) carrying his bows and arrows in hand, came there and said, “ Who is there in the dynasty of Sun, so worthless a son, who has ordered exile for Ram ? “Bound in the love of the woman and fully under her control, the king was proved to be a liar, with a loose character and completely devoid of his senses and is totally under the spell of a worthless (wanton) woman. He is dancing to her tunes just like the monkey, dancing at the movement of the stick. (of the master). (251)

ਕਾਮ ਕੋ ਡੰਡ ਲੀਏ ਕਰ ਕੇਕਈ ਬਾਨਰ ਜਿਉ ਨਿਪ ਨਾਚ ਨਚਾਵੈ ।
 ਐਠਨ ਐਠ ਅਮੇਠ ਲੀਏ ਢਿਗ ਬੈਠ ਸੁਆ ਜਿਮ ਪਾਠ ਪੜਾਵੈ ।
 ਸਉਤਨ ਸੀਸ ਹੈ ਈਸ ਕੋ ਈਸ ਪ੍ਰਿਥੀਸ ਜਿਉ ਚਾਮ ਕੇ ਦਾਮ ਚਲਾਵੈ ।
 ਕੂਰ ਕੁਜਾਤਿ ਕੁਪੰਥ ਦੁਰਾਨਨ ਲੋਗ ਗਏ ਪਰਲੋਗ ਗਵਾਵੈ । ੨੫੨ ।
 karan ko daud liai kar kaikaiee banar jiou nrip nach nachavai.
 aithan aith ameth liai dhig baith sua jin path parravai
 Soutan sees havai eas ko eas prithis jiou chham ke daam chalavai.
 koor kujaat kupanth durawan log gaie parlog gavavi. (252)

ਲੋਗ ਕੁਟੇਵ ਲਗੇ ਉਨ ਕੀ ਪ੍ਰਭ ਪਾਵਤ ਜੇ ਮੁਹਿ ਕੀਯੋ ਬਨਿਐ ਹੈ ।
 ਜਉ ਹਟਿ ਬੈਠ ਰਹੇ ਘਰ ਮੇ ਜਸ ਕਿਯੋ ਚਲਿ ਹੈ ਰਘੁਬੰਸ ਲਜੈ ਹੈ ।
 ਕਾਲ ਹੀ ਕਾਲ ਉਚਾਰਤ ਕਾਲ ਗਯੋ ਇਹ ਕਾਲ ਸਭੇ ਛਲ ਜੈ ਹੈ ।
 ਧਾਮ ਰਹੇ ਨਹੀ ਸਾਚ ਕਹੇ ਇਹ ਘਾਤ ਗਈ ਫਿਰ ਹਾਥਿ ਨ ਐ ਹੈ । ੨੫੩ ।
 log kutanav lagai un ki prabh pavat jo mohe kiou baniai hai.
 jou hatt baith rehai ghar mo jas kiou chal hai raghbans lajai hai.
 kaal hi kaal ucharat kaal geou eh haal sabho chhal jai hai.
 dham rehai nahi saach kaho eh ghaat gaiee phir haath na aie hai. (253)

ਚਾਪ ਧਰੈ ਕਰਿ ਚਾਰ ਕੁ ਤੀਰ ਤੁਨੀਰ ਕਸੇ ਦੋਊ ਬੀਰ ਸਹਾਏ ।
 ਆਵਧ ਰਾਜ ਤ੍ਰੀਯਾ ਜਹ ਸੋਭਤ ਹੋਨ ਬਿਦਾ ਤਿਹ ਤੀਰ ਸਿਧਾਏ ।
 ਪਾਇ ਪਰੇ ਭਰ ਨੈਨ ਰਹੇ ਭਰਿ ਮਾਤ ਭਲੀ ਬਿਧਿ ਕੰਠ ਲਗਾਏ ।
 ਬੋਲੇ ਤੇ ਪੂਤ ਨ ਆਵਤ ਧਾਮਿ ਬੁਲਾਇ ਲਿਉ ਆਪਨ ਤੇ ਕਿਮ ਆਏ । ੨੫੪ ।
 chaap dharai kar chaar k teer tuneer kasai douoo beer sahaie.
 avadh raaj triya jeh sobhat hone bida the teer sidhaie.
 paie parai bhar nam rehai bhar maat bhali bidh kanth lagaie.
 bolai tai poot na avat dham bulaie liou aapar te kim aie. (254)

ਰਾਮ ਬਾਚ ਮਾਤਾ ਪ੍ਰਤਿ
 ਤਾਤ ਦਯੋ ਬਨਵਾਸ ਹਮੈ ਤੁਮ ਦੇਹੁ ਰਜਾਇ ਅਬੈ ਤਹ ਜਾਊ ।
 ਕੰਟਕ ਕਾਨਨ ਬੇਹੜ ਗਾਹਿ ਤ੍ਰਿਯੋਦਸ ਬਰਖ ਬਿਤੇ ਫਿਰਿ ਆਊ ।
 ਜੀਤ ਰਹੇ ਤੁ ਮਿਲੋ ਫਿਰਿ ਮਾਤ ਮਰੇ ਗਏ ਭੂਲਿ ਪਰੀ ਬਖਸਾਊ ।
 ਭੂਪਹ ਕੈ ਅਰਿਣੀ ਬਰੁ ਤੇ ਬਸ ਕੇ ਬਨ ਮੇ ਫਿਰਿ ਰਾਜ ਕਮਾਊ । ੨੫੪ ।

Ram bacch maata prabh

tat diou banbas hamai tum deho rajaie abai the jaou.
 Kantak kanan behar gaihe trioudas barkh bitai pher aiouoo.
 jeet rehai ta milai phir maat marai gaieai bhul pari bakhsaouoo.
 bhoopeh kai arini bar te has ko ban mo phir raj kamaouoo. (255)

Kaikaiee, having the wand of sensual pleasure(love) in her hand, is making the king Dasrath dance to her tunes like the monkey. Full of egoism, the proud woman, with a stubborn behaviour, has taught a lesson to the king like a parrot by setting by his side. Being a master of her lord, being on top of his rival wives, orders the king like a master. A liar, mean lady, with a horrible ugly face, she follows a villainous path, spoils her life both in this world and the next as well. (252)

All the subjects are busy talking ill of both the king and the queen. (Lachhman said) If Ram goes for exile, then how can I stay behind at home ? If I avoid him and sit back at home, then how could I win the praise of the populace ? In fact, the dynasty of Raghu (Raghubans) will feel ashamed. The period (of fourteen years) will pass off in no time (by remembering the next day) and this Time will deceive everyone. So I shall not stay back, I am saying the truth, that once this opportunity is missed, then I will not get a chance again. (253)

With the bow in hand, the quiver tied to the waist, and with four arrows in the other hand, both the warriors are looking glorious. Both of them went to the king's (Dasrath) queens, Kaushalya and Sumitra, to bid good bye and seek their permission. They paid their obeisance to them (both queens) with their eyes filled with tears. The mothers hugged then with lot of love and said, O Son ! How have you come to us on your own, whereas earlier even when called (by us) you were not willing to come ? (254)

Then Ram told his mother :

Since My father has ordered me for going on exile, so please give me your permission so that I could proceed straight away to the jungles. I will come back after facing the hardships and thorny problems of the exile, on the expiry of thirteenn years. O Mother ! If I remain alive, then I will come back to meet you. In case I would be dead then, I would seek your pardon now only for my mistakes. After making the king Dasrath free from the granting of boons to Kaikaiee, and spending my time in the jungle. I will come back after the exile to enjoy the pleasures of this kingdom.(255)

ਮਾਤ ਬਾਚ ਰਾਮ ਸੋ
ਮਨੋਹਰ ਛੰਦ

ਮਾਤ ਸੁਨੀ ਇਹ ਬਾਤ ਜਬੈ ਤਬ ਰੋਵਤ ਹੀ ਸੁਤ ਕੇ ਉਰਿ ਲਾਗੀ ।
ਹਾ ਰਾਘਬੀਰ ਸਿਰੋਮਣ ਰਾਮ ਚਲੇ ਬਨ ਕਉ ਮੁਹਿ ਕਉ ਕਤ ਤਿਆਗੀ ।
ਨੀਰ ਬਿਨਾ ਜਿਮ ਮੀਨ ਦਸਾ ਤਿਮ ਭੂਖ ਪਿਆਸ ਗਈ ਸਭ ਭਾਗੀ ।
ਝੂਮ ਝਰਾਕ ਝਰੀ ਝਟ ਬਾਲ ਬਿਸਾਲ ਦਵਾ ਉਨ ਕੀ ਉਰ ਲਾਗੀ । ੨੫੬ ।

**Maat baach Ram se
Manohar Chhand**

maat sunni eh baat jabai tab rovat hi sut kai ure lagi.
ha raghbir siroman Ram chalai ban kou mohai kou kat tiagi.
neer bina jini meen dasa tin bhookh pias gaiee sabh bhaagi.
jhoom jharak jhari jhat bal bisal dava un ki ur lagi. (256)

ਜੀਵਤ ਪੂਤ ਤਵਾਨਨ ਪੇਖਿ ਸੀਆ ਤੁਮਰੀ ਦੁਤ ਦੇਖਿ ਅਘਾਤੀ ।
ਚੀਨ ਸੁਮਿਤ੍ਰਾ ਕੀ ਛਬਿ ਕੋ ਸਬ ਸੋਕ ਬਿਸਾਰਿ ਹੀਏ ਹਰਖਾਤੀ ।
ਕੇਕਈ ਆਦਿਕ ਸਉਤਨ ਕਉ ਲਖਿ ਭਉਹ ਚੜਾਇ ਸਦਾ ਗਰਬਾਤੀ ।
ਤਾ ਕਹੁ ਤਾਤ ਅਨਾਥ ਜਿਉ ਆਜ ਚਲੇ ਬਨ ਕੋ ਤਜਿ ਕੈ ਬਿਲਲਾਤੀ । ੨੫੭ ।
jivat poot tavanan pekh Sia tumri doot dekh aghati.
cheen sumitaraj ki chhab ko sab sok bisar heeai harkhati.
kaikaiee adik soutan kou lakh bhouch charraie sada garbati.
ta koh taat anath jiou aaj chalai ban ko taj kai billati. (257)

ਹੋਰ ਰਹੇ ਜਨ ਕੋਰ ਕਈ ਮਿਲਿ ਜੋਰ ਰਹੇ ਕਰ ਏਕ ਨ ਮਾਨੀ ।
ਲਛਨ ਮਾਤ ਕੇ ਧਾਮ ਬਿਦਾ ਕਹੁ ਜਾਤ ਭਏ ਜੀਅ ਮੇ ਇਹ ਠਾਨੀ ।
ਸੋ ਸੁਨਿ ਬਾਤ ਪਪਾਤ ਧਰਾ ਪਰ ਘਾਤ ਭਲੀ ਇਹ ਬਾਤ ਬਿਖਾਨੀ ।
ਜਾਨੁ ਕਸੇਲ ਸੁ ਮਾਰ ਲਗੇ ਛਿਤਿ ਸੋਵਤ ਸੂਰ ਬਡੇ ਅਭਿਮਾਨੀ । ੨੫੮ ।
hore rehai jan kor kaiee mil jor rehai kar ek na mani.a
lachhan maat ko dham bida koh jaat bhaie jia moeh thari.
so Sunn baat papaat dhara par ghaat bhali eh baat bikhani.
jaan kasel so mar lagai chhit sevati soor badai abhimani. (258)

ਕਉਨ ਕੁਜਾਤ ਕੁਕਾਜ ਕੀਯੋ ਜਿਨਿ ਰਾਘਵ ਕੋ ਇਹ ਭਾਤਿ ਬਖਾਨਿਯੋ ।
ਲੋਕ ਅਲੋਕ ਗਵਾਇ ਦੁਰਾਨਨ ਭੂਪ ਸੰਘਾਰ ਮਹਾ ਸੁਖ ਮਾਨਿਯੋ ।
ਭਰਮ ਗਯੋ ਉਡ ਕਰਮ ਕਰਿਯੋ ਘਟ ਧਰਮ ਕੋ ਤਿਆਗਿ ਅਧਰਮ ਪ੍ਰਮਾਨਿਯੋ ।
ਨਾਕ ਕਟੀ ਨਿਰਲਾਜ ਨਿਸਾਚਰਿ ਨਾਹ ਨਿਪਾਤਤ ਨੇਹੁ ਨ ਮਾਨਿਯੋ । ੨੫੯ ।
kaun kujaat kukaaj kiou jin Raghav ko eh bhant bakhaniou.
lok alok gavaie duranan bhoop sanghar maha sukh maniou.a
bharam geyo ud karam kariou ghat dharam ko tiag asdharam parmaniou.
naak kati nirlaj nisachar nah niparat neho na maniou. (259)

Then the mother addressed Ram as such :

Manohar Chhand

When the mother heard this news, she embraced her son while wailing and crying and said, : O Foremost son of Raghukul (Dynasity), Ram ! Why are you leaving me behind and going to the jungle ? “ Kaushalaya was in the same state of mind, as the fish feels taken out of water, and she had lost all her thirst or hunger. Kaushalya fell down unconscious, by feeling dizzy and she was feeling the pinch of the separation of Ram and Lachhman and a fire was burning in her body. (256)

“O Son ! I feel alive by perceiving your appearance only ; O Sita ! I feel satiated by seeing the beauty and glamour of Sita and forgetting all my other pleasures, I feel happy by seeing the youthful beauty of Lachhman. By seeing the co-wives (of the king) like kaikaiee I always feel proud with satisfaction. O Son ! That is why you are going to the jungle leaving your mother wailing like a helpless person. “(as you care for me).” (257)

Millions of people were trying to dissuade Ram from going to exile and requesting him not to go to jungles, but Ram did not agree to any one request. Then they went to the place of Lachhman's mother, with the idea of bidding her good bye. Sumitra (Lachhman's mother) fell down on the ground on hearing this news. This fact could be compared with a proud warrior, being hit by a piercing spear, who then falls down into a swoon (of death). (258)

“Which mean woman has performed such a villainous act of telling Ram Chander for such a thing (to go for exile). The woman with a defiled face, having spoiled her life both here and hereafter, and having killed the king, what pleasure has she gained ? All my doubts have been removed (about her) as she has performed such a worthless act ; leaving all her moral duties. She has done such an immoral act. The shameless devilish woman has put the whole (dynasty) family to shame, having killed the king, she has not shown any hesitation.” (259)

ਸੁਮਿਤ੍ਰਾ ਬਾਚ ਲਛਮਨ ਸੋ
 ਦਾਸ ਕੋ ਭਾਵ ਧਰੇ ਰਹੀਯੋ ਸੁਤ ਮਾਤ ਸਰੂਪ ਸੀਆ ਪਹਿਚਾਨੋ ।
 ਤਾਤ ਕੀ ਤੂਲ ਸੀਆਪਤਿ ਕਉ ਕਰਿ ਕੈ ਇਹ ਬਾਤ ਸਹੀ ਕਰਿ ਮਾਨੋ ।
 ਜੇਤਕ ਕਾਨਨ ਕੇ ਦੁਖ ਹੈ ਸਭ ਸੋ ਸੁਖ ਕੈ ਤਨ ਪੈ ਅਨੁਮਾਨੇ ।
 ਰਾਮ ਕੋ ਪਾਇ ਗਹੇ ਰਹੀਯੋ ਬਨ ਕੈ ਘਰ ਕੋ ਘਰ ਕੈ ਬਨੁ ਜਾਨੋ । ੨੬੦ ।

Sumitra baach lachhman so

das ke bhav dharai rehiou sut maat sarup Sia pehchano.
 taatki tul siapati kou kar kai eh baat sehi kar mano.
 jetak kanan ko dukh hai sabh so sukh kai tan pai anmano.
 Ram ko paie gehai rehiou ban kai ghar ko ghar kai ban jano. (260)

ਰਾਜੀਵ ਲੋਚਨ ਰਾਮ ਕੁਮਾਰ ਚਲੇ ਬਨ ਕਉ ਸੰਗਿ ਭ੍ਰਾਤਿ ਸੁਹਾਯੋ ।
 ਦੇਵ ਅਦੇਵ ਨਿਛਤ੍ਰ ਸਚੀਪਤਿ ਚਉਕ ਚਕੇ ਮਨ ਮੋਦ ਬਢਾਯੋ ।
 ਆਨਨ ਬਿੰਬ ਪਰਿਯੋ ਬਸੁਧਾ ਪਰਿ ਫੈਲਿ ਰਹਿਯੋ ਫਿਰਿ ਹਾਥਿ ਨ ਆਯੋ ।
 ਬੀਚ ਅਕਾਸ ਨਿਵਾਸ ਕੀਯੋ ਤਿਨਿ ਤਾਹੀ ਤੇ ਨਾਮ ਮਯੀ ਕਹਾਯੋ । ੨੬੧ ।

Rajiv lochan Ram kumar chalai ban kou sung bhrat suhaieou.
 dev adev nichhatar sachipat chouk chakai man mode badhaieou.
 anan bimb pariou basudha par phail rehiou phir haath na aieyo.
 beech akas nivas kiou tin tahi te naan mayung kahaieou. (261)

ਦੋਹਰਾ

ਪਿਤ ਆਗਿਆ ਤੇ ਬਨ ਚਲੇ ਤਜਿ ਗ੍ਰਿਹ ਰਾਮ ਕੁਮਾਰ ।
 ਸੰਗਿ ਸੀਆ ਮ੍ਰਿਗ ਲੋਚਨੀ ਜਾ ਕੀ ਪ੍ਰਭਾ ਅਪਾਰ । ੨੬੨ ।
 ਇਤਿ ਸ੍ਰੀ ਰਾਮ ਬਨਬਾਸ ਦੀਬੋ ।

Dohra

pit agya te ban chalai taj greh Ram kumar
 Sung Sia mirag lochni ja ki prabh apar. (262)
 it Sri Ram banbas diou.

Then Sumitra addressed Lachhman thus :

O Son ! Always consider yourself as a slave of Ram, and consider Sita as your mother, (giving her the same respect). Then considering Sita's spouse, Ram Chander as your elder bear all the hardships of the jungle with pleasure (on your own self). Always give due respect to Ram Chander, consider the jungle as your own house without having any distinction between the two. (house and jungle).. (260)

Ram (Kumar) the prince, with the eyes of a lotus-flower, was proceeding to the jungle, while the younger brother was accompanying him with due glory. The gods, demons, stars and even Indra (king of gods) were bewildered and feeling exhilarated. Ram's glamour and beauty shines on the Earth like a shadow, which spreads all around without being handled, and for that reason, he is called moon-like, beautiful person. (261)

Couplet

Ram, the prince, accepting the father's ordain was proceeding to the jungle leaving the (comforts of) home, alongwith Sita having deer-like eyes, whose beauty is beyond description. (262)

Here the episode of Ram's exile is completed.

ਅਬ ਬਨਬਾਸ ਕਥਨੰ
ਸੀਤਾ ਅਨੁਮਾਨ ਬਾਚ
ਬਿਜੈ ਛੰਦ

ਚੰਦ ਕੀ ਅੰਸੁ ਚਕੋਰਨ ਕੈ ਕਰਿ ਮੋਰਨ ਬਿਦੁਲਤਾ ਅਨੁਮਾਨੀ ।
ਮਤ ਗਇੰਦਨ ਇੰਦ੍ਰਬਧੂ ਭੁਨਸਾਰ ਛਟਾ ਰਵਿ ਕੀ ਜੀਅ ਜਾਨੀ ।
ਦੇਵਨ ਦੇਖਨ ਕੀ ਹਰਤਾ ਅਰਿ ਦੇਵਨ ਕਾਲ ਕ੍ਰਿਯਾ ਕਰਿ ਮਾਨੀ ।
ਦੇਸਨ ਸਿੰਧੁ ਦਿਸੇਸਨ ਬ੍ਰਿਧ ਜੋਗੇਸਨ ਗੰਗ ਕੈ ਰੰਗ ਪਛਾਨੀ । ੨੬੩ ।

Ab banbas kathanung

Sita Anuman baach

Bijai Chhand

Chand ki ans chakoran kai kar ke moran bidulata anumani.
mat gaeundan Inder badhu bhun sar chhata rav ki jia jani.
devan dekhan ki harta or devan kaal kirya kar mani.
desan sindh disesan bridh jogisan gung kai rung pachhani. (263)

ਦੋਹਰਾ
ਉਤ ਰਘੁਬਰ ਬਨ ਕੋ ਚਲੇ ਸੀਆ ਸਹਿਤ ਤਜਿ ਗ੍ਰਹ ।
ਇਤੈ ਦਸਾ ਜਿਹ ਬਿਧਿ ਭਈ ਸਕਲ ਸਾਧ ਸੁਨਿ ਲੋਹੁ । ੨੬੪ ।

Dohra

aut raghubar ban ko chalai sia sehat taj greh
itai dasa jeh bidh bhaiee sahal sadh. (264)

ਮਾਤਾ ਬਾਚ

ਕਬਿਤੁ

ਸਬੈ ਸੁਖ ਲੈ ਕੈ ਗਏ ਗਾੜੈ ਦੁਖ ਦੇਤ ਭਏ ਰਾਜਾ ਦਸਰਥ ਜੂ ਕਉ ਕੈ ਕੈ ਆਜ ਪਾਤ ਹੋ ।
ਆਜ ਹੂੰ ਨ ਛੀਜੈ ਬਾਤ ਮਾਨ ਲੀਜੈ ਰਾਜ ਕੀਜੈ ਕਹੋ ਕਾਜ ਕਉਨ ਕੋ ਹਮਾਰੇ ਸ੍ਰੋਣਿ ਨ੍ਰਾਤ ਹੈ ।
ਰਾਜਸੀ ਕੇ ਧਾਰੋ ਸਾਜ ਸਾਧਨ ਕੈ ਕੀਜੈ ਕਾਜ ਕਹੋ ਰਘੁਰਾਜ ਆਜ ਕਹੋ ਕਉ ਸਿਧਾਤ ਹੋ ।
ਤਾਪਸੀ ਕੇ ਭੇਸ ਖਨਿ ਜਾਨਕੀ ਕੋ ਸੰਗ ਲੀਨੋ ਮੇਰੇ ਬਨਬਾਸੀ ਮੋਹੋ ਉਦਾਸੀ ਦੀਏ ਜਾਤ ਹੋ । ੨੬੫ ।

Mata baach

Kabit :

Sabai Sukh lai ke gaie garrai dukh dait
bhaie raja Dasrath jo kou ko ko aaj pat hai.
aaj hun na chhejai baat maan leejai raj keeja kaho
kaaj kaun ko hamaro surroun nahat hai.
Rajsi ke dharai saaj sadhan kai keejai kaaj keho
Raghuraj aaj kahai kou sidhat hai.
tapsi ke bhes keno janki ke sung leenai merai
banbasi mohai udasi diai jaat hai. (265)

Now the story of the exile begins

Sita's Beauty :-

Bijai Chhand

Sita's beauty is considered as if the partridge (chakor) takes her as belonging to the family of moon, the pea-cock has accepted her beauty as that of lightning, while the intoxicated elephants look upto her as Indra's spouse, while the dawn has taken her beauty like the sunshine at dawn. The gods have accepted her as the eliminator of all afflictions, and the demons have taken her as the cause of death ; the lands have taken her as an ocean (of beauty) while the others (skies) have accepted her as Brahma (the creator) and the Yogis have taken her as representing Ganga. (263)

On the other side, Ram Chander, alongwith Sita, was going to the jungle leaving the palace, " O Saints ! Listen to the state of affairs on this side of the scene." (264)

Couplet

Then the mother Kaushalya said,

Kabit :

(Ram alongwith Sita) have taken away all my comforts of life, putting me in various sufferings, (leaving me in suffering), whereas the King Dasrath is also dead, but the thing (story) does not end here only. If you were to take my advice then continue to (stay here) rule the land, why are you giving me a bath in blood (blood bath) ? Wear the robes of kings, and perform saintly functions. O Ram Chander, Tell me, what for are you going on exile ? (to the jungle). You have dressed up yourself like ascetics, and are taking away Sita also with yourself. O my exiled son ! Why are you leaving me in distress ? (265)

ਕਾਰੇ ਕਾਰੇ ਕਰਿ ਬੇਸ ਰਾਜਾ ਜੂ ਕੇ ਛੋਰਿ ਦੇਸ ਤਾਪਸੀ ਕੋ ਕੈ ਕੈ ਭੇਸ ਸਾਥਿ ਹੀ ਸਿਧਾਰਿ ਹੋ ।

ਕੁਲ ਹੂੰ ਕਿ ਕਾਨ ਛੋਰੇ ਰਾਜਸੀ ਕੇ ਸਾਜ ਤੋਰੇ ਸੰਗਿ ਤੇ ਨ ਮੋਰੇ ਮੁਖ ਐਸੇ ਕੈ ਬਿਚਾਰਿ ਹੋ ।

ਮੁੰਦਾ ਕਾਨ ਧਾਰੇ ਸਾਰੇ ਸੁਖ ਪੈ ਬਿਭੂਤਿ ਡਾਰੇ ਹਠਿ ਕੋ ਨ ਹਾਰੇ ਪੂਤ ਰਾਜ ਸਾਜ ਜਾਰਿ ਹੋ ।

ਜੁਗੀਆ ਕੋ ਕੀਨੋ ਬੇਸ ਕਉਸਲ ਕੇ ਛੋਰਿ ਕ੍ਰੇਸ ਰਾਜਾ ਰਾਮਚੰਦ ਜੂ ਕੇ ਸੰਗਿ ਹੀ ਸਿਧਾਰਿ ਹੋ । ੨੬੬ ।

karai karai kar bes raja ju ko chhor des tapsi ko kai kai bhes sath hi sidhar hai.

kal hun ki kaan chharo rajsai ke saaj toro sung te na mero mukh aiso kai bicharhai.

mundra kaan dhara saaro mukh pai bibhut darai har ko na harai poot raj saaj jari hai.

jugia ko keeno bais kousal ko chhor karunas raja Ram chand ju hai sung hi sidhar hai.

(266)

ਅਪੂਰਬ ਛੰਦ

ਕਾਨਨੇ ਗੇ ਰਾਮ । ਧਰਮ ਕਰਮ ਧਾਮ ।

ਲਛਨੈ ਲੈ ਸੰਗਿ । ਜਾਨਕੀ ਸੁਭੰਗਿ । ੨੬੭ ।

apurab Chhand

kananai go Ram. dharam karmung dhaam.

lachhnai lai sung. janki subhung. (267)

ਤਾਤ ਤਿਆਗੇ ਪ੍ਰਾਨ । ਉਤਰੇ ਬਯੋਮਾਨ ।

ਬਿਚਰੇ ਬਿਚਾਰ । ਮੰਤ੍ਰੀਯ ਅਪਾਰ । ੨੬੮ ।

taat tiagai pran. aoutran beyoman.

bichra bichar. mantrieung apar. (268)

ਬੈਠਿਯੋ ਬਸਿਸਟਿ । ਸਰਿਬ ਬਿਪ ਇਸਟ ।

ਮੁਕਲਿਯੋ ਕਾਗਦ । ਪਠਏ ਮਾਗਧ । ੨੬੯ ।

bathiou Basisat. Sarab bip isat.

mukliou kagad. pathai magadh. (269)

ਸੰਕੜੇ ਸਾਵੰਤ । ਮਤਏ ਮਤੰਤ ।

ਮੁਕਲੇ ਕੇ ਦੂਤ । ਪਉਨ ਕੇ ਸੇ ਪੂਤ । ੨੭੦ ।

Sankarraai savant. matai matant.

mukliou kagad. pathai magadh. (270)

ਅਸਟ ਨਦਿਯੰ ਲਾਖ । ਦੂਤ ਗੇ ਚਰਬਾਖ ।

ਭਰਤ ਆਗੇ ਜਹਾ । ਜਾਤ ਭਰ ਤੇ ਤਹਾ । ੨੭੧ ।

ast nadieung laakh. doot ge darbakh.

bharat agai jāha. jaat bhaie te taha.

ਉਚਰੇ ਸੰਦੇਸ । ਉਰਧ ਗੇ ਅਉਧੇਸ ।

ਪਤ੍ਰ ਬਾਚੇ ਭਲੇ । ਲਾਗ ਸੰਗੀ ਚਲੇ । ੨੭੨ ।

uchrai sandes. aurdh ge aoudhes.

patar baachai bhalai. lag sungung chalai. (272)

I will wear black dress, and learning the land of the king, would wear the robes of an ascetic and accompany you to the jungles. I will discontinue the customs of the family, leaving aside the royal (regal) magnificence, but I will not shirk going (to the jungle) with you, that's how I am thinking now. I will have ear-rings, with my face smeared with ash ; O Son ! I will not yield my stubborn attitude, burning all the regal attachments, wearing the robes of yogis, I will accompany Ram Chander to the jungle, leaving behind the afflictions of this land of Karshal. (266)

Apurab Chhand

Now Ram Chander proceeded towards the jungles, who was a personification of good moral values, taking Sita and Lachhman alongwith him. (267)

The father had breathed his last, and from the heavens, carriage had come to take him (there), while many ministers were Contemplating over the whole affair. (268)

Vashishat, who is the head of all the brahmins, and worthy of worship by all, is also sitting there. A letter had been sent to Bharat also, so the emissary Magadh was called. (269)

Many representatives of the kingdom held consultations, and sent the emissaries, who were faster than the son of air. (Hanuman). (270)

The clever emissaries went away, crossing eight rivers even and finally reached the place, where Bharat was staying. (271)

The emissary conveyed the news of the death of King Dasrath, Bharat read the letter thoroughly and then started back alongwith them. (272)

ਕੋਪ ਜੀਯੋ ਜਗਯੋ । ਧਰਮ ਭਰਮੋ ਭਗਯੋ ।
 ਕਸਮੀਰੋਂ ਤਜਯੋ । ਰਾਮ ਰਾਮੋਂ ਭਜਯੋ । ੨੭੩ ।
 kop jireung jagyo. dharam bharmung bhagiou.
 kasmeeerung tajyo Ram ramung bhajiou. (273)

ਪੁਜਏ ਅਵਧ । ਸੂਰਮਾ ਸਾਨਧ ।
 ਹੋਰਿਓ ਅਉਧੋਸ । ਮ੍ਰਿਤਕੋਂ ਕੇ ਭੋਸ । ੨੭੪ ।
 pujai avadh, Surma Sanadh.
 hariou aoudhas. mirta kung ke bhes. (274)

ਭਰਥ ਬਾਚ ਕੇਕਈ ਸੋ
 ਲਖਿਯੋ ਕੁਸੂਤ । ਬੁਲਿਯੋ ਸੁਪੂਤ । ਪ੍ਰਿਯ ਮਈਯਾ ਤੋਹਿ । ਲਜਿ ਲਾਈਯਾ ਮੋਹਿ । ੨੭੫ ।
Bharath bacch kaikaiee se
 lakhiou kusut. buliou sapoot. dhrig meiya tohai. laj laaiyeea mohai. (275)

ਕਾ ਕਰਿਯੋ ਕੁਕਾਜ। ਕਿਯੋ ਜੀਐ ਨਿਲਾਜ। ਮੋਹ ਜੈਬੇ ਤਹੀ। ਰਾਮ ਹੈਗੇ ਜਹੀ। ੨੭੬।
 ka kariou kukaj. kiou jiai nilaj. moh jaibe tehi. Ram haigai jehi. (276)

ਕੁਸਮ ਬਚਿਤ੍ਰ ਛੰਦ
 ਤਿਨ ਬਨਬਾਸੀ ਰਾਘਬਰ ਜਾਨੈ । ਦੁਖ ਸੁਖ ਸਮ ਕਰਿ ਸੁਖ ਦੁਖ ਮਾਨੈ ।
 ਬਲਕਲ ਧਰਿ ਕਰਿ ਅਬ ਬਨਿ ਜੈ ਹੈ। ਰਾਘਪਤਿ ਸੰਗਿ ਹਮ ਬਨ ਫਲ ਖੈ ਹੈ। ੨੭੭।
Kusum Bachitar Chhand
 tin banbasi Raghubar janai. dukh sukh sum kar sukh dukh manai.
 balkal dhar kar ab ban jai hai (n). Raghupat sung hum ban phal khai hai (n). (277)

ਇਮ ਕਹ ਬਚਨਾ ਘਰ ਬਰ ਛੋਰੇ । ਬਲਕਲ ਧਰਿ ਤਨ ਭੂਖਨ ਤੋਰੇ ।
 ਅਵਧਿਸ ਜਾਰੇ ਅਵਧਹਿ ਛਾਡਿਯੋ। ਰਾਘ ਪਗ ਤਰਿ ਕਰਿ ਘਰ ਮਾਡਿਯੋ । ੨੭੮ ।
 im keh bachna ghar bar chhorai. balkal dhar tan bhukhan torai.
 avdhis jarai avdheh chhadiou. Ragh pug tar kar ghar mandiou. (278)

ਲਖਿ ਜਲ ਥਲ ਕਹ ਤਜਿ ਕੁਲ ਧਾਏ । ਮੁਨਿ ਮਨਿ ਸੰਗਿ ਲੈ ਤਿਹ ਠਾ ਆਏ ।
 ਲਖਿ ਬਲ ਰਾਮੋਂ ਖਲ ਦਲ ਭੀਰੋਂ । ਗਹਿ ਧੁਨ ਪਾਣੀ ਸਿਤ ਧਰ ਤੀਰੋਂ । ੨੭੯ ।
 lakh jal thal keh taj kul dhaie. mun man sung lai teh tha aie.
 lakh bal Ramung khal dal bheerung. geh dhun parung sit dhar teerung. (279)

ਗਹਿ ਧਨੁ ਰਾਮੋਂ ਸਰ ਬਰ ਪੂਰੋਂ । ਅਰਿਬਰ ਬਹਰੇ ਖਲਹਲ ਸੂਰੋਂ ।
 ਨਰ ਬਰਿ ਹਰਖੇ ਘਰਿ ਘਰਿ ਅਮਰੋਂ । ਅਮਰਰਿ ਧਰਕੇ ਲਹਿ ਕਰਿ ਸਮਰੋਂ । ੨੮੦ ।
 geh dham Ramung sar bar purang. aribar behrai khalhal surang.
 Nar bar harkhai ghar ghar amrung. amrar dharke leh kar samrung. (280)

Bharat was furious with rage, having lost his doubts about his moral duties, left and started remembering God by reciting True Name (Ram Naam). (273)

The armed warrior (Bharat) reached Ayoudhya, (and saw the) dead body of (his father) the king of Ayoudhya. (274)

Bharat then told Kaikaiee :

On reaching there, Bharat saw some unusual formalities, and the son (Bharat) said, “O Mother! You are deserving total condemnation (of a curse). You have brought disgrace to me. (275)

What sort of evil action you have performed ?

O Shameless Creature ! Why are you still alive ? I will go to the same place where Ram has gone (jungle). (276)

Kusam Bachittar Chhand

Bharat then, considering Ram as a resident of jungles, accepted the sufferings of the jungle like the comforts of kingdom and the comforts of home equal to the sufferings of the jungle. He said, “ I will make my robes out of tree bark. I will proceed to the jungle, and will eat the fruits of the forest alongwith Ram only. (277)

Thus, saying such words, Bharat left the palace (home) and wearing the robes of the tree-bark, broke all his ornaments (he was wearing). After cremation of the king, (Dasrath), Bharat left the land of Ayoudhya and made his residence at the feet of Ram Chander (always thinking of him). (278)

After seeing various lands and waters, he proceeded further and reached the place, alongwith many Munis (virtuous ones) Where Ram was putting up. On seeing the armed forces accompanying them, Ram took it to be enemy forces, and shot an arrow by stretching it in the bow. (279)

When Ram took out his arrow with full force and placed it in the bow, Indra (god) was trembling and the sun (god) felt confounded. In their homes, the good and god (saintly) persons were feeling happy, but the demons were bit worried considering the impending war. (280)

ਤਬ ਚਿਤ ਅਪਨੇ ਭਰਥਰ ਜਾਨੀ । ਰੰਨ ਰੰਗ ਰਾਤੇ ਰਘੁਬਰ ਮਾਨੀ ।
 ਦਲ ਬਲਿ ਤਜਿ ਕਰਿ ਇਕਲੇ ਨਿਸਰੇ । ਰਘੁਬਰ ਨਿਰਖੇ ਸਬ ਦੁਖ ਬਿਸਰੇ ।। ੨੮੧ ।
 tab chit apnai bharthar jaani. runn rung ratai Raghubar mani.
 dal bal taj kar ikalai nisrai. Raghubar nirkhai sab dukh bisrai. (281)

ਦ੍ਰਿਗ ਜਬ ਨਿਰਖੇ ਭਟ ਮਣਿ ਰਾਮੰ । ਸਿਰ ਧਰਿ ਟੇਕਿਯੋ ਤਜ ਕਰਿ ਕਾਮੰ ।
 ਇਮ ਗਤਿ ਲਖਿ ਕਰਿ ਰਘੁਪਤਿ ਜਾਨੀ । ਭਰਥਰ ਆਏ ਤਜਿ ਰਾਜਧਾਨੀ । ੨੮੨ ।
 drig jab nirthai bhat man Ramung. Sir dhar tekiou taj kar kamung.
 im gat lakh kar Raghupat jani. bharthar aie taj rajdhani. (282)

ਰਿਪਹਾ ਨਿਰਖੇ ਭਰਥਰ ਜਾਨੇ । ਅਵਧਿਸ ਮੂਏ ਤਿਨ ਮਨਿ ਮਾਨੇ ।
 ਰਘੁਬਰ ਲਛਮਨ ਪਰਹਰਿ ਬਾਨੰ । ਗਿਰਿ ਤਰਿ ਆਏ ਤਜ ਅਭਿਮਾਨੰ । ੨੮੩ ।
 ripha nirkhai bharthar janai. avdhis muai tin man manai.
 Raghubar Lachhman parhar banung. gir tar aie taj abhmanung. (283)

ਦਲ ਬਲ ਤਜਿ ਕਰਿ ਮਿਲ ਗਲਿ ਰੋਏ । ਦੁਖ ਕਸਿ ਬਿਧਿ ਦੀਆ ਸੁਖ ਸਬ ਖੋਏ ।
 ਅਬ ਘਰਿ ਚਲੀਏ ਰਘੁਬਰ ਮੇਰੇ । ਤਜਿ ਹਠਿ ਲਾਗੇ ਸਭ ਪਗ ਤੋਰੇ । ੨੮੪ ।
 dal bal taj kar mil gal roiai. dukh kasi bidh dia sukh sab khoiai.
 ab ghar chaliai Raghubar merai. taj hath lagai sabh pug terai. (284)

ਰਾਮ ਬਾਚ ਭਰਥ ਸੇ
 ਕੰਠ ਅਭੁਖਨ ਛੰਦ
 ਭਰਤ ਕੁਮਾਰ ਨ ਅਉਹਠ ਕੀਜੈ । ਜਾਹੁ ਘਰੇ ਨ ਹਮੈ ਦੁਖ ਦੀਜੈ ।
 ਰਾਜ ਕਹਿਯੋ ਜੋ ਹਮੇ ਹਮ ਮਾਨੀ । ਤ੍ਰਿਯੋਦਸ ਬਰਖ ਬਸੈ ਬਨਧਾਨੀ ।। ੨੮੫

**Ram baach Bharath se
 Kanth abhukhan Chhand**

Bharat kumar na aouhath keejai. jaho gharai na humai dukh deejai.
 Raj kehiou jo hamai hum mani. trioudas barkh basai bandhani. (285)

ਤ੍ਰਿਯੋਦਸ ਬਰਖ ਬਿਤੈ ਫਿਰਿ ਐਹੈ । ਰਾਜ ਸਿੰਘਾਸਨ ਛਤ੍ਰ ਸੁਹੇ ਹੈ ।
 ਜਾਹੁ ਘਰੈ ਸਿਖ ਮਾਨ ਹਮਾਰੀ । ਰੋਵਤ ਤੋਰਿ ਉਤੈ ਮਹਤਾਰੀ । ੨੮੬ ।
 triouds barkh bitai phir aihai. Raj Singhasan chhatar suhai hai.
 jaho gharai Sikh maan hamari. rovat tre utai mahtari. (286)

When Bharat realised in his mind that Ram Chander, seeing his armed forces, had created an atmosphere of war, he came out alone leaving behind his forces and perceiving Ram Chander, he forgot all his painful suffering. (281)

When he personally saw the Master of all warriors, then he forgot all about his desires/hopes and paid his obisance by bowing his head (keeping it on ground). Seeing this situation, Ram Chander had realized that Bharat must have come leaving the kingdom. (capital of). (282)

On recognizing Bharat and Shatrugan, Ram and Lachhman thought to themselves that the king Dasrath had expired. Ram and Lachhman, leaving behind their bows, and devoid of their egoism, came down from the hill top. (283)

Leaving all the strength of their forces, all the four brothers embraced each other and cried and said, "The Lord has brought such misery to us, having taken away all our worldly comforts." Then Bharat said, "O my Lord Raghubar ! Let us go back to our home (palace) and pray leave aside your stubborn attitude. We all are falling at your feet. (We beg of you). (284)

**Then Ram told Bharat :
Kanth Abhukhan Chhand**

"O Bharat Kumar ! Please go back home and do not insist, thus giving us pain. Whatever the King (Dasrath) had asked us to do, we have accepted his verdict, and will spend thirteen years in exile. (285)

We will come back after the lapse of thirteen years and will accept the reins of the kingdom alongwith other honours (Canopy etc). You go back home, listening to my advice, as your mother would be waiting there. (286)

ਭਰਥ ਬਾਚ ਰਾਮ ਪ੍ਰਤਿ
ਕੰਠ ਅਭੂਖਨ ਛੰਦ

ਜਾਉ ਕਹਾ ਪਗ ਭੇਟ ਕਹਉ ਤੁਹ । ਲਾਜ ਨ ਲਾਗਤ ਰਾਮ ਕਹੋ ਮੁਹਿ ।
ਮੈ ਅਤਿ ਦੀਨ ਮਲੀਨ ਬਿਨਾ ਗਤ । ਰਾਖ ਲੈ ਰਾਜ ਬਿਖੈ ਚਰਨਾਮ੍ਰਿਤ । ੨੮੭ ।

Bharat baach Ram prati

Kanth abhukhan Chhand

jhou kaha pug bhet kahou tohai. laaj na lagat Ram kehai mohai.
mein at deen maleen bina gat. rakh lai raj bikhai charna mirat. (287)

ਚਛ ਬਿਹੀਨ ਸੂ ਪਛ ਜਿਮੰ ਕਰ । ਤਿਉ ਪ੍ਰਭ ਤੀਰ ਗਿਰਿਯੋ ਪਗ ਭਰਥਰ ।
ਅੰਕਿ ਰਹੇ ਗਹਿ ਰਾਮ ਤਿਸੈ ਤਬ । ਰੋਇ ਮਿਲੇ ਲਛਨਾਦਿ ਭਯਾ ਸਬ । ੨੮੮ ।
chachh biheen so pachh jimung kar. tiou prabh teer giriou pug bharthar.
ank rehai geh Ram tisai tabai. roiai milbai lachhnad bheya sab. (288)

ਪਾਣਿ ਪੀਆਇ ਜਗਾਇ ਸੁ ਬੀਰਹ । ਫੇਰਿ ਕਹਿਯੋ ਹਸਿ ਸ੍ਰੀ ਰਘੁਬੀਰਹ ।
ਤ੍ਰਿਯੋਦਸ ਬਰਖ ਗਏ ਫਿਰਿ ਐਹੈ । ਜਾਹੁ ਹਮੇ ਕਛੁ ਕਾਜ ਕਿਵੈ ਹੈ । ੨੮੯ ।
paan piaie jagaie so beerch. pher kehioh hass Sri Raghubireh.
trioudas barkh gaie phir aiehai. jaho humai kachh kaaj kiva hai. (289)

ਚੀਨ ਗਏ ਚਤੁਰਾ ਚਿਤ ਮੋ ਸਬ । ਸ੍ਰੀ ਰਘੁਬੀਰ ਕਹੀ ਅਸ ਕੈ ਜਬ ।
ਮਾਤ ਸੁਮੋਧਿ ਸੁ ਪਾਵਰ ਲੀਨੀ । ਅਉਰ ਬਸੇ ਪੁਰਿ ਅਉਧ ਨ ਚੀਨੀ । ੨੯੦ ।
cheen gaie chatura chit mein sab. Sri Raghbir kehi us kai gab.
maat samodh so pavar leeni. aour basai pur aoudh na chaani. (290)

ਸੀਸ ਜਟਾਨ ਕੋ ਜੁਟ ਧਰੇ ਬਰ । ਰਾਜ ਸਮਾਜ ਦੀਯੋ ਪਊਵਾ ਪਰ ।
ਰਾਜ ਕਰੇ ਦਿਨੁ ਹੋਤ ਉਜਿਆਰੈ । ਰੈਨਿ ਭਏ ਰਘੁਰਾਜ ਸੰਭਾਰੈ । ੨੯੧ ।
sees jatan ko jut dharai bar. raj samaj diou paoova par.
raj karai din hote ujarai. raen bhaie Raghuraj sumbharai. (291)

ਜਜਰ ਭਯੋ ਝੁਰਿ ਝੜਰ ਜਿਉ ਤਨ । ਰਾਖਤ ਸ੍ਰੀ ਰਘੁਰਾਜ ਬਿਖੈ ਮਨ ।
ਬੈਰਿਨ ਕੇ ਰਨ ਬਿੰਦੁ ਨਿਕੰਦਤ । ਭਾਸਤ ਕੰਠਿ ਅਭੂਖਨ ਛੰਦਤ । ੨੯੨ ।
jajar bhioh jhur jhajhar jiou tan. rakhat Sri Raghuraj sumbharai.
bairan kai runn brind nikandat. bhasat kanth abhukhan chhandat. (292)

ਝੂਲਾ ਛੰਦ
ਇਤੈ ਰਾਮ ਰਾਜੀ । ਕਰੈ ਦੇਵ ਕਾਜੀ ।
ਧਰੇ ਬਾਨ ਪਾਨੀ । ਭਰੇ ਬੀਰ ਮਾਨੀ । ੨੯੩ ।

Jhoola Chhand

itai raj rajung. karai dev kajung.a
dharai baan panung. bharai beer manung. (293)

Then Bharat again told Ram :

Kanth Abhukhan Chhand

“ Where should I go ? O Ram ! By touching your lotus-feet, I am saying this ; will I not feel ashamed of myself by occupying the reins of kingdom ? Tell me ! Since I am very helpless, (wicked), mean and devoid of all moral cannons. Pray accept your kingdom (reins of) and give my place at your lotus-feet. (in your service). “ (287)

Bharat fell down at the feet of Sri Ram just like a bird, without eyes, (wings) falling on the ground. Ram took him into his arms and hugged him. then Lachhman alongwith other brothers wept and embraced one another. (288)

By giving water to drink (Ram to Bharat) Ram brought his brother to consciousness, and then said smilingly, “ After the lapse of thirteen years, we will come back. Now you go back home, as we have to do some job in the jungle.” (289)

When Ram addressed him like this, then all the wise persons realised (that Ram’s intention to spend time in the jungle is somewhat different). They were overpowered by this knowledge (accepting this) Bharat picked up Ram’s wooden footwear, and (decided in his mind) wanted to go elsewhere instead of ayoudhya. (290)

Bharat then sported a beautiful tuft of matted hair on his head, and transferred the load of the kingdom onto the wooden footwear of Ram. Now during the day time Bharat would attend to the routine jobs of the kingdom and at night would recite Ram’s Name. (Simran). (291)

By withering and worrying all the time, Bharat’s body became thin and lean (hollow) like a parched tree, but in his heart he always remembered Ram. He would destroy the enemy in any battle field ; all these attainments were like ornaments round his neck. (292)

Jhoola Chhand

In the jungle, Raja Ram would perform the functions of gods. He would hold his bow and arrow in his hands and was full of the powers of a warrior. (293)

ਜਹਾ ਸਾਲ ਭਾਰੇ । ਦੁਮ ਤਾਲ ਨਯਾਰੇ ।
 ਛੁਟੇ ਸੁਰਗ ਲੋਕੀ । ਹਰੈ ਜਾਤ ਸੋਕੀ । ੨੯੪
 jaha saal bharai. drumung taal niyarai.
 chhuai surag lokung. harai jaat sokung. (294)

ਤਹਾ ਰਾਮ ਪੈਠੇ । ਮਹਾਬੀਰ ਐਠੇ ।
 ਲੀਏ ਸੀਗਿ ਸੀਤਾ । ਮਹਾ ਸੁਭੁ ਗੀਤਾ । ੨੯੫ ।
 taha Ram paithai. mahabir aithai.
 lia Sung Sita. maha subhar geeta. (295)

ਬਿਧੁ ਬਾਕ ਬੈਠੀ । ਮ੍ਰਿਗੀ ਰਾਜ ਨੈਠੀ ।
 ਕਟਿ ਛੀਨ ਦੇਸੀ । ਪਰੀ ਪਦਮਿਨੀ ਸੀ । ੨੯੬ ।
 bidhung baak baini. mirgi raj naini.
 katung chheen desi. pari padmini see. (296)

ਝੂਲਨਾ ਛੰਦ
 ਚੜੇ ਪਾਨਿ ਬਾਨੀ ਧਰੇ ਸਾਨ ਮਾਨੋ ਚਛਾ ਬਾਨ ਸੋਹੈ ਦੋਊ ਰਾਮ ਰਾਨੀ ।
 ਫਿਰੈ ਖਿਆਲ ਸੋ ਏਕ ਹਵਾਲ ਸੇਤੀ ਛੁਟੇ ਇੰਦ੍ਰ ਸੇਤੀ ਮਨੋ ਇੰਦ੍ਰ ਧਾਨੀ ।
 ਮਨੋ ਨਾਗ ਬਾਕੇ ਲਜੀ ਅਬ ਫਾਕੈ ਰੰਗੇ ਰੰਗ ਸੁਹਾਬ ਸੋ ਬਾਮ ਬਾਰੇ ।
 ਮ੍ਰਿਗਾ ਦੇਖ ਮੋਹੇ ਲਖੇ ਮੀਨ ਰੋਹੇ ਜਿਨੈ ਨੈਕ ਚੀਨੇ ਤਿਨੋ ਪ੍ਰਾਨ ਵਾਰੇ । ੨੯੭ ।

Jhoolna Chhand

charrai paan bani dharai saan mano chachha sohai douoo Ram rani.
 phirai khial so ek haval seti chhutai Inder seti mano Inder dhani.
 mano naag bankai laji amb phakhai rungai rung suhat so baan barai.
 mirga dekh mohai lakhar meen rohai jinai naik cheenai tino pran varai. (297)

ਸੁਨੇ ਕੂਕ ਕੇ ਕੋਕਿਲਾ ਕੋਪ ਕੀਨੇ ਮੁਖ ਦੇਖ ਕੈ ਚੰਦ ਦਾਰੇਰ ਖਾਈ ।
 ਲਖੈ ਨੈਨ ਬਾਕੇ ਮਨੋ ਮੀਨ ਮੋਹੈ ਲਖੇ ਜਾਤਕੇ ਸੁਰ ਕੀ ਜੋਤਿ ਛਾਈ ।
 ਮਨੋ ਫੂਲ ਫੂਲੇ ਲਗੇ ਨੈਨ ਝੂਲੇ ਲਖੇ ਲੋਗ ਭੂਲੇ ਬਨੇ ਜੋਰ ਐਸੇ ।
 ਲਖੇ ਨੈਨ ਬਾਰੇ ਬਿਧੈ ਰਾਮ ਪਿਆਰੇ ਰੰਗੇ ਰੰਗ ਸਾਰਾਬ ਸੁਹਾਬ ਜੈਸੇ । ੨੯੮ ।
 Sunnai kook ke kokila kop keenai mukhung dekh kai chand darer khaiee.
 lakhai nain bankai mano meen mohai lakhai jaatkai sur ki joat chhaiee.
 mano phool phoolai lagai nain jhoolai lakhai log bhoelai banai jor aisai.
 lakhai nain barai bidhai Ram piarai rungai rung sarab suhab jaisai. (299)

There were big trees of Shorea robusta (saal) and a different species of taal trees, which were reaching upto the sky, which would eliminate all sufferings. (294)

Then Ram entered a jungle, housing many warrior type people. He was accompanied by Sita, who looked like a goddess. (of godly music). (295)

She appeared like a fairy or beautiful like Padmini with a sweet tongue like koel (bird), having deer like eyes, with a sleek waist and most beautiful. (296)

Jhoolna Chhand

Sita's eyes were presenting a picture of splendour of an arrow, as if they were piercing with the same force and glory. Sita was lost completely in her own thoughts just as Indra was moving aimlessly having lost of kingdom (capital). Sita's tresses of hair were like the curly snakes huddled together, while her lips would put to shame the slices of mango, and they were red coloured as if dyed in red. The deer were getting enamoured by seeing Sita's eyes, while the fish would get enraged (by seeing them). A person who perceives her eyes for a moment even, would offer his life in sacrifice. (297)

By listening to her sweet talk, the (bird) Koel would get into a rapture (with rage) while the moon would feel jealous on seeing her beautiful face. The fish, on seeing Sita's beautiful eyes, was getting enamoured, while the Sun's rays (light) were appearing dim and faded at dawn before (in Comparison) her beauty of body. Her eyes in trance were looking around like the flowers in bloom. People forget about their movements on perceiving her eyes, wherever she goes as her eyes were bewitching beyond description. O Sita! Ram has been enticed by your eyes so much, as a drunkard gets insane and lustful with wines. (in the same mood). (298)

ਰੰਗੇ ਰੰਗ ਰਾਤੇ ਮਯੀ ਮਤ ਮਾਤੇ ਮਕਬੂਲਿ ਗੁਲਾਬ ਕੇ ਫੂਲ ਸੋਹੈ ।
 ਨਰਗਸ ਨੇ ਦੇਖ ਕੈ ਨਾਕ ਐਠਾ ਮ੍ਰਿਗੀ ਰਾਜ ਕੇ ਦੈਖਤੈ ਮਾਨ ਮੋਹੈ ।
 ਸਬੋ ਰੋਜ ਸਰਾਬ ਨੇ ਸੋਰ ਲਾਇਆ ਪ੍ਰਜਾ ਆਮ ਜਹਾਨ ਕੇ ਪੇਖ ਵਾਰੇ ।
 ਭਵਾ ਤਾਨਿ ਕਮਾਨ ਕੀ ਭਾਤਿ ਪਿਆਰੀ ਨਿਕਮਾਨ ਹੀ ਨੈਨ ਕੇ ਬਾਨ ਮਾਰੇ । ੨੯੯ ।
 rungai rung ratai muyung mat matai makbool gulab ke phool sohai.
 Nargas nu dekh kai naak aitha mirgi raj ke dekhatai maan mohai.
 sabo roj sarab nu sor laiea parja aam jahan ke pekh varai.
 bhava taan kaman ki bhant piari nikman hi nain ke baan marai. (299)

ਕਬਿਤੁ

ਉਚੇ ਦ੍ਰਮ ਸਾਲ ਜਹਾ ਲਾਥੇ ਬਟ ਤਾਲ ਤਹਾ
 ਐਸੀ ਠਉਰ ਤਪ ਕਉ ਪਧਾਰੇ ਐਸੋ ਕਉਨ ਹੈ ।
 ਜਾ ਕੀ ਛਬਿ ਦੇਖ ਦੁਤਿ ਖਾਡਵ ਕੀ ਫੀਕੀ ਲਾਗੈ
 ਆਭਾ ਤਾ ਕੀ ਨੰਦਨ ਬਿਲੋਕਿ ਭਜੈ ਮੋਨ ਹੈ ।
 ਤਾਰਨ ਕੀ ਕਹਾ ਨੈਕ ਨਭ ਨ ਨਿਹਾਰਿਯੋ ਜਾਇ .
 ਸੂਰਜ ਕੀ ਜੋਤਿ ਤਹਾ ਚੰਦ੍ਰ ਕੀ ਨ ਜਉਨ ਹੈ ।
 ਦੇਵ ਨ ਨਿਹਾਰਿਯੋ ਕੋਊ ਦੈਤ ਨ ਬਿਹਾਰਿਯੋ ਤਹਾ
 ਪੰਛੀ ਕੀ ਨ ਗੰਮ ਜਹਾ ਚੀਟੀ ਕੋ ਨ ਗਉਨ ਹੈ । ੩੦੦ ।

Kabit

Uchai dram saal jaha lathai but taal taha.
 aisi thour tup kou padharai aiso kaun hai.
 ja ki chhab dekh doot khadav ki phiki lagai.
 abha ta ki nandan bilok bhajai mon hai.
 taran ki kaha naik nabh nihariou jaie.
 Suraj ki joat taha Chander ki na jaan hai.
 dev na nihariou kouoo daint na bidhariou taha.
 Panchhi ki na gum jaha chiti ko na gaoun hai. (300)

ਅਪੂਰਬ ਛੰਦ

ਲਖੀਏ ਅਲਖ । ਤਕੀਏ ਸੁਭਛ ।
 ਧਾਯੋ ਬਿਰਾਧ । ਬੰਕੜਿਯੋ ਬਿਬਾਦ । ੩੦੧ ।

Apurab Chhand

lakhiai alakh. takiai subhachh.
 dhaiou bridh. bankrriou bibad. (301)

ਲਖੀਅੰ ਅਵਧ । ਸੰਬਹਿਯੋ ਸਾਨਧ ।
 ਸੰਮਲੇ ਹਥਿਆਰ । ਉਰੜੇ ਲੁਝਾਰ । ੩੦੨ ।
 lakhiang avadh. Sambehiou Sanadh.
 samlai hathiar. Uurai lujhar. (302)

Sita's eyes were looking red with charm, and were lustful like the mischievous effect of wine, as if the flowers of rose were blossoming all around. Even the narcissus (flower) was feeling jealous of her beautiful eyes, while the deer gets enchanted by seeing those eyes. Her eyes were looking so lustful as if the wine had made them mischievous during day and night. By perceiving those eyes, the whole populace nay the whole world was moved to offering themselves in sacrifice. The eye-lashes of Sita were looking like a stretched bow, as if she had shot the arrows of her beauty (of eyes) without a bow. (a person gets pierced by her beautiful eyes). (299)

Kabit

Who is there, such a brave person, who would perform penance at a place, surrounded by the tall trees-(shorea robusta) of saal, or tall and thick banyan trees or tall palm trees ? Even the beauty of Indra's Khandva jungle appears pale and insignificant before its beauty, and the 'nandan' garden of Indra feels belittled before its beauty. What to talk of stars, even the rays of sun and moon are not able to penetrate (the thick jungle) as the sky is not even visible. No god has ever seen this place, nor the demons have ever reached this spot ; in fact neither the bird nor the ant could ever approach it. (300)

Apurab Chhand

On perceiving Sri Ram, Sita and Lachhman as they approached this jungle and considering them as strangers (never seen before) a demon came rushing, finding them a good food material and started talking crudely. (301)

Ram had realised that the opponent was fully armed and prepared (for attack), so he also took up his weapons, getting ready for a fight. (302)

ਚਿਕੜੀ ਚਾਵੰਡ । ਸਮੁਹੇ ਸਾਵੰਤ ।
 ਸਜੀਓ ਸੁਜਾਹ । ਅਛਰੇ ਉਛਾਹ । ੩੦੩ ।
 Chikrri chavand. Samohai savant.
 sajiou sujah. achhro uchhah. (303)

ਪਖਰੇ ਪਾਵੰਗ । ਮੋਹਿਲੇ ਮਾਤੰਗ ।
 ਚਾਵਡੀ ਚਿੰਕਾਰ । ਉਝਰੇ ਲੁਝਾਰ । ੩੦੪ ।
 pakhrai parung mohilai matung.
 chavadi chinkar. Ujhrailujhar. (304)

ਸਿੰਧਰੇ ਸੰਧੂਰ । ਬਜਏ ਤੰਦੂਰ ।
 ਸਜੀਏ ਸੁਬਾਹ । ਅਛਰੇ ਉਛਾਹ । ੩੦੫ ।
 Sindhar sandhur. bajai tandur.
 sajai subah. achhrai uchhah. (305)

ਬਿਝੁੜੇ ਉਝਾਂੜ । ਸੰਮਲੇ ਸੁ ਮਾਰ ।
 ਹਾ ਹਲੇ ਹੰਕਾਰ । ਅੰਕੜੇ ਅੰਗਾਰ । ੩੦੬ ।
 bijhurai Ujharr. samlai so maar.
 ha halai hunkar. ankarai Uchhah. (306)

ਸੰਮਲੇ ਲੁਝਾਰ । ਛੁਟਕੇ ਬਿਸਿਯਾਰ ।
 ਹਾਹਲੇਰੀ ਬੀਰ । ਸੰਘਰੇ ਸੁ ਬੀਰ । ੩੦੭ ।
 samlai lujhar. chhutkai bisiyar.
 hahlehung beer. sangharai so beer. (307)

ਅਨੂਪ ਨਰਾਜ ਛੰਦ
 ਗਜੰ ਗਜੇ ਹਯੰ ਹਲੇ ਹਲਾ ਹਲੀ ਹਲੋ ਹਲੰ ।
 ਬਬਜ ਸਿੰਧਰੇ ਸੁਰੰ ਛੁਟੰਤ ਬਾਣ ਕੇਬਲੰ ।
 ਪਪਕ ਪਖਰੇ ਤੁਰੇ ਭਭਖ ਘਾਇ ਨਿਰਮਲੰ ।
 ਪਲੁਥ ਲੁਥ ਬਿਥਰੀ ਅਮਥ ਜੁਥ ਉਥਲੰ । ੩੦੮ ।

anup Naraj Chhand

gajung gajai heung halai hala hali halo halung.
 babaj sindhrai surang chhutant baan kerbyung.
 papak pakhrai turai bhabhaka ghaie nirmalung.
 paluth luth bithri amath juth uthalung. (308)

When the warriors confronted each other, the vultures shrieked. The warriors were looking graceful with beautiful arms and the fairies were completely enamoured with their beauty. (303)

The horses were looking gorgeous with their saddles, the elephants were intoxicated, the vultures were shrieking and the warriors were ready for the battle. (304)

The elephants (forehead) were Smeared with saffron, kettle drums were sounded, smart warriors were fully decorated, so the fairies were keenly watching the scene. (305)

Then the warriors got scattered and the battle ground looked empty, the warriors were reminded of the onslaughts they had faced, and were making noise wailing and crying. The bodies were red like embers being soaked in blood. (306)

The warriors were trying to gather courage, and were shooting arrows, there was lot of noise due to wailing and crying while the warriors were engaged in battle.(307)

Anup Naraj Chhand

The elephants were trumpeting, the horses were jumping (racing) around there was great uproar in the troops with each attack. The musical instruments were producing harmonious notes, and only arrows were being shot. The blood could be seen spurting out of wounds from the wounded horses, while the corpses were lying huddled together. The trunks of human bodies without their heads, were jumping up and down. (308)

ਅਜੁਥ ਲੁਥ ਬਿਥੁਰੀ ਮਿਲੰਤ ਹਥ ਬਰਯੰ ।
 ਅਘੁਮ ਘਾਇ ਘੁਮਏ ਬਬਕ ਬੀਰ ਦੁਧਰੰ ।
 ਕਿਲੰ ਕਰੰਤ ਖਪਰੀ ਪਿਪੰਤ ਸ੍ਰੋਣ ਪਾਣਯੰ ।
 ਹਹਕ ਭੇਰਵੰ ਸੁਤ੍ਰ ਉਠਤੰ ਜੁਧ ਜਾਲਯੰ । ੩੦੯ ।
 ajuth luth bithri milant hath barhieung.
 aghum ghaie ghumai babak beer dudhrung.
 kilung karant khapri pipant saron panieung
 hahak bhairavung surtang uthant judh jualeung. (309)

ਫਿਕੰਤ ਫਿਕੰਤੀ ਫਿਰੰ ਰੜੰਤ ਗਿਧ ਬ੍ਰਿਧਣੰ ।
 ਡਹਕ ਡਮਰੀ ਉਠੰ ਬਕਾਰ ਬੀਰ ਬੈਤਲੰ ।
 ਖਹਤ ਖਗ ਖਤ੍ਰੀਯੰ ਖਿਮੰਤ ਧਾਰ ਉਜਲੰ ।
 ਘਣੰਕ ਜਾਣ ਸਾਵਲੰ ਲਸੰਤ ਬੇਗ ਬਿਜੁਲੰ । ੩੧੦ ।
 phikant phikauti phirung rarant gidh birdhanung.
 dekak damri uthang bakar beer baitalung.
 khehat khag khatrieung khimant dhar ujalung.a
 ghanak jaan Savalung lasant beig bijulung. (310)

ਪਿਪੰਤ ਸ੍ਰੋਣ ਖਪਰੀ ਭਖੰਤ ਮਾਸ ਚਾਵਡੰ ।
 ਹਕਾਰ ਵੀਰ ਸੰਭਿੜੈ ਲੁਝਾਰ ਧਾਰ ਦੁਧਰੰ ।
 ਪੁਕਾਰ ਮਾਰ ਕੈ ਪਰੇ ਸਹੰਤ ਅੰਗ ਭਾਰਯੰ ।
 ਬਿਹਾਰ ਦੇਵ ਮੰਡਲੰ ਕਟੰਤ ਖਗ ਧਾਰਯੰ । ੩੧੧ ।
 pipant saron khapri bhakhant mas chavand.
 kakar veer Sumbhiarraai lujhar dhar dudharung.
 pukar maar kai parai sahint ang bharieung.
 bihar dei mandalung katant khag dhareung. (311)

ਪ੍ਰਚਾਰ ਵਾਰ ਪੈਜ ਕੈ ਖੁਮਾਰਿ ਘਾਇ ਘੂਮ ਹੀ ।
 ਤਪੀ ਮਨੋ ਅਧੋ ਮੁਖੰ ਸਧੂਮ ਆਗ ਧੂਮ ਹੀ ।
 ਤੁਟੰਤ ਅੰਗ ਭੰਗਯੰ ਬਹੰਤ ਅਸਤ੍ਰ ਧਾਰਯੰ ।
 ਉਠੰਤ ਛਿਛ ਇਛਯੰ ਪਿਪੰਤ ਮਾਸਹਾਰਯੰ । ੩੧੨ ।
 parchar vaar paij kai khumar ghai ghoom hi.
 tapi mano adho mukhung sadhum aag dhoom hi.
 tutant ang bhangyang bahant astar dhareung.
 uthant chhichh ichheung pipant masharieung. (312)

The corpses were lying scattered to a great distance, with their hands clasping around the waists of other (warrior) corpses, and the sturdy warriors, on being wounded, were feeling dizzy, and warriors from both sides were engaged in loose talk, while the evil spirits were making noise, and were sucking blood like (drinking) water. On hearing the challenging cry of Bhairau the battle-field is agog with fierce battle.

(309)

The she-jackals were moving around in great arrogance, while the big vultures were making shrieking noise. The drums were beating gently, while the villain (Betal) was roaring. When the swords of the warriors were striking the other swords, and the white light flashes were seen from their strokes, and it appeared as if streaks (flashes) of lightning were seen from the dark clouds of monsoon (savan).

(310)

The evil spirits, with their bowls full, were licking blood, while the vultures were eating flesh. Warriors from both sides, challenging each other, and supporting themselves with weapons, were engaged in fighting. They were attacking shouting "to kill the enemy," and were bearing all the suffering of the body. Those who were mutilated with the sharp edge of sword, would soon be despatched to heavens.(311)

The warriors, to save thir honour, were raising cries of challenge and feeling dizzy with wounds they were falling down, as if the ascetics, with faces looking downwards, were inhaling smoke of the fire (with smoke). Whosoever was struck by any weapons, his limbs were cut off from the body and the drops of blood flying (rising) from the body (of wounded), were being consumed by cannibals. (meat-eaters).

(312)

ਅਘੋਰ ਘਾਇ ਅਘਟੇ ਕਟੇ ਪਰੇ ਸੁ ਪ੍ਰਸਾਨੰ ।
 ਘੁਮੰਤ ਜਾਣ ਰਾਵਲੰ ਲਗੇ ਸੁ ਸਿਧ ਆਸਣੰ ।
 ਪਰੰਤ ਅੰਗ ਭੰਗ ਹੁਇ ਬਕੰਤ ਮਾਰੁ ਮਾਰਯੰ ।
 ਬਦੰਤ ਜਾਣ ਬੰਦੀਯੰ ਸੁਕ੍ਰਿਤ ਕ੍ਰਿਤ ਅਪਾਰਯੰ । ੩੧੩ ।
 aghor ghaie aghaie katai parai so prasanung.
 ghumant jan ravalung lagai so sidh asanung.
 parant ang bhang hoiai bakant mar marieung.
 badant jaan bandieung sukirat kirat aparieung. (313)

ਬਜੰਤ ਤਾਲ ਤੰਬੂਰੰ ਬਿਸੇਖ ਬੀਨ ਬੇਣਯੰ ।
 ਮ੍ਰਿਦੰਗ ਝਾਲਨਾ ਫਿਰੰ ਸੁਨਾਇ ਭੇਰਿ ਭੈ ਕਰੰ ।
 ਉਠੰਤ ਨਾਦਿ ਨਿਰਮਲੰ ਤੁਟੰਤ ਤਾਲ ਤੰਬਿਯੰ ।
 ਬਦੰਤ ਕਿਤ ਬੰਦੀਅੰ ਕਬਿੰਦ੍ਰ ਕਾਬਯ ਕਬਿਯੰ । ੩੧੪ ।
 bajant taal tumburung bisekh been benaunh.
 mirdang jhalna phirung sunaie bhor bhaie karung.
 uthant naad nirmalung tutant taal tabeung.
 abadant kit bandiang kabindar kabieu kathieung. (314)

ਢਲੰਤ ਢਾਲ ਮਾਲਯੰ ਖਹੰਤ ਖਗ ਖੇਤਯੰ ।
 ਢਲੰਤ ਬਾਣ ਤੀਛਣੰ ਅਨੰਤ ਅੰਤ ਕੰਕਯੰ ।
 ਸਿਮਟਿ ਸੰਗ ਸੁੰਕੜੰ ਸਟਕ ਸੂਲ ਸੇਲਯੰ ।
 ਰੁਲੰਤ ਰੁੰਡ ਮੁੰਡਯੰ ਝਲੰਤ ਝਾਲ ਅਝਲੰ । ੩੧੫ ।
 dhalunat dhal malieung khahant khag kheteung.
 chalant baan teechehang anant ant kankeung.
 simat sang sukanarrungsatak sulang saileung.
 rulant rund mundeung jhalant jhal ajhalung. (315)

ਬਚਿਤ੍ਰ ਚਿਤ੍ਰੰਤੰ ਸਰੰ ਬਹੰਤ ਦਾਰੁਣੰ ਰਣੰ ।
 ਢਲੰਤ ਢਾਲ ਅਢਲੰ ਢਲੰਤ ਚਾਰੁ ਚਾਮਰੰ ।
 ਢਲੰਤ ਨਿਰਦਲੋ ਦਲੰ ਪਪਾਤ ਭੂਤਲੰ ਦਿਤੰ ।
 ਉਠੰਤ ਗਾਦਿ ਸਦਯੰ ਨਿਨਦਿ ਨਦਿ ਦੁਭਰੰ । ੩੧੬ ।
 Bachitar chitartant sarung bahant darunung runung.
 dhalant dhaal adhalung dhalant char charmarung.
 dulant nirdalo dalung papat bhootalung ditung
 uthant gad(i) sadioung nanad nad dubharung. (316)

By eating away the mutilated bodies of wounded soldiers, the cannibals were satiated, while the wounded were lying (down) with faces downwards just a Yogi had been busy in setting up Sidh asan (Yogic posture). Many had their limbs cut off and lying down while shouting “ to kill them.” Their talk was just like that of poet singing the praises of others. (313)

Many small drums, including instruments, like clarionet, flute, mirdang, jhal and nafiri or kettle drums were being played, giving out prefect tunes. There was a noise produced by the striking weapons, thus not interrupting the sound of rak-tak. It appeared as if the slaves were singing poems of praises, and the royal-poet was reciting his poems. (314)

The shields being struck were producing a thud, while in the battle-field the swords were crossing each other. Many pointed arrows were being shot, which could destroy many warriors. Many would launch a collective attack while some others were using their trident or spears. Some warriors would bear the brunt of the (severe) unconquerable attacks, and finally fall down dead on the battle-field ; (with heads cut off) thus rolling therein. (315)

There were many arrows, with paintings on them, were being shot in that horrible battle-field, and many would take the protection of their shields, diverting those arrows. (upwards) and it seemed a beautiful fly-whisk was being waived overhead. The warriors were crushing the indestructible enemy, while many were falling (dead) on the ground. The words (sound) produced by the clubs of warriors was terrible and making horrible noise. (316)

ਭਰੰਤ ਪਤ੍ਰ ਚਉਸਠੀ ਕਿਲੰਕ ਖੇਤਰੀ ਕਰੰ ।
 ਫਿਰੰਤ ਹੂਰ ਪੂਰਯੰ ਬਰੰਤ ਦੁਧਰੰ ਨਰੰ ।
 ਸਨਧ ਬਧ ਗੋਧਯੰ ਸੁ ਸੋਭ ਅੰਗਲੁੰ ਤ੍ਰਿਣੰ ।
 ਡਕੰਤ ਡਾਕਣੀ ਭ੍ਰਮੰ ਭਖੰਤ ਆਮਿਖੰ ਰਣੰ । ੩੧੭ ।

bharant patar chousathi kilunk khetro karung.
 phirant hoor purieung harant dudharung narung.
 sanadh badh godheung so sobh anglung trinung.
 dakant dakni bharmung bhakhant amikhung running. (317)

ਕਿਲੰਕ ਦੇਵੀਯੰ ਕਰੰ ਡਹਕ ਡਾਮਰੂ ਸੁਰੰ ।
 ਕੜਕ ਕਤੀਯੰ ਉਠੰ ਪਰੰਤ ਧੂਰ ਪਖਰੰ ।
 ਬਬਜਿ ਸਿੰਧਰੇ ਸੁਰੰ ਨ੍ਰਿਘਾਤ ਸੂਲ ਸੈਹਥੀਯੰ ।
 ਭਭਜਿ ਕਾਤਰੇ ਰਣੰ ਨਿਲਜ ਭਜ ਭੂ ਭਰੰ । ੩੧੮ ।

kilunk devieung karung dehak damru surung.
 karrak katieung uthang prant dhur pakharung.
 babaj sindhrai surang nirghat sool saihbieung.
 bhabhaj katrai runnung nilaj bhaj bhu bharung. (318)

ਸੁ ਸਸਤ੍ਰ ਸਨਿਧੰ ਜੁਝੰਤ ਜੋਧਣੇ ਜੁਧੰ ।
 ਅਰੁਝ ਪੰਕ ਲਜਣੰ ਕਰੰਤ ਦੋਹ ਕੇਵਲੰ ।
 ਪਰੰਤ ਅੰਗ ਭੰਗ ਹੁਐ ਉਠੰਤ ਮਾਸ ਕਰਦਮ ।
 ਖਿਲੰਤ ਜਾਣੂ ਕਦਵੰ ਸੁ ਮਝ ਕਾਨ੍ਹ ਗੋਪਿਕੰ । ੩੧੯ ।

so sastar sunidhung jujhant jodhanung judhang.
 arujh pank lajanungkarant daroh kevalung.
 parant ang bhang huai uthant nass kardamung.
 khilant jaan kadavung so majh kahn gopikung. (319)

ਡਹਕ ਡਉਰ ਡਾਕਣੰ ਝਲੰਤ ਝਾਲਰੇ ਸਰੰ ।
 ਨਿਨਦ ਨਦਿ ਨਾਫਿਰੰ ਬਜੰਤ ਭੋਰਿ ਭੀਖਣੰ ।
 ਘੁਰੰਤ ਘੋਰ ਦੁੰਦਭੀ ਕਰੰਤ ਕਾਨਰੇ ਸੁਰੰ ।
 ਕਰੰਤ ਝਾਝਰੇ ਝੜੰ ਬਜੰਤ ਬਾਸੁਰੀ ਬਰੰ । ੩੨੦ ।

dehak dour dakanung jhalant jhalro sarung.
 aninad nadi naphirung bajant bher bhikhanung.
 ghurant ghor dundbhi karant kanrai surung.
 karant jhajharo jharrung bajant basuri barung. (320)

There were many evil-spirits (sixty-four) filling up their bowls (with blood), while the female ghosts were making merry with their shrieks. The fairies were flying in the sky, who were marrying the warriors. The armed warriors had gloves of the skin of a large lizzard on their hands (with glamour), while the evil-spirits were belching and making noise, while eating away the flesh of corpses. (317)

In the battle-field the goddess Kali (god of death) was making merry while the kettle-drums were beating ; the noise from striking Swords was rising, while the bowls were covered with dust. The battle-drums were beating with a rhythm and the warriors were being wounded with tridents and geyonets. The shameless weaklings were fleeing from the battle-field thus increasing the load on Earth. (318)

The warriors, armed with weapons, were fighting with determination. Those warriors, who (were feeling shy of killing), were struck in the mud of worldly honour, and were only protesting. When the limbs were being cut from the body and then falling on the ground, then the splashes of blood would rise from the mud of flesh. It appeared as if Krishna was playing some games with his milk-maids. (319)

The drums and evil-spirits were making noise, while the arrows were flying around (shining) with a flash of light. The music of musical instruments (nefiris) was being produced uninterrupted, while the loud noise of the clarionet was being heard. The kettle-drum was being beaten with a thundering sound. The jhenjh was producing noise, and the flute was playing a beautiful note. (320)

ਨਚੰਤ ਬਾਜ ਤੀਛਣ ਚਲੰਤ ਚਾਚਰੀ ਕ੍ਰਿਤੰ ।
 ਲਿਖੰਤ ਲੀਕ ਉਰਬੀਅੰ ਸੁਭੰਤ ਕੁੰਡਲੀ ਕਰੰ ।
 ਉਡੰਤ ਧੂਰ ਭੂਰਿਯੰ ਖੁਰੀਨ ਨਿਰਦਲੀ ਨਭੰ ।
 ਪਰੰਤ ਭੂਰ ਭਉਰਣੰ ਸੁ ਭਉਰ ਠਉਰ ਜਿਉਂ ਜਲੰ । ੩੨੧ ।
 nachat baaj teechhanung chalant chachri kirtung.
 likhant leek urbiag subhant kundli karung.
 Udant dhoor bhooreung khureen nirdali nabhung.
 parant bhur bhourunnung so bhour thourjion jalung. (321)

ਭਜੰਤ ਧੀਰ ਬੀਰਣੰ ਚਲੰਤ ਮਾਨ ਪ੍ਰਾਨ ਲੈ ।
 ਦਲੰਤ ਪੰਤ ਦੰਤੀਯੰ ਭਜੰਤ ਹਾਰ ਮਾਨ ਕੈ ।
 ਮਿਲੰਤ ਦਾਤ ਘਾਸ ਲੈ ਰਰਛ ਸਬਦ ਉਚਰੰ ।
 ਬਿਰਾਧ ਦਾਨਵੰ ਜੁਝਯੋ ਸੁ ਹਥਿ ਰਾਮ ਨਿਰਮਲੰ । ੩੨੨ ।
 bhajant dheer beerunung chalant maan pran lai.
 dalant pant dantieung bhujant haar maan kai.
 milant daat ghaas lai rarachh sabad ucharung.
 birad danavung jujheyo so hath Ram nirmalung. (322)

ਇਤਿ ਸ੍ਰੀ ਬਚਿਤ੍ਰ ਨਾਟਕੇ ਰਾਮਵਤਾਰੇ ਕਥਾ ਬਿਰਾਧ ਦਾਨਵ ਬਧਹ ।
 it Sri Bachittar Natkai Ramvatarai katha biradh danav badheh.

ਅਥ ਬਨਮੋ ਪ੍ਰਵੇਸ ਕਥਨੰ
 ਦੋਹਰਾ
 ਇਹ ਬਿਧਿ ਮਾਰ ਬਿਰਾਧ ਕਉ ਬਨ ਮੈ ਧਸੈ ਨਿਸੰਗ ।
 ਸੁ ਕਬਿ ਸਯਾਮ ਇਹ ਬਿਧਿ ਕਹਿਯੋ ਰਘੁਬਰ ਜੁਧ ਪ੍ਰਸੰਗ । ੩੨੩ ।

ab banmai parves kathanung

Dohra

ab bidh maar bridh kou ban main dhasai nisung.
 so kabi Sian eh bidh kehio Ragh bar judh parsung. (323)

ਸੁਖਦਾ ਛੰਦ
 ਰਿਖਿ ਅਗਸਤਿ ਧਾਮ । ਗਏ ਰਾਜ ਰਾਮ ।
 ਧੁਜ ਧਰਮ ਧਾਮ । ਸੀਆ ਸਹਿਤ ਬਾਮ । ੩੨੪ ।

Sukhda Chhand

rikh agasat dhaam. gaie Raj Ram.
 dhuj dharam dham. Sia sehat baam. (324)

The horses were trotting swiftly and with agility and instead of the marks of their hooves, only a line was traced on the ground, which was looking beautiful for war mongering, and the dust arising from the hooves of horses was reaching upto the sky. The battle field wasd presenting an (awful) scene, just as a swimmer dreads the eddies in water. (321)

Many patient warriors had fled away by saving their lives and honour and with the crushing of the whole horde of their elephants, the warriors were running away acceptiing their defeat. Some of them quietly had joined the forces of Ram shouting cries of help repeatedly. Thus the demon Biradh was killed at the sacred (holy) hands of Sri Ram. (322)

Here the episode of the kiling of the demon Biradh in the Ramavtar description of the Bachittar Natak is Completed.

Couplet

Now after killing the demon Biradh, Ram Chander penetrated into the forest without any further worry. The poet Siam had described the battle fought by Ram Chander like this. (323)

Sukh da Chhand

Then Ram Chander, an embodiment of the banner of morality and religious (holy) place, alongwith his spouse Sita, reached the abode of 'Rishi August'. (324)

ਲਖਿ ਰਾਮ ਬੀਰ । ਰਿਖਿ ਦੀਨ ਤੀਰ ।
 ਰਿਪੁ ਸਰਬ ਚੀਰਿ । ਹਰਿ ਸਰਬ ਪੀਰ । ੩੨੫ ।
 ਲਅਕਹੁ ਅਮ ਬੇਰ । ਰਕਿਹਿ ਦੇਨ ਤੇਰ ।
 ਰਪਿ ਸਅਰਅਬ ਚਹੇਰ । ਹਅਰ ਸਅਰਅਬ ਪੇਰ । (੩੨੫)

ਰਿਖਿ ਬਿਦਾ ਕੀਨ । ਆਸਿਖਾ ਦੀਨ ।
 ਦੁਤਿ ਰਾਮ ਚੀਨ । ਮੁਨਿ ਮਨ ਪ੍ਰਬੀਨ । ੩੨੬ ।
 rikhi bida keen. asikha deen.
 dut Ram cheen. mun man parbeen. (326)

ਪ੍ਰਭ ਭ੍ਰਾਤ ਸੰਗਿ । ਸੀਅ ਸੰਗ ਸੁਰੰਗ ।
 ਤਜਿ ਚਿੰਤ ਅੰਗ । ਧਸਿ ਬਨ ਨਿਸੰਗ । ੩੨੭ ।
 prabh bhrat sung. Sia sung surang.
 taj chit ang. dhas ban nisung. (327)

ਧਰਿ ਬਾਨ ਪਾਨਿ । ਕਟਿ ਕਸਿ ਕ੍ਰਿਪਾਨ ।
 ਭੁਜ ਬਰ ਅਜਾਨੁ । ਚਲ ਤੀਰਥ ਨਾਨੁ । ੩੨੮ ।
 dhar baan paan. kat kas kirpan.
 bhuj bar ajan. chal tirath nahn. (328)

ਗੋਦਾਵਰਿ ਤੀਰ । ਗਏ ਸਹਿਤ ਬੀਰ ।
 ਤਜਿ ਰਾਮ ਚੀਰ । ਕਾਇ ਸੁਚ ਸਰੀਰ । ੩੨੯ ।
 godavar teer. gaie sehat beer.
 taj Ram cheer. kia such sarir. (329)

ਲਖਿ ਰਾਮ ਰੂਪ । ਅਦਭੁਤ ਅਨੂਪ ।
 ਜਹ ਹੁਤੀ ਸੂਪ । ਤਹ ਗਏ ਭੂਪ । ੩੩੦ ।
 lakh Ram roop. adbhut anup.
 jeh huti soop. the gaie bhoop. (330)

ਕਹੀ ਤਾਹਿ ਧਾਤਿ । ਸੁਨਿ ਸੂਪ ਬਾਤਿ ।
 ਦੁਐ ਅਥਿਤਿ ਨਾਤ । ਲਹੇ ਅਨੂਪ ਗਾਤ । ੩੩੧ ।
 kehi tahe dhaat. sunn soop baat.
 duai abiti nahat. bhai anup gaat. (331)

Considering Ram Chander a warrior, the Rishi August gave him, after penetrating and killing the enemy and casting away all his benedictions on him. The great Muni (ascetic) was greatly pleased on perceiving the splendour of Ram. (325)

August Rishi said good bye to Ram Chander, bestowing his benedictions on him. The great Muni (ascetic) was greatly pleased on perceiving the splendour of Ram. (326)

So Ram Chander alongwith his brother and the most elegant and beautiful Sita penetrated into the jungle, leaving aside all his worries off safety. (327)

Now the episode of “ Penetration into jungle” commences

Ram now was holding his bow in hand, with a sword tied to his waist, and having his long arms stretching upto the knees, went to the holy place for having a bath.(328)

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Sri Ram, alongwith his brother, went to the banks of Godavari river and removing his clothes he had a bath in Godawari thus purifying his body. (329)

Perceiving the beauty of Ram Chander and his elegant form, the protectors of the jungle went upto the place, where Sarupnakha was abiding. (330)

Going upto the abode of Sarupnakha, the protectors said, “O Saroopnakha ! Listen to us . Two saints have come to our jungle and they have bathed here, but their form and appearance is most beautiful, beyond any description. (331)

ਸੁੰਦਰੀ ਛੰਦ
 ਸੂਪਨਖਾ ਇਹ ਭਾਤਿ ਸੁਨੀ ਜਬ । ਧਾਇ ਚਲੀ ਅਭਿਲੰਬ ਤ੍ਰਿਯਾ ਤਬ ।
 ਕਾਮ ਸਰੂਪ ਕਲੇਵਰ ਜਾਨੈ । ਰੂਪ ਅਨੂਪ ਤਿਹੂੰ ਪੁਰ ਮਾਨੈ । ੩੩੨ ।

Sundri Chhand

Supnakha eh baat sunni jab. dhaie chali ablambh triya tab.
 kaam sarup kalovar janai. roop anup tehun pur manai. (332)

ਧਾਇ ਕਹਿਯੋ ਰਾਘੁਰਾਇ ਭਏ ਤਿਹ । ਜੈਸ ਨਿਲਾਜ ਕਹੈ ਨ ਕੋਊ ਕਿਹ ।
 ਹਉ ਅਟਕੀ ਤੁਮਰੀ ਛਬਿ ਕੋ ਬਰ । ਰੰਗ ਰੰਗੀ ਰੰਗ ਏ ਦ੍ਰਿਗ ਦੂ ਪਰ । ੩੩੩ ।
 dhaie kehiau Raghuraie bhaie teh. jais nirlaj kahai na kouoo keh.
 hou athi tumri chhab ke bar. rung rungi rung ai drig du par. (333)

ਰਾਮ ਬਾਚ
 ਸੁੰਦਰੀ ਛੰਦ
 ਜਾਹੁ ਤਹਾ ਜਹ ਭ੍ਰਾਤਿ ਹਮਾਰੇ । ਵੈ ਰਿਝ ਹੈ ਲਖਿ ਨੈਨ ਤਿਹਾਰੇ ।
 ਸੰਗ ਸੀਆ ਅਵਿਲੋਕ ਕ੍ਰਿਸ਼ੋਦਰਿ । ਕੈਸੇ ਕੈ ਰਾਖ ਸਕੋ ਤੁਮ ਕਉ ਘਰਿ । ੩੩੪ ।

Ram baach

Sundri Chhand

jaho taha jeh bhrat hamarai. vai rijh hai lakh main tiharai.
 Sung Sia avilok kirsvdar. kaisai kai rakh saho tum kou ghar. (334)

ਮਾਤ ਪਿਤਾ ਕਹ ਮੋਹਿ ਤਜਿਯੋ ਮਨ । ਸੰਗ ਫਿਰੀ ਹਮਰੇ ਬਨ ਹੀ ਬਨਿ ।
 ਤਾਹਿ ਤਜੋ ਕਸ ਕੈ ਸੁਨਿ ਸੁੰਦਰਿ । ਜਾਹੁ ਤਹਾ ਜਹਾ ਭ੍ਰਾਤ ਕ੍ਰਿਸ਼ੋਦਰਿ । ੩੩੫ ।
 maat pita keh mohai tajiou man. Sung phiri hamrai ban hi ban.
 tahai tajai kas kai Sunn sunder. jaho taha jaha bhrat kirsodar. (335)

ਜਾਤ ਭਈ ਸੁਨ ਬੈਨ ਤ੍ਰਿਯਾ ਤਹ । ਬੈਠਿ ਹੁਤੇ ਰਣਧੀਰ ਜਤੀ ਜਹ ।
 ਸੋ ਨ ਬਰੈ ਅਤਿ ਰੋਸ ਭਰੀ ਤਬ । ਨਾਕ ਕਟਾਇ ਗਈ ਗ੍ਰਿਹ ਕੋ ਸਬ । ੩੩੬ ।
 jaat bhaiee sunn bain triya the. baith hutai randheer jati jeh.
 So na barai at ross bhari tab. naak hataie gaiee greh ko sab. (336)

ਇਤਿ ਸ੍ਰੀ ਬਚਿਤ੍ਰ ਨਾਟਕੇ ਰਾਮ ਅਵਤਾਰੇ ਕਥਾ ਸੂਪਨਖਾ ਕੋ ਨਾਕ
 ਕਾਟਬੋ ਧਯਾਇ ਸਮਾਪਤਮ ।

It Sri Bachittar Natkai Ram Avtar Katha Soopnakha ke naak
 katbo dhiaie samapatam.

Sundri Chhand

On hearing such a news, Sarupnakha without wasting any time, rushed to the same place. She took the appearance of Ram as a personification of love. His beautiful body was really magnificent and worthy of praise throughout the three worlds. (Earth, skies and netherland). (332)

She went rushing to the place where Ram was seated and addressed Ram in a manner which even a shameless woman could not say. She said, " O beloved ! I am completely enamoured by your beauty, and am totally enticed by your beautiful eyes." (I am dyed in the colour of your beautiful eyes). (333)

Ram replied this :

Sundri Chhand

" You go to the place, where my brother is resting, as he will be pleased to see your beautiful eyes. Do you not see, that I have got my beautiful Sita, with a tender waist alongwith me ? So how could I keep you in my house ?" (334)

" This Sita, has forgotten the love of her mother and father and is roaming alongwith me through these forests. O beautiful woman ! Listen to me. How could I forsake her? O lady with a delicate waist ! You go to the place, where my brother is seated." (335)

Hearing these words, the woman went to the place, where the warrior celibate Lachhman was resting. But on refusal to marry her by Lachhman also, she was infuriated and went back after getting her nose chopped off (from Lachhman). (336)

Here the Chapter of the chopping of Sarupnakha's nose (forming part of) of the episode of Ram avtar in the Bachittar natak is completed.

ਅਥ ਖਰ ਦੁਖਨ ਦਈਤ ਜੁਧ ਕਥਨੰ
ਸੁੰਦਰੀ ਛੰਦ

ਰਾਵਨ ਤੀਰ ਰੁਰੋਤ ਭਈ ਜਬ । ਰੋਸ ਭਰੇ ਦਨੁ ਬੰਸ ਬਲੀ ਸਬ ।
ਲੰਕਿਸ ਧੀਰ ਬਜੀਰ ਬੁਲਾਇ । ਦੁਖਨ ਐ ਖਰ ਦਈਤ ਪਠਾਏ । 332 ।

**Ab Khar dukhan daieeat judh Kathanung
Sundri Chhand**

Ravan teer ruroat bhaiee jab. ross bharai dan bans bali sab.
lankis dheer bajeer bulaie. dukhan au Khar daieeat pathaie. (337)

ਸਾਜ ਸਨਾਹ ਸੁਬਾਹ ਦੁਰਗਤ । ਬਾਜਤ ਬਾਜ ਚਲੇ ਗਜ ਗਜਤ ।
ਮਾਰ ਹੀ ਮਾਰ ਦਸੋ ਦਿਸ ਕੂਕੇ । ਸਾਵਨ ਕੀ ਘਟ ਜਿਯੋ ਘੋਰ ਦੂਕੇ । 33੮ ।

Saaj sanah subah durgat. bajat baaj chalai gaj gajat.
maar hi maar daso dis kukai. Savan ki ghat jiou ghur dhukai. (338)

ਗਜਤ ਹੈ ਰਣਬੀਰ ਮਹਾ ਮਨ । ਤਜਤ ਹੈ ਨਹੀ ਭੂਮਿ ਅਯੋਧਨ ।
ਛਾਜਤ ਹੈ ਚਖ ਸੋਣਤ ਸੇ ਸਰ । ਨਾਦਿ ਕਰੈ ਕਿਲਕਾਰ ਭਯੰਕਰ । 33੯ ।

gajat hai ranbir maha man. tajat hai nahi bhoom ayodhan.
Chhajath hai Chakh saronat se sar. nad karai kilkaar bhaieyankar. (339)

ਤਾਰਕਾ ਛੰਦ

ਰਨਿ ਰਾਜ ਕੁਮਾਰ ਬਿਰਚਹਿੰਗੇ । ਸਰ ਸੇਲ ਸਰਾਸਨ ਨਚਹਿੰਗੇ ।
ਸੁ ਬਿਰੁਧ ਅਵਧਿਸੁ ਗਾਜਹਿੰਗੇ । ਰਣਰੰਗਹਿ ਰਾਮ ਬਿਰਾਜਹਿੰਗੇ । 3੪੦ ।

Tarka Chhand

Runn raj kumar bircheheungai. sar sail sarasan nacheheungai.
so birudh avdhis gajeheungai. runnrungai Ram biraheheungai. (340)

ਸਰ ਓਘ ਪ੍ਰਓਘ ਪ੍ਰਹਾਰੈਗੇ । ਰਣਿਰੰਗ ਅਭੀਤ ਬਿਹਾਰੈਗੇ ।
ਸਰ ਸੂਲ ਸਨਾਹਰਿ ਛੁਟਹਿੰਗੇ । ਦਿਤਿ ਪੁਤ੍ਰ ਧਰਾ ਪਰ ਲੁਟਹਿੰਗੇ । 3੪੧ ।

Sar ough parough parharaigai. runnrung abheet biharaigai.
Sar sul sanahar chhuteh enngai. dit putar dhara par lutehengai. (341)

ਸਰ ਸੰਕ ਅਸੰਕਤ ਬਾਹਹਿੰਗੇ । ਬਿਨੁ ਭੀਤ ਭਯਾ ਦਲ ਦਾਹਹਿੰਗੇ ।
ਛਿਤਿ ਲੁਥ ਬਿਲੁਥ ਬਿਥਾਰਹਿੰਗੇ । ਤਰੁ ਸਣੈ ਸਮੂਲ ਉਪਾਰਹਿੰਗੇ । 3੪੨ ।

Sar sunk asunkar bahehengai. bin bheet bhia dal dahengai.
chhit lath bilab bitharhingai. Tar sannai smul uparehHINGAI. (342)

**Now the episode of the battle of the
demon Khar-Dukhan begins
Sundri Chhand**

When Sarupnakha went crying and wailing to Ravana, then the whole clan of the mighty demons were furious with rage. Then Ravana called his (serious) wise ministers and with their consultations, and sent both the demons by the name of Khar and Dukhan (to deal with Ram). (337)

Both the demons, arming their stubborn and sturdy arms with weapons started (on this expedition). Trumpets were being sounded (for their march) and the elephants were trumpeting. Cries of "Kill them, kill them" were being heard all around in the ten directions. They had reached near the place of Ram Chander like the dark clouds, roaring and thundering. (338)

The most persevering warriors were roaring in the battle field, and would never desert the battle field. Their eyes were filled with the flow of blood (red eyed) and looking glorious (in rage), and were raising horrible cries of war. (339)

Tarka Chhand

In the battle field, both the princes (Ram and Lachhman) would enter with grace, having arrows, spears and bows in their hands (keenly jumping for action). Their warriors against Ram would be roaring soon. Thus Ram would be glorified in the battle-field. (340)

They would be shooting arrows without any limit and would be moving around the battle field fearlessly. They would be wielding swords, tridents and arrows in the battle field while the sons of (the demon) Ditti would be laying down their lives in the battle. (341)

They would be shooting arrows without any fear or doubts and would destroy the terrible enemy troops fearlessly, with falling corpses huddled together, thus uprooting the tree (of tyranny) from its very roots. (342)

ਨਵ ਨਾਦ ਨਫੀਰਨ ਬਾਜਤ ਭੇ । ਗਲਿਗਜਿ ਹਠੀ ਰਣਭੰਗ ਫਿਰੇ ।
 ਲਗਿ ਬਾਨ ਸਨਾਹ ਦੁਸਾਰ ਕਢੇ । ਸੁਅ ਤਛਕ ਕੇ ਜਨੁ ਰੂਪ ਮਢੇ । ੩੪੩ ।
 nav nad nafeeran bajat bhae. galgaj hathi runrung phirai.
 lag baan sanah dusar kadhai. Suai tachhak ke jan roop madhai. (343)

ਬਿਨੁ ਸੰਕ ਸਨਾਹਰਿ ਝਾਰਤ ਹੈ । ਰਣਿ ਬੀਰਨ ਵੀਰ ਪ੍ਰਚਾਰਤ ਹੈ ।
 ਸਰ ਸੁਧ ਸਿਲਾ ਸਿਤ ਛੋਰਤ ਹੈ । ਜੀਅ ਰੋਸ ਹਲਾਹਲ ਘੋਰਤ ਹੈ । ੩੪੪ ।
 bin sank sanahar jharat hai runn beeran veer parcharat hai.
 Sar sudh sila sit chhorat hai. jia ross halahal ghorat hai. (344)

ਰਣਧੀਰ ਅਯੋਧਨੁ ਲੁਝਤ ਹੈ । ਰਦ ਪੀਸਿ ਭਲੇ ਕਰ ਜੁਝਤ ਹੈ ।
 ਰਣ ਦੇਵ ਅਦੇਵ ਨਿਹਾਰਤ ਹੈ । ਜਯ ਸਦ ਨਿਨਦਿ ਪੁਕਾਰਤ ਹੈ । ੩੪੫ ।
 Randheer ayodhan lujhat hai. rud pees bhalai kar jujhat hai.
 runn dev adev niharat hai. jey sad ninad pukarat hai. (345)

ਗਣ ਗਿਧਨ ਬ੍ਰਿਧ ਰੜੰਤ ਨਭੰ । ਕਿਲਕੰਤ ਸੁ ਡਾਕਣਿ ਉਚ ਸੁਰੰ ।
 ਭ੍ਰਮ ਛਾਡਿ ਡਕਾਰਤ ਭੂਤ ਭੂਅੰ । ਰਣ ਰੰਗਿ ਬਿਹਾਰਤ ਭ੍ਰਾਤ ਦੂਅੰ । ੩੪੬ ।
 gunn gidhan bridh runnat nabhung.
 kilkant so dakan uch surang.
 bhram chhad dakarat bhoot bhuang.
 runn rung biharat bhrat duang. (346)

ਖਰ ਦੂਖਣ ਮਾਰਿ ਬਹਾਇ ਦਈ । ਜਯ ਸਦ ਨਿਨਦ ਬਿਹਦ ਭਈ ।
 ਸੁਰ ਫੂਲਨ ਕੀ ਬਰਖਾ ਬਰਖੇ । ਰਣਿ ਧੀਰ ਅਧੀਰ ਦੋਊ ਪਰਖੇ । ੩੪੭ ।
 Khar dukhan maar bahaie devai.
 jey sad ninad bihad bhaie.
 Sur phulan ki barkha barkhai.
 runn dheer adheer donoo parkhai. (347)

ਇਤਿ ਸ੍ਰੀ ਬਚਿਤ੍ਰ ਨਾਟਕੇ ਰਾਮ ਅਵਤਾਰੇ ਕਥਾ ਖਰ ਦੂਖਣ ਦਈਤ
 ਬਧਹ ਧਿਆਇ ਸਮਾਪਤਮ ।
 It Sri Bachittar Natakai Ram avtar katha khar
 dukhan daieeat badeh dhiae Samapatam.

Many musical instruments including drums were being played, and with war-cries the warriors started moving around in the battle-field. Whosoever was hit by their arrows, would be pierced through the iron-coating (protective) and passing through to the other side. It appeared the arrows were taking the form of the off-springs of tachhak. (343)

They were wielding their swords fearlessly, and the warrior are challenging each other. The warriors were shooting arrows, pointed by rubbing on stores, while having the poison of fury within their hearts. (344)

The persevering warriors were fighting on the battle-field and with grinding their teeth (with revenge) they were fighting fiercely. Both the gods and demons were watching the battle scene, and were hailing the warriors with one voice. (345)

The great vultures in a flock, were shrieking (in the sky) ; while the evil-spirits were making merry with loud noise. The ghosts, leaving their doubts were making noise on the ground. Both the brothers, Ram and Lachhman were moving around on the battle-field with great delight. (346)

Ram Chander had killed the demons Khar and Dukhan (and rolled them in the river of death). There were many shouts of hailing them collectively, while the gods showered flowers on them. In the battle, both types of warriors, having determination or without any perseverance, were tested. (347)

Here the Chapter on the killing of demons Khar and dukhan of the episode of Incarnation of Ram in Bachittar Natak is completed.

ਅਥ ਸੀਤਾ ਹਰਨ ਕਥਨੰ
ਮਨੋਹਰ ਛੰਦ
ਰਾਵਣ ਨੀਚ ਮਰੀਚ ਹੂੰ ਕੇ ਗ੍ਰਿਹ ਬੀਚ ਗਏ ਬਧ ਬੀਰ ਸੁਨੈ ਹੈ ।
ਬੀਸਹੂੰ ਬਾਹਿ ਹਥਿਆਰ ਗਹੇ ਰਿਸਿ ਮਾਰ ਮਨੈ ਦਸ ਸੀਸ ਧੁਨੈ ਹੈ ।
ਨਾਕ ਕਟਿਯੋ ਜਿਨਿ ਸੂਪਨਖਾ ਕਹ ਕਹੂ ਤਿਹ ਕੋ ਦੁਖ ਦੋਖ ਲਗੇ ਹੈ ।
ਰਾਵਲ ਕੋ ਬਨੁ ਕੈ ਪਲ ਮੈ ਛਲ ਕੈ ਤਿਹ ਕੀ ਘਰਨੀ ਧਰਿ ਲਯੈ ਹੈ । ੩੪੮ ।

Ab Sita haran kathanung

Manohar Chhand

Ravan neech mareech hun kai greh beech gaie badh beer sunnai hai.
beeshun bahai hathiar gehai risi maar manai das sees dhunai hai.
nak katiou jin soopnakha keh tou the ke dukh dokh lagai hai.
raval ko ban ke pal mein chhal kai the ki gharni dhar liouai hai. (348)

ਮਰੀਚ ਬਾਚ
ਮਨੋਹਰ ਛੰਦ
ਨਾਥ ਅਨਾਥ ਸਨਾਥ ਕੀਯੋ ਕਰਿ ਕੈ ਅਤਿ ਮੋਰ ਕ੍ਰਿਪਾ ਕਹ ਆਏ ।
ਭਉਨ ਭੰਡਾਰ ਅਟੀ ਬਿਕਟੀ ਪ੍ਰਭ ਆਜ ਸਬੋ ਘਰ ਬਾਰ ਸੁਹਾਏ ।
ਦੁਐ ਕਰਿ ਜੋਰਿ ਕਰਉ ਬਿਨਤੀ ਸੁਨਿ ਕੈ ਨ੍ਰਿਪਨਾਥ ਬੁਰੇ ਮਤ ਮਾਨੋ ।
ਸ੍ਰੀ ਰਘੁਬੀਰ ਸਹੀ ਅਵਤਾਰ ਤਿਨੈ ਤੁਮ ਮਾਨੁਸ ਕੈ ਨ ਪਛਾਨੋ । ੩੪੯ ।

Mareech baach

Manohar Chhand

Nath anath sanath kiou kar kai at mor kirpa keh aieai.
bhaun bhandar ati ikti prabh aaj sabai ghar bar suhaie.
duai kar jore karou binti sunn kai nripnath burai mat mano.
Sri Raghbir sehi avtar tinai tum manus kai na pachhano. (349)

ਰੋਸ ਭਰਿਯੋ ਸਬ ਅੰਗ ਜਰਿਯੋ ਮੁਖ ਰਤ ਕਰਿਯੋ ਜੁਗ ਨੈਨ ਤਚਾਏ ।
ਤੈ ਨ ਲਗੈ ਹਮਰੇ ਸਠ ਬੋਲਨ ਮਾਨਸੁ ਦੁਐ ਅਵਤਾਰ ਗਨਾਏ ।
ਮਾਤ ਕੀ ਏਕ ਹੀ ਬਾਤ ਕਹੇ ਤਜਿ ਤਾਤ ਘ੍ਰਿਣਾ ਬਨਬਾਸ ਨਿਕਾਰੇ ।
ਤੇ ਦੋਊ ਦੀਨ ਅਧੀਨ ਜੁਗੀਯਾ ਕਸ ਕੈ ਭਿਰ ਹੈ ਸੰਗ ਅਨਿ ਹਮਾਰੇ । ੩੫੦ ।
ros bhariou sab ang jariou mukh rut kariou jug nain tachaie.
tai na lagai humrai Sath bolan manus duai avtar ganaie.
maat ki ek hi baat kehai taj taat ghirna banvas nikarai.
te douoo deen adheen jugiya kas kai bhir hai sung aan hamarai. (350)

Now the episode of Abduction of Sita begins

Manohar Chhand

The mean and base Ravana went to the house of Marich, and apprised him about the death of his brothers Khan and Dukhan. In his twenty hands, Ravana was having various weapons, but keeping his fury within himself, Ravana muzzles his ten heads and said, "Whosoever has cut off the nose of Sarupnakha, should be made to suffer and feel miserable. I will assume the form of a Yogi (ascetic) and in a moment shall abduct his wife by deceit. (348)

**Marich said,
Manohar Chhand**

"O Master ! You have bestowed Your Grace and benevolence on me by visiting my house, thus making this helpless man into a person full of hopes. O Lord ! Now my house, family, abode, treasure and the scattered wilderness has become full of splendour. O Master ! I am praying with folded hands, so do not feel offended. Sri Ram is an incarnation (god-like) of god, and you should not take him to be an ordinary person. (349)

On hearing the thing from Mareech, Ravana became furious with rage, and his body was burning (with wrathfulness), and his face turned red (with rage) and started frowning with both the eyes. He said, "O fool ! My words have not been accepted by you as true and you are considering both the (ordinary) men as an Incarnation (of God). ? On their mother saying something against them, the father has disowned them both and then turning them out of house with contempt and sent them on exile. So how could these two helpless and poor Yogis (mendicants) dare to fight against me ? (350)

ਜਉ ਨਹੀ ਜਾਤ ਤਹਾ ਕਹ ਤੈ ਸਠਿ ਤੋਰਿ ਜਟਾਨ ਕੋ ਜੂਟ ਪਟੈ ਹੋ ।
ਕੰਚਨ ਕੋਟ ਕੈ ਉਪਰ ਤੇ ਡਰਿ ਤੋਹ ਨਦੀਸਰ ਬੀਚ ਡੁਬੈ ਹੋ ।
ਚਿਤ ਚਿਰਾਤ ਬਸਾਤ ਕਛੂ ਨ ਰਿਸਾਤ ਚਲਿਯੋ ਮੁਨਿ ਘਾਤ ਪਛਾਨੀ ।
ਰਾਵਨ ਨੀਚ ਕੀ ਮੀਚ ਅਧੋਗਤ ਰਾਘਵ ਪਾਨਿ ਪੁਰੀ ਸੁਰਿ ਮਾਨੀ । ੩੫੧ ।
jou nahi jaat taha keh tai sath tore jatan ko joot patai hai.
kanchan kot kai upar te darv toh nadisar beech dubai hai.
chit chirat basat kachhu na risat chaliou mun ghaat pachhani.
Ravan neech ki meech ayogat Raghav paan puri sur mani. (351)

ਕੰਚਨ ਕੋ ਹਰਨਾ ਬਨ ਕੇ ਰਾਘੁਬੀਰ ਬਲੀ ਜਹ ਥੋ ਤਹ ਆਯੋ ।
ਰਾਵਨ ਹੈ ਉਤ ਤੇ ਜੁਗੀਆ ਸੀਅ ਲੈਨ ਚਲਿਯੋ ਜਨੁ ਮੀਚ ਚਲਾਯੋ ।
ਸੀਅ ਬਿਲੋਕਿ ਕੁਰੰਕ ਪ੍ਰਭਾ ਕਹ ਮੋਹਿ ਰਹੀ ਪ੍ਰਭ ਤੀਰ ਓਚਾਰੀ ।
ਅਨਿ ਦਿਜੈ ਹਮ ਕਉ ਮ੍ਰਿਗ ਵਾ ਸੁਨ ਸ੍ਰੀ ਅਵਧੇਸ ਮੁਕੰਦ ਮੁਰਾਰੀ । ੩੫੨ ।
Kanchan kai harna ban kai Raghubir bali jeh thou the aiyo.
Rawan havai ut te jugia Sia lain chaliou jan meech chalaiau.
Sia bilok kurank prabh keh mohai rehi prabh teer uchari.
aan dijai hum kou mrig va sunn Sri avdhes mukund murari. (352)

ਰਾਮ ਬਾਚ

ਸੀਅ ਮ੍ਰਿਗਾ ਕਹੂੰ ਕੰਚਨ ਕੋ ਨਹਿ ਕਾਨ ਸੁਨਿਯੋ ਬਿਧਿ ਨੈ ਨ ਬਨਾਯੋ ।
ਬੀਸ ਬਿਸਵੇ ਛਲ ਦਾਨਵ ਕੋ ਬਨ ਮੈ ਜਿਹ ਅਨਿ ਤੁਮੈ ਡਹਕਾਯੋ ।
ਪਿਆਰੀ ਕੋ ਆਇਸ ਮੇਟ ਸਕੇ ਨ ਬਿਲੋਕ ਸੀਆ ਕਹੁ ਆਤੁਰ ਭਾਰੀ ।
ਬਾਧਿ ਨਿਖੰਗ ਚਲੇ ਕਟਿ ਸੋ ਕਹਿ ਭ੍ਰਾਤ ਈਹਾ ਕਰਿਜੈ ਰਖਵਾਰੀ । ੩੫੩ ।

Ram baach

Sia mirga kahun kanchan kei neh kaan sunniou bidh nai na banaieu.
bees bisvai chhal danav kai baun mein jeh aath tumai dehkahiou.
piari kai aies meit sahai na bilok Sia koh atur bhari.
badh nikhang chalai kut so keh bhrat eehan karijai rakhvari. (353)

ਓਟ ਥਾਕਿਯੋ ਕਰਿ ਕੋਟਿ ਨਿਸਾਚਰ ਸ੍ਰੀ ਰਾਘੁਬੀਰ ਨਿਦਾਨ ਸੰਘਾਰਿਯੋ ।
ਹੋ ਲਹੁ ਬੀਰ ਉਬਾਰ ਲੈ ਮੋ ਕਹ ਯੋ ਕਹਿ ਕੈ ਪੁਨਿ ਰਾਮ ਪੁਕਾਰਿਯੋ ।
ਜਾਨਕੀ ਬੋਲ ਕੁਬੋਲ ਸੁਨਿਯੋ ਤਬ ਹੀ ਤਿਹ ਓਰ ਸੁਮਿਤ੍ਰ ਪਠਾਯੋ ।
ਰੇਖ ਕਮਾਨ ਕੀ ਕਾਢਿ ਮਹਾਬਲਿ ਜਾਤ ਭਟੇ ਇਤ ਰਾਵਨ ਆਯੋ । ੩੫੪ ।
Oat thakiou kar kot nisachar Sri Raghubir nidan sanghariou.
hai loh beer aubar lai mo keh yo keh kai pur Ram pukariou.
Janki bol kubol sunniou tab hi teh aur Sumitar pathaiou.
rekh kaman ki kaadh mahabal jaat bhaie Sia ke dhig yo. (354)

“O fool ! If you say that you are not willing to go against them, then I will get your tuft of hair shorn off, and will (sink) drown you in the ocean by throwing you atop the golden fort. On hearing these words, though Marich felt annoyed, He followed that the death verdict given by Ravana would be very useless and meaning less (would debase him) whereas the death at the hands of Ram Chander would lead him to heavens with glory. (351)

As a result Marich, assuming the form of a golden deer, came near the place where the mighty Ram was seated. On the other side, Ravana in the assumed form of an ascetic started on his mission of kidnapping Sita, as if his death had prompted him to carry out this mission. On seeing the beauty of the deer, Sita got enamoured and told her spouse. “O killer of the demon Mur ! O bestower of Salvation ! O Master of Ayoudhya ! Pray listen to my prayer and bring for me that deer ! “ (352)

“O Sita ! We have never heard about a golden deer with our ears being born or created by the Lord-Creator. I am sure hundered percent, this is the illusion (trap) produced by some demon which has caused this misconception in your mind.” But seeing the darling Seeta so keenly interested (in the deer), Ram could not refuse to carry out her wish. So By tying the quiver around his waist, he immediately left (for carrying out her wish), while telling Lachhman to look after her safety. (353)

The demon Marich (in the form of deer) got tired of his many efforts of his safety, and finally Sri Ram managed to kill him. While falling dead, Marich said, : O younger brother (Lachhman) ! Pray come and save me, and then repeating Ram’s name, he was heard crying for his life. On hearing these words (of deception) of Marich (she mistook them) as if Ram was crying for help, she sent Lachhman away for helping Ram. The mighty Lachhman then drew a line (of safety) with his bow around the hut of Sita and went away. So in the meantime Ravana, in the assumed form of a Yogi, managed to reach there. (354)

ਭੇਖ ਅਲੇਖ ਉਚਾਰ ਕੈ ਰਾਵਣ ਜਾਤ ਭਏ ਸੀਅ ਕੇ ਢਿਗ ਯੋ ।
 ਅਵਿਲੋਕ ਧਨੀ ਧਨਵਾਨ ਬਡੇ ਤਿਹ ਜਾਇ ਮਿਲੈ ਮਗ ਮੋ ਠਗ ਜਿਯੋ ।
 ਕਛੁ ਦੇਹੁ ਭਿਛਾ ਮ੍ਰਿਗ ਨੈਨਿ ਹਮੈ ਇਹ ਰੇਖ ਮਿਟਾਇ ਹਮੈ ਅਬ ਹੀ ।
 ਬਿਨੁ ਰੇਖ ਭਈ ਅਵਿਲੋਕ ਲਈ ਹਰਿ ਸੀਅ ਉਡਿਯੋ ਨਭਿ ਕਉ ਤਬ ਹੀ। ੩੫੫ ।
 bhekh alekh uchar kai Rawan jaat bhaie Sia ke dhig yo.
 avilok dhani dhanvaan bado the jaie milan mug mo thug jiou.
 kachh deho bhichha mrig nain humai eh rekh mitaie human ab hi.
 bin rekh bhaiee avlok laiee har Sia Udiou nabh kou tab hi. (355)

ਇਤਿ ਸ੍ਰੀ ਬਚਿਤ੍ਰ ਨਾਟਕੇ ਰਾਮਵਤਾਰੇ ਕਥਾ ਸੀਤਾ ਹਰਨ ਧਿਆਇ ਸਮਾਪਤੰ ।
 ਤੇ ਸਰ੍ਵ ਭਾਚਹਤਿਤਅਰ ਨਅਤਅਕ੍ ਅਮਅਵਤਅਰਅੰ ਖਅਤਹਅ
 Sita haran dhiae Samapatamung

ਅਬ ਸੀਤਾ ਖੋਜਬੋ ਕਥਨੰ
 ਤੋਟਕ ਛੰਦ
 ਰਾਘੁਨਾਥ ਹਰਿ ਸੀਅ ਹੋਰ ਮਨੰ । ਗਹਿ ਬਾਨ ਸਿਲਾ ਸਿਤ ਸਜਿ ਧਨੰ ।
 ਚਹੂੰ ਓਰ ਸੁਧਾਰਿ ਨਿਹਾਰਿ ਫਿਰੇ । ਛਿਤ ਉਪਰ ਸ੍ਰੀ ਰਾਘੁਰਾਜ ਗਿਰੇ । ੩੫੬ ।

Ab Sita khojbo kathanung
Totak Chhand

Raghunath hari Sia hear manung. geh baan sila sit saj dhanung.
 chahun aour sudhar nihaar phirai. chhit ooper Sri Raghraj girai. (356)

ਲਾਘੁਬੀਰ ਉਠਾਇ ਸੁ ਅੰਕ ਭਰੇ । ਮੁਖ ਪੋਛਿ ਤਬੈ ਬਚਨਾ ਉਚਰੈ ।
 ਕਸ ਅਧੀਰ ਪਰੇ ਪ੍ਰਭ ਧੀਰ ਧਰੇ । ਸੀਅ ਜਾਇ ਕਹਾ ਤਿਹ ਸੋਧ ਕਰੇ । ੩੫੭ ।
 Laghbir uthaie so ank bharai. mukh pochh tabai bachna uchrai.
 kas adhar parai prabh dheer dharai. Sia jaie kahan the sodh karai. (357)

ਉਠ ਠਾਢਿ ਭਏ ਫਿਰ ਭੂਮਿ ਗਿਰੇ । ਪਹਰੇਕਕ ਲਉ ਫਿਰਿ ਪ੍ਰਾਨ ਫਿਰੇ ।
 ਤਨ ਚੇਤ ਸੁਚੇਤ ਉਠੇ ਹਰਿ ਯੋ । ਰਣ ਮੰਡਲ ਮਧਿ ਗਿਰਿਯੋ ਭਟ ਜਿਯੋ । ੩੫੮ ।
 Uth thadh bhaie phir bhoom girai. pehraiakak lou phir pran phirai.
 tan chet suchet uthai har yo. runn mandal madh gitou bhat jiou. (358)

ਚਹੂੰ ਓਰ ਪੁਕਾਰ ਬਕਾਰ ਥਕੇ । ਲਾਘੁ ਭ੍ਰਾਤ ਭਏ ਬਹੁ ਭਾਤ ਝਥੇ ।
 ਉਠ ਕੈ ਪੁਨਿ ਪ੍ਰਾਤਿ ਇਸਨਾਨ ਗਏ । ਜਲ ਜੰਤ ਸਬੈ ਜਰਿ ਛਾਰਿ ਭਏ । ੩੫੯ ।
 Chahun aur pukar bakar thakai. lagh bhrat bhaie boh bhant jhabai.
 Uth kai pun prat isnan gaieai. jal jant sabai jar chhar bhaie. (359)

ਬਿਰਹੀ ਜਿਹ ਓਰਿ ਸੁ ਦਿਸਟੀ ਧਰੈ । ਫਲ ਫੂਲ ਪਲਾਸ ਅਕਾਸ ਜਰੈ ।
 ਕਰ ਸੋ ਧਰਿ ਜਉਨ ਛੁਅੰਤ ਭਈ । ਕਚ ਬਾਸਨ ਜਿਯੋ ਪਕਿ ਫੂਟਿ ਗਈ । ੩੬੦ ।
 birhi jeh aur so disat dharai. phal phool palas akas jarai.
 kar so dhar joun chhuant bhaiee. kach basan jiou pake phoot gaiee. (360)

As per his (assumed) guise, ravana shouting 'Alakh, Alakh', came near Sita's hut, just as a trickster (cheat) behaves towards a wealthy person, on meeting him on the way (to cheat). Ravana said, "O lady with deer-like eyes ! Pray give me some alms." When Sita got ready to give him alms, the Yogi (ascetic)said, "We do not accept any alms, tied up like this. You rub out this line and (without caring for this line) you give us alms yourself. When Sita erased this line, and he (Ravana) saw Sita, devoid of the protective line, he immediately kidnapped Sita and flew towards the sky. (355)

Here the Chapter of Sita's abduction in the episode of Ram's incarnation of the Bachittar Natak is completed.

Now the episode of the Search for Sita begins

Tetak Chhand

When Sri Ram realised in his mind about the abduction of Sita, he took up his bow and fixed a piercing arrow in the bow. Then he looked around on all the four sides, and not perceiving Sita anywhere, Sri Ram fell down unconscious on the ground. (356)

Then the younger brother Lachhman took (Ram) him in his lap and wiping his face he told Ram like this. "O my Lord ! Why are you so desperate, have patience ? Where could Sita have gone ? Let us search for her." (357)

Then Ram got up, but again fell down on the ground and became unconscious. After about three hours, Ram regained consciousness. After gaining consciousness Ram got up fully alert just as a warrior, who falls down unconscious in the battle field, and then on gaining consciousness gets up fully alert (for fighting again). (358)

(Ram) He was calling out for Sita on all sides, and got tired of it. The younger brother Lachhman also got furious with desperation. After the night was over, when Ram went to have bath, the fire of separation of Sita, became very painful ; and all the creatures in water appeared dead due to the heat of this fire within. (359)

The separated and gloomy Ram would find, wherever he looked around, all the flowers, fruits, trees and grass burning with the heat (of this fire). The ground, coming in contact with Ram's hands, would crumble like the unripened (unbaked) pitcher (vessel) on being baked. (360)

ਜਿਹ ਭੂਮਿ ਥਲੀ ਪਰ ਰਾਮ ਫਿਰੈ । ਦਵ ਜਯੋ ਜਲਿ ਪਾਤ ਪਲਾਸ ਗਿਰੇ ।
ਟੂਟ ਆਸੂ ਅਰੁਣ ਨੈਨ ਝਰੀ । ਮਨੋ ਤਾਤ ਤਵਾ ਪਰ ਬੁੰਦ ਪਰੀ । ੩੬੧ ।
jeh bhoom thali par Ram phirai. dev. jiou jab paat palas girai.
tut aas arun nain jhari. mano taat tava par boond pari. (361)

ਤਨ ਰਾਘਵ ਭੇਟਿ ਸਮੀਰ ਜਰੀ । ਤਜ ਧੀਰ ਸਰੋਵਰ ਮਾਝ ਦੁਰੀ ।
ਨਹਿ ਤਤ੍ਰ ਥਲੀ ਸਤਪ੍ਰਤ ਰਹੇ । ਜਲਜੀਤ ਪਰਤ੍ਰਿਣ ਪਤ੍ਰ ਦਹੇ । ੩੬੨ ।
tan Raghav bhot sameer jari. taj dheer sarovar majh duri.
neh tatar bali satpatar rehai. jaljant partrin patar dehai. (362)

ਇਤ ਦੂੰਢ ਬਨੇ ਰਾਘਨਾਥ ਫਿਰੇ । ਉਤ ਰਾਵਨ ਆਨਿ ਜਟਾਯੁ ਘਿਰੇ ।
ਰਣ ਛੋਰਿ ਹਠੀ ਪਗ ਦੁਐ ਨ ਭਜਿਯੋ । ਉਡ ਪਛ ਗਏ ਪੈ ਨ ਪਛ ਤਜਿਯੋ । ੩੬੩ ।
it dhoondh banai Ragnath phirai. ut Ravan aan jataiyo ghirai.
runn chhor hathi pug duai na bhajiou. ud pachh gaie pai na pachh tajiou. (363)

ਗੀਤਾ ਮਾਲਤੀ ਛੰਦ
ਪਛਰਾਜ ਰਾਵਨ ਮਾਰਿ ਕੈ ਰਾਘਰਾਜ ਸੀਤਹਿ ਲੈ ਗਯੋ ।
ਨਭਿ ਓਰ ਖੋਰ ਨਿਹਾਰ ਕੈ ਜਟਾਉ ਸੀਅ ਸੰਦੇਸ ਦਯੋ ।
ਤਬ ਜਾਨ ਰਾਮ ਗਏ ਬਲੀ ਸੀਅ ਸਤ ਰਾਵਨ ਹੀ ਹਰੀ ।
ਹਨਵੰਤ ਮਾਰਗ ਮੋ ਮਿਲੇ ਤਬ ਮਿਤ੍ਰਤਾ ਤਾਸੋ ਕਰੀ । ੩੬੪ ।

Geeta Malti Chhand

pachhraj Ravan maar kai Raghraj Setai lai geyo.
Nabh aur khor nihar kai so jataou Sia sandes deyo.
tab jaan Ram gaie bali Sia Sat Ravan hi hari.
hanvat marag mo milai tab mitarta tasai kari. (364)

ਤਿਨਿ ਆਨਿ ਸ੍ਰੀ ਰਾਘਰਾਜ ਕੇ ਕਪਿਰਾਜ ਪਾਇਨ ਡਾਰਿਯੋ ।
ਤਿਨ ਬੈਠਿ ਗੈਠ ਇਕੈਠ ਹੈ ਇਹ ਭਾਤ ਮੰਤ੍ਰ ਬਿਚਾਰਿਯੋ ।
ਕਪਿ ਬੀਰ ਧੀਰ ਸਧੀਰ ਕੇ ਭਟ ਮੰਤ੍ਰ ਬੀਰ ਬਿਚਾਰ ਕੇ ।
ਅਪਨਾਇ ਸੁਗ੍ਰਿਵ ਕਉ ਚਲੇ ਕਪਿਰਾਜ ਬਾਲ ਸੰਘਾਰ ਕੈ । ੩੬੫ ।
tin aan Sri Raghraj ke kapraj paien dariou.
tin baith gaith ikaith havai eh bhaat mantar bichariou.
kap beer dheer sadheer ke bhat mantar beer bichar ke.
apnaie sugreev kou chalai kapraj baal sanghar kai. (365)

ਇਤਿ ਸ੍ਰੀ ਬਚਿਤ੍ਰ ਨਾਟਕ ਗ੍ਰੰਥੇ ਬਾਲਿ ਬਧਹ ਧਿਆਇ ਸਮਾਪਤੰ ।
it Sri Bachittar Natak granthai baal
badeh dhiae samapatung.

The trees and leaves of the area, where Ram was moving around, became parched with the heat (of the fire of separation) and falling down completely burnt. Tears were falling down the red eyes of Ram (with fury), which were covering the parched Earth, just as water drops dry up on a red-hot iron plate.

(361)

Even the air, in the vicinity of Ram, (touching Ram) was burnt (with heat) and devoid of any patience, it had disappeared in the water pool. So the lotus-flower in the pond also got burnt, including all the creatures in the water, and the bird's wings, all got parched with the heat. (of Ram's separation).

(362)

On one side, Ram came back to his hut from his search for Sita (being unsuccessful), whereas on the other side, the king Vulture, Jataou, had surrounded Ravana, and would not budge an inch from his position (in the fight) due to his stubborn posture and he would not give in, though he lost all his wings due to Ravana's onslaughts. But he did not desert Ram's side.

(363)

Geeta Malti Chhand

Jataou told Ram," O Raghu king ! Ravana had taken away Sita after killing me." Then looking up towards the sky, Jataou gave the information of Sita's abduction, to Ram. Thus mighty Ram was convinced about Sita's abduction by Ravana. Then after performing the cremation ceremony of Jataou, Ram came across Hanuman, and (Ram) became friendly with him.

(364)

Then Hanuman brought Sugriv at the feet of Ram (to pay obeisance), then all of them got together and decided on a plan after full deliberations amongst themselves, that Sri Ram should help Sugriv for his project, while Sugriv will help Ram . Then the persevering Sugriv, after due consultations with his warriors, ministers and brave men decided to be the helper of Ram and promised him all help. Then Ram killed the king Bali and making Sugriv as his associate marched towards Lanka. (365)

Here the Chapter on the killing of Bali of the Bachittar Natak Granth is completed.

ਅਥ ਹਨੂਮਾਨ ਸੋਧ ਕੋ ਪਠੈਬੋ
ਗੀਤਾ ਮਾਲਤੀ ਛੰਦ
ਦਲ ਬਾਟਿ ਚਾਰ ਦਿਸਾ ਪਠਿਯੋ ਹਨੁਵੰਤ ਲੰਕਿ ਪਠੈ ਦਏ ।
ਲੈ ਮੁਦ੍ਰਕਾ ਲੰਖਿ ਬਾਰਿਧੈ ਜਹ ਸੀ ਹੁਤੀ ਤਹ ਜਾਤ ਭੇ ।
ਪੁਰਿ ਜਾਰਿ ਅਛ ਕੁਮਾਰ ਛੈ ਬਨ ਟਾਰਿ ਕੈ ਫਿਰਿ ਆਇਯੋ ।
ਕ੍ਰਿਤ ਚਾਰ ਜੋ ਅਮਰਾਰਿ ਕੋ ਸਬ ਰਾਮ ਤੀਰ ਜਤਾਇਯੋ । ੩੬੬ ।

Ab Hanuman sodh ko pathaibo

Geeta Malti Chhand

dal baut chaar disa pathiou hanuvant lunk pathai daiei.
lai mudarkai lakh baridhai jeh see huri the jaat bhai.
pur jari achh kumar chhai ban taar kai phir aieyo.
kirat chaar jo amrar ko sab Ram teer jatai yo. (366)

ਦਲ ਜੋਰਿ ਕੋਰ ਕਰੋਰ ਲੈ ਬਡ ਘੋਰ ਤੋਰਿ ਸਬੈ ਚਲੇ ।
ਰਾਮਚੰਦ੍ਰ ਸੁਗ੍ਰੀਵ ਲਛਮਨ ਅਉਰ ਸੂਰ ਭਲੇ ਭਲੇ ।
ਜਾਮਵੰਤ ਸੁਖੈਨ ਨੀਲ ਹਨੁਵੰਤ ਅੰਗਦ ਕੇਸਰੀ ।-
ਕਪਿਪੂਤ ਜੂਥਪ ਜੂਥ ਲੈ ਉਮਡੇ ਚਹੂੰ ਦਿਸ ਕੈ ਝਰੀ । ੩੬੭ ।
dal jour kor karor lai bud ghor tore sabai chalai.
Ramchand Sugreev Lachhman aour soor bhalai bhalai.
Jamvant sukhain neel hanvant angad kesri.
kappoot juthap juth lai umdai chahun dis kai jhari. (367)

ਪਾਟਿ ਬਾਰਿਧ ਰਾਜ ਕਉ ਕਰਿ ਬਾਟਿ ਲਾਘ ਗਏ ਜਬੈ ।
ਦੂਤ ਦਈਤਨ ਕੇ ਹੁਤੇ ਤਬ ਦਉਰ ਰਾਵਨ ਪੈ ਗਏ ।
ਰਨ ਸਾਜ ਬਾਜ ਸਬੈ ਕਰੇ ਇਕ ਬੇਨਤੀ ਮਮ ਮਾਨੀਐ ।
ਗੜ ਲੰਕ ਬੰਕ ਸੰਭਾਰੀਐ ਰਘੁਬੀਰ ਆਗਮ ਜਾਨੀਐ । ੩੬੮ ।
paat baridh raj kou kar baat laagha gaie jabai.
doot devtan ke hutai tab dour Ravan pai gaie.
runn saaj baj sabai karai ik benti mum maniai.
garr lunk bunk sambhariai Raghbir agam janiai. (368)

ਧੂਮ੍ਰ ਅਛ ਸੁ ਜਾਬਮਾਲਿ ਬੁਲਾਇ ਵੀਰ ਪਠੈ ਦਏ ।
ਸੋਰ ਕੋਰ ਕਰੋਰ ਕੈ ਜਹਾ ਰਾਮ ਥੇ ਤਹਾ ਜਾਤ ਭੇ ।
ਰੋਸ ਕੈ ਹਨੁਵੰਤ ਥਾ ਪਰ ਰੋਪਿ ਪਾਵ ਪ੍ਰਹਾਰਿਯੈ ।
ਜੂਝਿ ਭੂਮਿ ਗਿਰਿਯੋ ਬਲੀ ਸੂਰ ਲੋਕ ਮਾਝਿ ਬਿਹਾਰਿਯੈ । ੩੬੯ ।
dhumar achh so jabmal bulaie veer pathai deiai.
sor kor karor kai jaha Ram thai taha jaat bhei.
ross kai hanuvant th par rop par parharieung.
jujh bhoom giriou balisur lok majh bihareung. (369)

**Now the episode of Hanuman's
mission of going in search
(of Sita) begins**

Geeta Malti Chhand

Sugriv then divided his troops into four parts and sent one part of troops to each of the four sides while Hanuman was sent to Lanka. Hanuman took Ram's ring as a token of identity, and crossing the ocean, went upto the place, where Sita was kept. He burnt the city of Lanka and after killing Ravana's son, Achhai kumar, and destroying the Ashoka garden he came back to Sri Ram. He gave the details of all actions to Ram, which Ravana had undertaken. (366)

Ram chander collected millions of troops, and all started marching with great speed. These included Ram Chander, Sugrev, Lachhman and many other warriors. Jamwant, Sukham, Neel Hanuman, Angad and kesri like army commanders, alongwith a horde of monkeys thronged from the four sides like a cluster of clouds. (367)

When they reached the island of Lanka after crossing many seas ; then the messengers of the demons rushed to Ravana and told him to keep ready with all preparations for a war. But I have one request, which you should accept that the fort of Lanka should be well guarded, as Ram Chander has entered our areas. (368)

On hearing the news (of enemy), Ravana sent for Dhumar-lekh and Jabmal and sent them to the field. Both these warriors created such an uproar and finally reached the spot, where Ram was, alongwith millions of troops. Finally, enraged with this, Hanumaan did put down his feet firmly on that place, and fought heroically, while one warrior by the name Dhumar-Achh fell down on the ground (earth) while fighting and then entered the beautiful land of the gods. (he died) after death. (369)

ਜਾਬਮਾਲਿ ਭਿਰੇ ਕਛੂ ਪੁਨਿ ਮਾਰਿ ਐਸੇ ਈ ਕੈ ਲਏ ।
 ਭਾਜਿ ਕੀਨ ਪ੍ਰਵੇਸ਼ ਲੀਕਿ ਸੰਦੇਸ ਰਾਵਨ ਸੋ ਦਏ ।
 ਧੂਮਰਾਛ ਸੁ ਜਾਬਮਾਲਿ ਦੁਹੂੰ ਰਾਘਵ ਜੂ ਹਰਿਯੋ ।
 ਹੈ ਕਛੂ ਪ੍ਰਭ ਕੇ ਹੀਏ ਸੁਭ ਮੰਤ੍ਰ ਆਵਤ ਸੋ ਕਰੁ । ੩੭੦ ।
 Jabmaal bhirai kachhu pun maar aisai ei kai laie.
 bhaaj keen parves link sandes Ravan so daiei.
 dhoomrach so jabmal duhung Raghav ju hariou.
 hai kachhuprabh kai hiai subh mantar avat so karai. (370)

ਪੇਖਿ ਤੀਰ ਅਕੰਪਨੈ ਦਲ ਸੰਗਿ ਦੈ ਸੁ ਪਠੈ ਦਯੋ ।
 ਭਾਤਿ ਭਾਤਿ ਬਜੇ ਬਜੰਤ੍ਰ ਨਿਨਦ ਸਦ ਪੁਰੀ ਭਯੋ ।
 ਸੂਰ ਰਾਇ ਆਦਿ ਪ੍ਰਹਸਤ ਤੇ ਇਹ ਭਾਤਿ ਮੰਤ੍ਰ ਬਿਚਾਰਿਯੋ ।
 ਸੀਅ ਦੇ ਮਿਲੇ ਰਾਘੁਰਾਜ ਕੋ ਕਸ ਰੋਸ ਰਾਵ ਸੰਭਾਰਿਯੋ । ੩੭੧ ।
 pekh teer akumpanai dal sung dei so pathai deou.a
 bhant bhant bajai bajantar ninad Sad puri bhiou.
 Sur raie aad prehsat te eh bhant mantar bichariou.
 Sia de milai Raghuraj ko kas ross raav Sambhariou. (371)

ਛਪਯ ਛੰਦ

ਝਲਹਲੰਤ ਤਰਵਾਰ ਬਜਤ ਬਾਜੰਤ੍ਰ ਮਹਾ ਧੁਨਿ ।
 ਖੜਹੜੰਤ ਖਹਿ ਖੋਲ ਧਯਾਨ ਤਜਿ ਪਰਤ ਚਵੰਦ ਮੁਨਿ ।
 ਇਕ ਇਕ ਲੈ ਚਲੈ ਇਕ ਤਨ ਇਕ ਅਰੁਝੈ ।
 ਅੰਧ ਧੁੰਧ ਪਰ ਗਈ ਹਥ ਅਰੁ ਮੁਖ ਨ ਸੁੱਝੈ ।
 ਸਮੁਹੇ ਸੂਰ ਸਾਵੰਤ ਸਬ ਫਉਜ ਰਾਜ ਅੰਗਦ ਸਮਰ ।
 ਜੈ ਸਦ ਨਿਨਦ ਬਿਹਦ ਹੂਅ ਧੰਨ ਜੰਪਤ ਸੁਰਪੁਰਿ ਅਮਰ । ੩੭੨ ।

Chhapeu Chhand

Jhalehlant tarvar bajat bajantar maha dhun.
 khaerehrrant kheh khel dhian taj parat chavandh muni.
 ik ik lai chalai ik tan ik arujhai.
 andh dhundh par gaiee hath or mukh na sujhai.
 samuhai sur savant sab fauj raj angad samar.
 ajai sad nirad nirad bihad hua dhan sampat surpur amar. (372)

Jabmmal fought for sometime, but was killed in the end in the same manner, (as before). So the army rushed back to Lanka and sent a message to Ravana that both the demons Dhumar Achh and Janbmal had been killed by Ram. Whatever now was considered right by the Master (Ravana) and found suitable, may be enacted as the savest path. (370)

Ravana, seeing the warrior Akumpan, standing close by, sent him alongwith the army to the battle field . Many trumpets were being sounded, and there were sounds of continuous musical nature in Lankapuri. Inder and Prahsat gave the advice after consultations among themselves. "O King ! Give away the possession of Sita and have compromise with Ram Chander. Why are you fostering anger and wrathfulness in your mind ? (371)

Chhapai Chhand

The swords were striking with flashes all around and trumpets were being sounded with loud noise. There were sounds of thuds by the iron coats of protective cover or the helmets being struck, which would desturb the ascetics from the meditation. In some cases the warrior (dead) have been taken away from the field by others, while in some other cases the warriors were engrossed in fighting. There was a dense fog, so that the hands and faces were not visible. In the battle-field the warriors are confronting one another, while the army of Angad was still standing fast. The hailing of Ram Chander as the victor is gaining ground, while the gods in heavens are also praising Ram's valour. (372)

ਇਤ ਅੰਗਦ ਜੁਗ ਰਾਜ ਦੁਤੀਆ ਦਿਸ ਬੀਰ ਅਕੰਪਨ ।
 ਕਰਤ ਬ੍ਰਿਸਟ ਸਰ ਧਾਰ ਤਜਤ ਨਹੀ ਨੈਕ ਅਯੋਧਨ ।
 ਹਥ ਬਥ ਮਿਲ ਗਈ ਲੁਥ ਬਿਥਰੀ ਅਹਾੜੀ ।
 ਘੁਮੇ ਘਾਇ ਅਘਾਇ ਬੀਰ ਬੰਕੜੇ ਬਬਾੜੀ ।
 ਪਿਖਤ ਬੈਠ ਬਿਬਾਣ ਬਰ ਧਨਿ ਧਨਿ ਜੰਪਤ ਅਮਰ ।
 ਭਵ ਭੂਤ ਭਵਿਖਯ ਭਵਾਨ ਮੋ ਅਬ ਲਗ ਲਖਿਯੋ ਨ ਅਸ ਸਮਰ । 373 ।
 it angad jug raj dutia dis beer akumpan.
 karat brisat sar dhar tajat nahi naik ayodhan.
 hath bath mil gaiee luth bithri aharrung.
 ghumai ghaie aghaie beer bunkarrai babarrung.
 pikhat bath biban bar dhan dhan janpat amar.
 bhav bhoot bhavikheu bhavan mo ab lag lakhiou na us samar. (373)

ਕਹੂੰ ਮੁੰਡ ਪਿਖੀਅਹ ਕਹੂੰ ਭਕਰੰਡ ਪਰੇ ਧਰਿ ।
 ਕਿਤ ਹੀ ਜੰਘ ਤਰਫੰਤ ਕਹੂੰ ਪੁਛਰੰਤ ਸੁ ਛਬਿ ਕਰ ।
 ਭਰਤ ਪਤ੍ਰ ਖੇਚਰੀ ਕਹੂੰ ਚਾਵੰਡ ਚਿਕਾਰੈ ।
 ਕਿਲਕਤ ਕਤਹ ਮਸਾਨ ਕਹੂੰ ਭੈਰਵ ਭਭਕਾਰੈ ।
 ਇਹ ਭੰਤਿ ਬਿਜੈ ਕਪਿ ਕੀ ਭਈ ਹਣਿਯੋ ਅਸੁਰ ਰਾਵਣ ਤਣਾ ।
 ਭੈ ਦਗ ਅਦਗ ਭਗੇ ਹਠੀ ਗਹਿ ਗਹਿ ਕਰਿ ਦਾਤਨ ਤ੍ਰਿਣਾ । 374 ।
 kahun mund pikhieh kahun bukrund parai dhar.
 kit hi jangh tarfant kahun uchhrant so chhab kar.
 bharat pattar khechhari kahun chavand chikarai
 kilkat kateh masan kahun bhairav bhabhkarai.
 eh bhant bijai kap ki bhaiee harniou asur Ravan tarra(n)
 bhai dag adag bhagai hathi geh geh kar datan trina. (374)

ਉਤੈ ਦੂਤ ਰਾਵਣੈ ਜਾਇ ਹਤ ਬੀਰ ਸੁਨਾਯੋ ।
 ਇਤ ਕਪਿ ਪਤਿ ਅਰੁ ਰਾਮ ਦੂਤ ਅੰਗਦਹਿ ਪਠਾਯੋ ।
 ਕਹੀ ਕਥ ਤਿਹ ਸਥ ਗਥ ਕਰਿ ਤਥ ਸੁਨਾਯੋ ।
 ਮਿਲਹੁ ਦੇਹੁ ਜਾਨਕੀ ਕਾਲ ਨਤਾਰ ਤੁਹਿ ਆਯੋ ।
 ਪਗ ਭੇਟ ਚਲਤ ਭਯੋ ਬਾਲਿ ਸੁਤ ਪ੍ਰਿਸਟਿ ਪਾਨ ਰਘੁਬਰ ਧਰੇ ।
 ਭਰਿ ਅੰਕਿ ਪੁਲਕ ਤਨ ਪਸਿਜਯੋ ਭਾਤਿ ਅਨਿਕ ਅਸਿਖ ਕਰੇ । 375 ।
 utai doot Ravanai jaie hat beer sunaieuo.
 it kap pat or Ram doot angdeh pathaiou.
 kahi kath the sab gath kar tab Sunaiou.
 amiloh deho janki kaal natar tohai aiyo.
 pug bhet chalat bhaiou baal sut prisat paan Raghubar dharai.
 bhar ank pulak tan pasijiou bhant anik arikh karai. (375)

On one side was Prince Angad (Sugriv's Son) whereas from the other side warrior Akampan was confronting. Both were showering a stream of arrows and no one retraces from the battle scene. In the end, both were engrossed in a duel, with each others hands around the others waist, and corpses were scattered all around. The wounded soldiers were reeling. The warriors were challenging one another, being tired of fighting. The gods, in their beautiful chariots, were watching eagerly the ongoing battle, and were hailing the scene saying, that never before in the past, present or even in future such a battle has taken place. (373)

In the battle-field one could see heads moving around, while the trunks lying on the ground were seen making slight movements and noises. At places there were legs fluttering, or at some places a hand is seen thrown up. At places the evil-spirits were filling their bowls with blood, whereas elsewhere the vultures were shrieking. At places the burial ground (cemetery) is waiting for dead, whole at other places Bhairav (deity) is clamouring loudly. Thus the monkey Prince Angad was victorious in the battle, and Ravana's son was killed. The zealous but devoid of hope, warriors were running away from the battle-field in awe and frightened. (putting grass under their teeth). (374)

Then the messenger conveyed the news of the death of Akampan to Ravana ; and Ram sent Angad as his emissary (to Ravana) with the instructions to sign a peace treaty provided he was willing to hand over Sita, to Ram otherwise he should face death. The son of Bali (Angad) paid obeisance at the feet of Ram and was about to depant, when Ram patted his back and hugged him, giving him all the benedictions, which pleased Angad to his utmost satisfaction. (375)

ਪ੍ਰਤਿ ਉਤਰ ਸੰਬਾਦ

ਛਪੈ ਛੰਦ

ਦੇਹੁ ਸੀਆ ਦਸਕੰਧ ਛਾਹਿ ਨਹੀ ਦੇਖਨ ਪੈਹੋ ।
ਲੰਕ ਛੀਨ ਲੀਜੀਐ ਲੰਕ ਲਖਿ ਜੀਤ ਨ ਜੈਹੋ ।
ਕੁਧ ਬਿਖੈ ਜਿਨਿ ਘੋਰੁ ਪਿਖ ਕਸ ਜੁਧ ਮਚੈ ਹੈ ।
ਰਾਮ ਸਹਿਤ ਕਪਿ ਕਟਕ ਆਜ ਮ੍ਰਿਗ ਸਯਾਰ ਖਵੈ ਹੈ ।
ਜਿਨਿ ਕਰ ਸੁ ਗਰਬੁ ਸੁਣ ਮੂੜ ਮਤ ਗਰਬ ਗਵਾਇ ਘਨੋਰਿ ਘਰ ।
ਬਸ ਕਰੋ ਸਰਬ ਘਰ ਗਰਬ ਹਮ ਏ ਕਿਨ ਮਹਿ ਦੈ ਦੀਨ ਨਰ । ੩੭੬ ।

Prati Uttar Sambad

Chhapai Chhand

deho Sia daskandh chhahe nahi dekhan paiho.
lunk cheen leejiai lunk lakh jeet na jaiho
karudh bikhai jin ghor pikh kas judh machai hai.
Ram sahat kap katak aaj mirag suyar khavai hai.
ajin kar so garab sunn moor mat garab gavaie ghaner ghar.
bas karai sarab ghar garab hum eu kin meh davai deen nar. (376)

ਰਾਵਨ ਬਾਚ ਅੰਗਦ ਸੋ

ਛਪੈ ਛੰਦ

ਅਗਨ ਪਾਕੁ ਕਹੁ ਕਰੈ ਪਵਨ ਮੁਰ ਬਾਰ ਬੁਹਾਰੈ ।
ਚਵਰ ਚੰਦ੍ਰਮਾ ਧਰੇ ਸੂਰ ਛਤ੍ਰਿਹਿ ਸਿਰ ਢਾਰੈ ।
ਮਦ ਲਛਮੀ ਪਿਆਵੰਤ ਬੈਦੁ ਮੁਖਿ ਬ੍ਰਹਮ ਉਚਾਰਤ ।
ਬਰਨ ਬਾਰਿ ਨਿਤਿ ਭਰੇ ਦੇਵ ਕੁਲ ਸਰਬ ਜੁਹਾਰਤ ।
ਨਿਜ ਕਹਿਤ ਸੁ ਬਲ ਦਾਨਵ ਪ੍ਰਬਲ ਦੇਤ ਧਨੁਦਿ ਜਛ ਮੋਹਿ ਕਰ ।
ਵੇ ਜੁਧ ਜੀਤਿ ਜਾਹਿਗੇ ਕਹਾ ਦੇਇ ਤੇ ਦੀਨ ਕਰ । ੩੭੭ ।

Ravan bachh angad so

Chhapai Chhand

agan pak koh karai pavan mur bar buharai.
Chavar Chandrama dharai sur chhatreh sir dharo.
mud lachhmi piavant beid mukh braham ucharat.
baran baar nit bharai dev kul sarab juharat.
nij kahat so bal danav parbal deit dhanud jachh mohai kar.
Vai judh jeet jahegei kaha dei te deen kar. (377)

(Dialogue between both) (Prati uttar sambadh)

Chhapai Chhand

Then Angad said, "O Ravana ! Please hand over Sita to Ram, as you will not be able to even attain her shadow." Then Ravana replied, " You mean, he will usurp Lanka from me. Listen, no one could even dare to win over Lanka from me." Then Angad said, " Do not spill the poison of anger, else there will be a terrible war."

Then Ravana replied, " The whole army of monkeys alongwith Ram is like a herd of deer and jackals. I will devour their like a lion. "

Then Angad said, " O foolish man ! Do not feel proud ! Listen to me with full attention. The egoism has destroyed many families (people)."

Ravana replied, " O (fool) full of pride ! I have controlled all these things under my power. What is the worth of these two helpless persons (Ram and Lachhman) before me ?" (376)

Ravana, then addressed Angad as follows :

Chhapai Chhand

"Listen. The god of fire cooks food for me, while the god of air sweeps my corridor ; the (god) moon has held a fly-whisk in hand to swing it (in my honour) ; whereas (the god) Sun has held a canopy over my head. The goddess of wealth, Lachhmi serves me (wine) drinks ; while Brahma (god) recites Vedas for me. The god (of oceans) Varuna is my water-carrier ; while all other gods salute me (with respect). All the mighty demons look upon me as their Master ; and because of my power, Kuber and Jachh pay toll tax to me. Do you think, these two helpless persons (Ram and Lachhman) could gain victory over Ravana in battle ?" (377)

ਕਹਿ ਹਾਰਿਯੋ ਕਪਿ ਕੋਟਿ ਦਈਤ ਪਤਿ ਇਕ ਨ ਮਾਨੀ ।
 ਉਠਤ ਪਾਵ ਰੁਪਿਯੋ ਸਭਾ ਮਧਿ ਸੋ ਅਭਿਮਾਨੀ ।
 ਥਕੇ ਸਕਲ ਅਮਰਾਰਿ ਪਾਵ ਕਿਨਹੂੰ ਨ ਉਚਕਿਯੋ ।
 ਗਿਰੇ ਧਰਨਿ ਮੁਰਛਾਇ ਬਿਮਨ ਦਾਨਵ ਦਲ ਥਕਿਯੋ ।
 ਲੈ ਚਲਿਯੋ ਬਭੀਛਨ ਭ੍ਰਾਤ ਤਿਹ ਬਾਲਿ ਪੁਤ੍ਰ ਧੂਸਰ ਬਰਨ ।
 ਭਟ ਹਟਕ ਬਿਕਟ ਤਿਹ ਨ ਸਕੇ ਚਲਿ ਆਯੋ ਜਿਤ ਰਾਮ ਰਨ । ੩੭੮ ।
 keh hariou kap kote deiat pati ik na mani.
 Uthat pav rupiou sabha madh so abhimani.
 thakai sakal amrar pav kinhun na bachhiou.
 girai dharan murchhaie bisan danav dal thakiou.
 lai chaliou babhichhan bhrat the bal puttara dhusar baran.
 bhat hatak bikat the na sakai chal aieyo jit Ram runn. (378)

ਕਹਿ ਬੁਲਯੋ ਲੰਕੇਸ ਤਾਹਿ ਪ੍ਰਭ ਰਾਜੀਵ ਲੋਚਨ ।
 ਕੁਟਲ ਅਲਕ ਮੁਖ ਛਕੇ ਸਕਲ ਸੰਤਨ ਦੁਖ ਮੋਚਨ ।
 ਕੁਪੇ ਸਰਬ ਕਪਿਰਾਜ ਬਿਜੈ ਪਹਿਲੀ ਰਣਿ ਚਖੀ ।
 ਫਿਰੇ ਲੰਕ ਗੜਿ ਘੋਰਿ ਦਿਸਾ ਦਛਣੀ ਪਰਖੀ ।
 ਪ੍ਰਭ ਕਰੇ ਬਭੀਛਨ ਲੰਕਪਤਿ ਸੁਣੀ ਬਾਤਿ ਰਾਵਣ ਘਰਣਿ ।
 ਸੁਧਿ ਸਤ ਤਬਿ ਬਿਸਰਤ ਭਈ ਗਿਰੀ ਧਰਣਿ ਪਰ ਹੁਐ ਬਿਮਣ । ੩੭੯ ।
 keh buliou lunkes tahe prabh Rajeev lochan.
 kutal alak mukh chhakai sakal santan dukh mochan.
 kupai sarab kapraj bijai pehli runn chakhi.
 phirai lunk garh ghar disa dachhni parkhi.
 prabh karai babhichhan lunkpat-Sunni baat Ravan gharan.
 Sudha Sat tab bisrat bhaie giri dharan par huai biman. (379)

ਮਦੋਦਰੀ ਬਾਚ
 ਉਟੰਕਣ ਛੰਦ

ਸੂਰਬੀਰਾ ਸਜੇ ਘੋਰ ਬਾਜੇ ਬਜੇ ਭਾਜ ਕੰਤਾ ਸੁਣੇ ਰਾਮ ਆਏ ।
 ਬਾਲਿ ਮਾਰਿਯੋ ਬਲੀ ਸਿੰਧੁ ਪਾਟਿਯੋ ਜਿਨੈ ਤਾਹਿ ਸੋ ਬੈਰਿ ਕੈਸੇ ਰਚਾਏ ।
 ਬਿਯਾਧ ਜੀਤਯੋ ਜਿਨੈ ਜੰਭ ਮਾਰਿਯੋ ਉਨੈ ਰਾਮ ਅਉਤਾਰ ਸੋਈ ਸੁਹਾਏ ।
 ਦੇ ਮਿਲੇ ਜਾਨਕੀ ਬਾਤ ਹੈ ਸਿਆਨ ਕੀ ਚਾਮ ਕੇ ਦਾਮ ਕਾਹੇ ਚਲਾਏ । ੩੮੦ ।

Madodari Chhand

Aoutangan Chhand

Surbeera sajai ghor bajai baje bhaaj kanta sunnai Ram aie.
 baal mariou bali Sindh patiyou jinai tahai so bair kaise rachaie.
 biyadha jeetiyou jinai jambh mariou unai Ram aoutar soiaiee suhaie.
 dei milai janaki baat hai Sian ki cham ke daam kahai chalaie. (380)

The clever Angad tried to convince Ravana by (millions of) reasoning in many ways, but Ravana did not care to listen to his advice and remained adamant. Finally Angad put his foot down (on Earth) and said ; Is there any powerful person with you, who could shift (move) my foot, if so, then only you could win over Ram ; else you will be a total failure ?” Ravana then ordered his men (warriors) to shift his foot, but failed to lift up his foot. The army of demons, after their unsuccessful effort fell down unconscious and got tired. The dark coloured (like smoke son of Bali, (Angad) brought Ravana’s) brother Vibhushan alongwith him. None of the Ravana’s warriors could detain him from doing so. So (Angad) he came back to the place, where Ram was waiting in the battle-field. (378)

The lotus-eyed Ram addressed Vibhushan as ‘Lankesh’ (King of Lanka). The curly hair of Ram were looking glorious, and he was capable of eliminating the afflictions (sufferings) of his saints. All the monkey commanders, alongwith Sugriv were getting agitated and enraged as they had gained their first victory in the battle. Then they encircled the fort of Lanka and tested the Southern end (with attack). Ravana’s wife (Mandedri) heard about the news of Ram’s declaration of Vibhushan as the king of Lanka. She became totally perplexed and gloomy and fell down unconscious on the ground. (379)

Mandedri then said :

Utanghan Chhand :

All the warriors were armed with weapons and iron-coats of mail, and horrible trumpets were being Sounded. She said, “ O my Master ! (Let us) “Run for safety as it is heard that Ram has come. Why have you developed enmity against a person, who has killed the mighty Bali, and has erected a bridge on the ocean even ? Sri Ram is an incarnation (of God) who had defeated Biradh and killed Janbhasur, and deserves all honour. So pray hand over Sita and make a compromise with him. This would be an act of wisdom. Why have you encouraged this worthless act of sacrificing human lives ? “ (380)

ਰਾਵਣ ਬਾਚ

ਬਯੂਹ ਸੈਨਾ ਸਜੇ ਘੋਰ ਬਾਜੇ ਬਜੇ ਕੋਟਿ ਜੋਧਾ ਗਜੇ ਆਨਿ ਨੇਰੇ ।
ਸਾਜ ਸੰਜੋਅ ਸੰਬੂਹ ਸੈਨਾ ਸਬੈ ਆਜ ਮਾਰੋ ਤਰੈ ਦ੍ਰਿਸਟਿ ਤੇਰੇ ।
ਇੰਦ੍ਰ ਜੀਤੋ ਕਰੋ ਜਛ ਰੀਤੋ ਧਨੰ ਨਾਰਿ ਸੀਤਾ ਕਰੰ ਜੀਤਿ ਜੁਧੈ ।
ਸੁਰਗ ਪਾਤਾਲ ਅਕਾਸ ਜੁਆਲਾ ਜਰੈ ਬਾਚਿ ਹੈ ਰਾਮ ਕਾ ਮੋਰ ਕ੍ਰੋਧੈ । ੩੮੧ ।

Ravan baach

baryuh saina sajai ghor bajai baje kot jodha gajai aan nerai.
Saal sanjoa sambuh saina sabai aaj maro tarai drisat terai.
Inder jeeto karai jachh reeto dhanung naar Sita harung jeet judhai.
Surag patal akasjuala jarai baach hai Ram ka mor karodhai. (381)

ਮਦੋਦਰੀ ਬਾਚ

ਤਾਰਕਾ ਜਾਤ ਹੀ ਘਾਤ ਕੀਨੀ ਜਿਨੈ ਅਉਰ ਸੁਬਾਹ ਮਾਰੀਚ ਮਾਰੇ ।
ਬਯਾਧ ਬਧਿਯੋ ਖਰੰ ਦੁਖਣੰ ਖੇਤ ਬੈ ਏਕ ਹੀ ਬਾਣ ਸੋ ਬਾਲਿ ਮਾਰੇ ।
ਧੂਮ੍ ਅਛਾਦਿ ਅਉ ਜਾਬੁਮਾਲੀ ਬਲੀ ਪ੍ਰਾਣ ਹੀਣੰ ਕਰਿਯੋ ਜੁਧ ਜੈ ਕੈ ।
ਮਾਰਿ ਹੈ ਤੋਹਿ ਯੋ ਸਯਾਰ ਕੋ ਸਿੰਘ ਜਿਯੋ ਲੋਹਿੰਗੇ ਲੰਕ ਕੋ ਡੰਗ ਦੈ ਕੈ । ੩੮੨ ।

Madodiri Chhand

Tarka jaat hi ghaat keeni jinai aour subah mareech marai.
brayadh badhiou kharung dukhanung khet thai ek hi baan se baal marai.
dhumar achhad aou jabmali bali pran heerung kariou judh jai kai.
maar hai tohaiyung saur ke singh jiou lehungai lunk ke dung dai kai. (382)

ਰਾਵਣ ਬਾਚ

ਚਉਰ ਚੰਦ੍ਰ ਕਰੰ ਛਤ੍ਰ ਸੂਰੰ ਧਰੰ ਬੇਦ ਬ੍ਰਹਮਾ ਰਰੰ ਦੁਆਰਿ ਮੇਰੇ ।
ਪਾਕ ਪਾਵਕ ਕਰੰ ਨੀਰ ਬਰਣੰ ਭਰੰ ਜਛ ਬਿਦਿਆਧਰੰ ਕੀਨ ਚੇਰੇ ।
ਅਰਬ ਖਰਬੰ ਪੁਰੰ ਚਰਬ ਸਰਬੰ ਕਰੇ ਦੇਖੁ ਕੈਸੇ ਕਰੋ ਬੀਰ ਖੇਤੰ ।
ਚਿੰਕ ਹੈ ਚਾਵਡਾ ਫਿੰਕ ਹੈ ਫਿੰਕਰੀ ਨਾਚ ਹੈ ਬੀਰ ਬੈਤਾਲ ਪ੍ਰੇਤੰ । ੩੮੩ ।

Ravan baach

Chour Chander karung Chhatar Surang dharung beid brahma rurung duar merai.
pak pavak karung neer barnung bharung jachh bidia dharung keen cherai.
arb kharbung purang charab sarbung karai dekh kaisai karai beer khatung.
Chink hai chavda phink hai phinkari nach hai beer baital pretung. (383)

Then Ravana said, “ I will take the command of army, with the sounding of horrible trumpets, and millions of warriors will be roaring on my side and arming my troops with weapons and protective covering (coats of mail). I will, before your very eyes, destroy the whole army of the enemy to-day only Just as I have won over Indra having divested all gods of their wealth, similarly I will win over the enemy and bring Sita in marriage. The fire of my wrath will burn away heavens . netherlands and the skies. How could Ram, then escape my wrathfulness ?
(381)

Mandedri said,” Sri Ram will destroy you and win over Lanka with the beat of drum. He had killed Tarika at the outset, and had killed the demons Subahu and Marich, having destroyed Biradh and had killed Khar and Dukhan demons and had destroyed Bali with one arrow only ; who had killed Dhrum-Achh, Janbwali and highy Akumpan in a battle. The person who had killed the lion and jackal (equally) easily will kill you.”
(382)

Then Ravana said, “ The moon (god) is swinging the fly-whisk over my head with the sun holding the canopy overhead, and Brahma recites Vedas at my place (door); The god of fire cooks for me, and god Varuna brings water for me, while Jachh and Vidyadhar both are my slaves to serve me. I have crushed millions of people belonging to various towns. You will see my powers in the battle-field. The vultures will be shrieking and the evil-spirits (she-jackals) will be running around the battle-field. The ghosts, evil-spirits and demons will be dancing around. (383)

ਮਦੋਦਰੀ ਬਾਚ

ਤਾਸ ਨੇਜੇ ਦੁਲੈ ਘੋਰ ਬਾਜੇ ਬਜੈ ਰਾਮ ਲੀਨੇ ਦਲੈ ਅਨਿ ਦੂਕੇ ।
ਬਾਨਰੀ ਪੂਤ ਚਿੰਕਾਰ ਅਪਾਰੰ ਕਰੰ ਮਾਰ ਮਾਰੰ ਚਹੂੰ ਓਰ ਕੂਕੇ ।
ਭੀਮ ਭੇਰੀ ਬਜੈ ਜੰਗ ਜੋਧਾ ਗਜੈ ਬਾਨ ਚਾਪੈ ਚਲੇ ਨਾਹਿ ਜਉ ਲੋ ।
ਬਾਤ ਕੋ ਮਾਨੀਐ ਘਾਤੁ ਪਹਿਚਾਨੀਐ ਰਾਵਰੀ ਦੇਹ ਕੀ ਸਾਤਿ ਤਉ ਲੋ । ੩੮੪ ।

Madodari Chhand

taas najai dhulai ghor bajai baje Ram leenai dalung aan dhukai.
banri poot chinkar aparung karung maar marung Chahun aur kukai.
bheem bheri bajai jung jodha gajai baan chapai chalai nahai jou lung.
baat ko maniai ghaat pehchaniai ravari deh ki saint tou lung. (384)

ਘਾਟ ਘਾਟੈ ਰੁਕੋ ਬਾਟ ਬਾਟੈ ਤੁਪੋ ਐਠਿ ਬੈਠੇ ਕਹਾ ਰਾਮ ਆਏ ।
ਖੋਰ ਹਰਾਮ ਹਰੀਫ਼ ਕੀ ਆਖ ਤੈ ਚਾਮ ਕੇ ਜਾਤ ਕੈਸੇ ਚਲਾਏ ।
ਹੋਇਗੋ ਖੁਆਰ ਬਿਸੀਆਰ ਖਾਨਾ ਤੁਰਾ ਬਾਨਰੀ ਪੂਤ ਜਉ ਲੋ ਨ ਗਜਿ ਹੈ ।
ਲੰਕਿ ਕੋ ਛਾਡਿ ਕੈ ਕੋਟਿ ਕੋ ਫਾਧ ਕੈ ਆਸੁਰੀ ਪੂਤ ਲੈ ਘਾਸਿ ਭਜਿ ਹੈ । ੩੮੫ ।
ghaat ghaatai rukung baat batai tupai aith baithai kaha Ram aie.
khor haram hareef kiaakh te chaam kai jaat kaisai chalaie.
hoiaige khuar bisiar khana tura banri poot jou lai na gaj hai.
lunk ko chhad kai kote ko phad kai asuri poot lai ghaas bhaj hai. (385)

ਰਾਵਣ ਬਾਚ

ਬਾਵਰੀ ਰਾਡ ਕੀਆ ਭਾਡ ਬਾਤੈ ਬਕੈ ਰੰਕ ਸੇ ਰਾਮ ਕਾ ਛੋਡ ਰਾਸਾ ।
ਕਾਢਹੋ ਬਾਸਿ ਦੈ ਬਾਨ ਬਾਜਗੀਰੀ ਦੇਖਿ ਹੋ ਆਜ ਤਾਕੋ ਤਮਾਸਾ ।
ਬੀਸ ਬਾਹੰ ਧਰੰ ਸੀਸ ਦਸਯੰ ਸਿਰੰ ਸੈਣ ਸੰਬੁਹ ਹੈ ਸੰਗਿ ਮੇਰੇ ।
ਭਾਜ ਜੈ ਹੈ ਕਹਾ ਬਾਟਿ ਪੈ ਹੈ ਉਹਾ ਮਾਰਿ ਹੋ ਬਾਜ ਜੈਸੇ ਬਟੇਰੇ । ੩੮੬ ।

Ravan baach

bavri rand kia bhand baatai bakai runk se Ram ka chhod rasa.
kadhiho baas dai baan baajgiri dekh ho aaj tako tamasa.
bees bahung dharung sees daseung sirung Sain sambuh hai sung merai.
bhaaj jai hai kaha baat pai hai auhan maar hobaaj jaisai baterai. (386)

ਏਕ ਏਕੰ ਹਿਰੈ ਝੂਮਿ ਝੂਮੰ ਮਰੈ ਆਪੁ ਆਪੰ ਗਿਰੈ ਹਾਕੁ ਮਾਰੇ ।
ਲਾਗ ਜੈ ਹਉ ਤਹਾ ਭਾਜ ਜੈ ਹੈ ਜਹਾ ਫੂਲ ਜੈ ਹੈ ਕਹਾ ਤੇ ਉਬਾਰੇ ।
ਸਾਜ ਬਾਜੇ ਸਬੈ ਆਜ ਲੈ ਹਉ ਤਿਨੈ ਰਾਜ ਕੈਸੇ ਕਰੈ ਕਾਜ ਮੇ ਸੇ ।
ਬਾਨਰੀ ਛੈ ਕਰੋ ਰਾਮ ਲਛੈ ਹਰੋ ਜੀਤਹੋ ਹੋਡ ਤਉ ਅਨਿ ਤੋ ਸੇ । ੩੮੭ ।
ek ekai hirai jhoom jhoomung mareiu aap aapung girai haak marai.
laag jai hoa taha bhaaj jai kai jaha phool jai hai kaha te ubarai.
saaj bajai sabai aaj lai hoan tinai raj kaisai karai kaaj mo so.
banre chhai karai Ram lachhai harai jeetho hode tou aan te so. (387)

Then Mandedri said, “ The spears were being swung around on one side and trumpets were blowing as the army of Ram had reached near Lanka. The monkey off springs were making loud shrieks and on all sides one could hear shouts of “Kill them.” So long the big drums are not beating and the warriors are not shouting slogans of challenge and the arrows are not shot from the bows in this battle, you could feel safe in the vicinity of the battle-field. So please listen to me and try to realise the situation. (384)

All the ferry places have been blocked and all the routes blocked, why are you sitting at home with an egoistic behaviour ? Rama has come, here already. O worthless person ! How could you circulate coins out of leather under the eyes of the enemy ? Your family will suffer quite a lot, so long the monkeys are not making noise. All these demons will leave Lankas deserting this fort and feeling completely demoralised. “ (385)

Then Ravana said, “ O foolish woman ? Why are you talking like buffoons ? Forget about the episode of a helpless person like Ram. This person (Ram) has enacted the drama of “Indra’s noose”, I will expose his hollowness with the burning of incense and rid him of the ghost and watch the fun today. I am having twenty arms, with ten heads, and the whole army is with me. Where will they flee to ? They will not find the way to run away. I will kill them just as an eagle kills a partridge. (386)

On my one (sound) call, each warrior will fight the other warrior (one beyond) who will fall down reeling and becoming unconscious. Wherever they run to, I will chase them. How will these weaklings (like a flower) save themselves against my onslaught? I will arm myself with all the weapons and protective coats of mail, and with beating of drums, I will defeat them. How could anyone rule here without looking after all the functions of wine? I will destroy the monkeys and Kill am and Lachhman. Then I will win the beat against you.” (387)

ਕੋਟਿ ਬਾਤੈ ਗੁਨੀ ਏਕ ਕੈ ਨ ਸੁਨੀ ਕੋਪਿ ਮੁੰਡੀ ਧੁਨੀ ਪੁਤ੍ਰ ਪਠੈ ।
 ਏਕ ਨਾਰ"ਤ ਦੇਵ"ਤ ਦੂਜੋ ਬਲੀ ਭੂਮਿ ਕੰਪੀ ਰਣ ਬੀਰ ਉਠੈ ।
 ਸਾਰ ਭਾਰੀ ਪਰੈ ਧਾਰ ਧਾਰੀ ਬਜੀ ਕ੍ਰੋਹ ਕੈ ਲੋਹ ਕੀ ਛਿਟ ਛੁਟੈ ।
 ਰੁੰਡ ਧੁਕ ਧੁਕ ਪਰੈ ਘਾਇ ਭਕ ਭਕ ਕਰੈ ਬਿਥੁਰੀ ਜੁਥ ਸੋ ਲੁਥ ਲੁਟੈ । ੩੮੮ ।
 kot baatai gunni ek kai na sunni kop mundi dhuni putar pathai.
 ek narant devant dujai bali bhoom kampi runnung beer uthai.
 Sar bharai parai dhar dharung baji karoh kai loh ki chhit chhutai.
 rund dhuk dhuk parai ghaie bhak bhak karai bithuri jab so lub lutai. (388)

ਪਤ੍ਰ ਜੁਗਣ ਭਰੇ ਸਦ ਦੇਵੀ ਕਰੈ ਨਦ ਭੈਰੋ ਰਰੈ ਗੀਤ ਗਾਵੈ ।
 ਭੂਤ ਐ ਪ੍ਰੇਤ ਬੈਤਾਲ ਬੀਰੰ ਬਲੀ ਮਾਸ ਅਹਾਰਿ ਤਾਰੀ ਬਜਾਵੈ ।
 ਜਛ ਗੰਧੂਬ ਅਉ ਸਰਬ ਬਿਦਿਆਧਰੀ ਮਧਿ ਆਕਾਸ ਭਯੋ ਸਦ ਦੇਵੀ ।
 ਲੁਥ ਬਿਥੁਰੀ ਹੂਹ ਕੂਹੰ ਭਰੀ ਮਚੀਯੰ ਜੁਧ ਅਨੂਪ ਅਤੇਵੰ । ੧੮੯ ।
 ਪਅਤਤਅਰ ਜੁਗਅਨ ਬਹਅਰਅੰ ਸਅਦ ਦੇਵੰ ਕਅਰਅੰ ਨਅਦ ਬਹੇਰਅੰ ਰਅਰਰਅੰ ਗੇਤ ਗਅਵਅੰ ।
 ਬਹੇਤ ਅੁ ਪਰੇਤਿ ਬਅਤਿਅਲ ਬੇਰੁਨਗ ਬਅਲੰ ਮਅਸਸ ਅਹਅਰ ਤਅਰੰ ਬਅਜਅਵਅੰ ।
 ਜਅਚਹਹ ਗਅਨਦਹਰਅਬ ਐ ਸਅਰਅਬ ਬਦਿਅਦਹਰੁਨਗ ਮਅਦਹ ਅਕਅਸ ਬਹੁੰ ਸਅਦ ਦੇਵੁਨਗ ।
 ਲਅਬ ਬਤਿਹਰੰ ਹੋਹ ਕੁਹਅੰ ਕਅਰੰ ਮਅਚਹੁੰਨਅਗਜੁਦਹ ਅਨੁਪ ਅਬਹੇਵੁਨਗ । (੩੮੯)

ਸੰਗੀਤ ਛਪੈ ਛੰਦ
 ਕਾਗੜਦੀ ਕੁਪਿਯੋ ਕਪਿ ਕਟਕ ਬਾਗੜਦੀ ਬਾਜਨ ਰਣ ਬਜੀਯ ।
 ਤਾਗੜਦੀ ਤੋਗ ਝਲਹਲੀ ਗਾਗੜਦੀ ਜੋਧਾ ਗਲ ਗਜੀਯ ।
 ਸਾਗੜਦੀ ਸੂਰ ਸਮੁਹੇ ਨਾਗੜਦੀ ਨਾਰਦ ਮੁਨਿ ਨਚਿਯੋ ।
 ਬਾਗੁੜਦੀ ਬੀਰ ਬੈਤਾਲ ਆਗੜਦੀ ਆਰੁਣ ਰੰਗ ਰਚਿਯੋ ।
 ਸੰਸਾਗੜਦੀ ਸੁਭਟ ਨਚੇ ਸਮਰਿ ਫਾਗੜਦੀ ਫੁੰਕ ਫਨੀਅਰ ਕਰੈ ।
 ਸੰਸਾਗੜਦੀ ਸਮਟੈ ਸੁੰਕੜੈ ਫਣਪਤਿ ਫਣਿ ਫਿਰਿ ਫਿਰਿ ਧਰੈ । ੩੯੦ ।
Sangeet Chhapai Chhand
 kagarri kapiou kap katak bagarri bajan runn bajieu.
 tagarri teg jhalhali gagarri jodha gal gajieu.
 Sagarri soor samuhai nagarri narad muni nachiou.
 bagarri beer baital agarri aran rung rachiou.
 Sansagarri subhat nachai samar phagarri phunk phanier karai.
 Sansagarri samtai sunkarrai phatpat phan phir phir dharai. (390)

Mandedri had thought of millions of things, but Ravana did not listen to anything. Instead he nodded his head (in disapproval) and sent his sons away to the battle-field. One was mighty Narant, and the second one was Devant. When the warriors got ready for the battle, the Earth trembled underneath. The heavy swords were striking against each other, and the sharp edges were striking against the sharpened edges of other's sword. Being enraged, the blood splashes were being thrown out, while the trunks were falling on the ground making thuds (noises). Blood was spurting out of the wounds (of warriors). The corpses of warriors were lying scattered all over the battle field and were herded together. (388)

The evil-spirits would fill up their bowls with blood ; Durga raises loud cry, Bhairav sounds the trumpets, the evil-spirits are singing songs, while the ghosts, demons, evil spirits or other carnivorous beings were clapping, the musicians of Shiva, and other gods or demi gods are all making noise in the skies. The corpses are lying scattered, and loud noises are heard alongwith total chaos. Thus a great magnificent battle was raging. (389)

Sangeet Chhapai Chhand

(Here the first letter of each description gives an introduction of mirdang tune)

The army of monkeys was greatly enraged, and trumpets were being sounded with battle. The swords were flashing, while the warriors were raising war cries (roars). The warriors were confronting each other while Narad Muni was dancing. The mighty demon was moving around the battle field. All were looking red with blood stains. The warriors were dancing around the battle field while the arrows were being shot with the same speed as the missing sound. Due to the fear of this horrible battle even Sheshnag was feeling scared with his fangs getting unsteady. (390)

ਫਾਗੜਦੀ ਫੁੰਕ ਫਿਕਰੀ ਰਾਗੜਦੀ ਰਣਿ ਗਿਧ ਰੜਕੈ ।
 ਲਾਗੜਦੀ ਲੁਥ ਬਿਥੁਰੀ ਭਾਗੜਦੀ ਭਟ ਘਾਇ ਭਡਕੈ ।
 ਬਾਗੜਦੀ ਬਰਖਤ ਬਾਣ ਝਾਗੜਦੀ ਝਲਮਲਤ ਕ੍ਰਿਪਾਣੈ ।
 ਗਾਗੜਦੀ ਗਜ ਸੰਜਰੈ ਕਾਗੜਦੀ ਕਛੈ ਕਿੰਕਾਣੈ ।
 ਬੰਬਾਗੜਦੀ ਬਹਤ ਬੀਰਨ ਸਿਰਨ ਤਾਗੜਦੀ ਤਮਕਿ ਤੇਰੀ ਕੜੀਐ ।
 ਝੰਝਾਗੜਦੀ ਝੜਕ ਦੈ ਝੜ ਸਮੈ ਝਲਮਲ ਝੁਕਿ ਬਿਜੁਲ ਝੜੀਐ । ੩੯੧ ।
 phagarrdi phunk phinkari ragarrdi runn gidh rarrkai.
 lagarrdi lub bithuri bhagarrdi bhat ghaie babhkai.
 bagarrdi barkhat baan jhagarrdi jhaimalat kirpanung.
 gagarrdi gaj sanjrai kagarrdi kachhai kinkanung.
 banbagarrdi behat beeran siran tagarrdi tamak tegung karriai.
 jhanjhagarrdi jharrak dai tarr samai jhalmal jhuk bijul jharriai. (391)

ਨਾਗੜਦੀ ਨਰ"ਤੁਕ ਗਿਰਤ ਦਾਗੜਦੀ ਦੇਵ"ਤੁਕ ਧਾਯੋ ।
 ਜਾਗੜਦੀ ਜੁਧ ਕਰਿ ਤੁਮਲ ਸਾਗੜਦੀ ਸੁਰਲੋਕ ਸਿਧਾਯੋ ।
 ਦਾਗੜਦੀ ਦੇਵ ਰਹਸੰਤ ਆਗੜਦੀ ਅਸੁਰਣ ਰਣਿ ਸੋਗੀ ।
 ਸਾਗੜਦੀ ਸਿਧ ਸਰਸੰਤ ਨਾਗੜਦੀ ਨਾਚਤ ਤਜਿ ਜੋਗੀ ।
 ਖੰਖਾਗੜਦੀ ਖਯਾਹ ਭਏ ਪ੍ਰਾਪਤ ਖਲ ਪਾਗੜਦੀ ਪ੍ਰਹਪ ਡਾਰਤ ਅਮਰ ।
 ਜੰਜਾਗੜਦੀ ਸਕਲ ਜੈ ਜੈ ਜਪੈ ਸਾਗੜਦੀ ਸੁਰਪੁਰਹਿ ਨਾਰਿ ਨਰ । ੩੯੨ ।
 nagarrdi narantak girat dagarrdi devantak dhiaou.
 jagarrdi judh kar tumal sagarrdi surlok sidhaïou.
 dagarrdi devrehsant agarrdi asurann runn sungung.
 sagarrdi sidh sarsant nagarrdi nachat taj jogung.
 Khankhagarrdi khiyah bhaie prapat khal pagarrdi puhap darat amar.
 janjagarrdi sakal jai jai japai sagarrdi surpureh naar nar. (392)

ਰਾਗੜਦੀ ਰਾਵਣਹਿ ਸੁਨਯੋ ਸਾਗੜਦੀ ਦੋਊ ਸੁਤ ਰਣਿ ਜੁਝੈ ।
 ਬਾਗੜਦੀ ਬੀਰ ਬਹੁ ਗਿਰੇ ਆਗੜਦੀ ਆਹਵਹਿ ਅਰੁਝੈ ।
 ਲਾਗੜਦੀ ਲੁਥ ਬਿਥੁਰੀ ਚਾਗੜਦੀ ਚਾਵੰਡ ਚਿੰਕਾਰੈ ।
 ਨਾਗੜਦੀ ਨਗ ਭਏ ਗਦ ਕਾਗੜਦੀ ਕਾਲੀ ਕਿਲਕਾਰੈ ।
 ਭੰਭਾਗੜਦੀ ਭਯੰਕਰ ਜੁਧ ਭਯੋ ਜਾਗੜਦੀ ਜੁਹ ਜੁਗਣ ਜੁਰੀਅ ।
 ਕੰਕਾਗੜਦੀ ਕਿਲਕਤ ਕੁਹਰ ਕਰ ਪਾਗੜਦੀ ਪਤ੍ਰ ਸ੍ਰੋਣਤ ਭਰੀਅ । ੩੯੩ ।
 ਇਤਿ ਦੇਵਾਤਕ ਨਰਾਤਕ ਬਧਹਿ ਧਿਆਇ ਸਮਾਪਤਮ ।
 ragarrdi ravaneh Suniou sagarrdi douoo sut runn jurang.a
 bagarrdi beer boh girai agarrdi ahveh arujhai.
 lagarrdi lath bithuri chagarrdi chavand chinkarung
 nagaeedi nad bhaie gad kagardi kali kilkarung.
 bhanbhagarrdi bhayunkar judh bhïou jagarrdi juh jugan juria.
 Kankagarrdi kilkat kuhar kar pagarrdi patar saronat bharia. (393)
 It devatak Naratak badheh dhiai samapâtam.

The she-jackals were roaming in the battle-field, and the vultures were shrieking. The corpses were scattered around, while the wounds of warriors are spurting out blood. The arrows were being showered, and the swords were flashing. The elephants were locked up in fights, while the horses were moving with restrained steps. The swords were being wielded over the heads of warriors with fury, and the flashes of swords were seen like the lightning streaks appearing from the overcast clouds on a cloudy day. (391)

On (demon) Naratank's falling down on the ground, Devantak (demon) launched a fierce attack and fighting a tumultuous battle went to heavens. (was killed), which made the gods happy, whereas the demons were totally demoralised in the battle. The Sidhas (mendicants) and saints in their meditation, got up from those postures and started dancing. When all the devils were destroyed, the gods were showering flowers from the heavens. All the males and females of the heavens were hailing the victory of Ram. (392)

The news reached Ravana that both his sons had attained martyrdom in the battle, and many others were engrossed in fighting. The corpses were scattered all over the battle-field while the vultures were shrieking. The battle-field was full of the human marrow like an ocean, while the goddess of death was hovering over the field. A terrible battle was raging, in which evil-spirits were gathered around, making noisy scenes, while filling up bowls with blood. (393)

Here the Chapter on the death of
Narantak and Devantak is Completed.

ਅਥ ਪ੍ਰਹਸਤ ਜੁਧ ਕਥਨੰ
ਸੰਗੀਤ ਛਪੈ ਛੰਦ
ਪਾਗੜਦੀ ਪ੍ਰਹਸਤ ਪਠਿਯੋ ਦਾਗੜਦੀ ਦੈ ਕੈ ਦਲ ਅਨਗਨ ।
ਕਾਗੜਦੀ ਕੰਪ ਭੂਅ ਉਠੀ ਬਾਗੜਦੀ ਬਾਜੀਯ ਖੁਰੀਅਨ ਤਨ ।
ਨਾਗੜਦੀ ਨੀਲ ਤਿਹ ਇਣਿਯੋ ਭਾਗੜਦੀ ਗਾਹਿ ਭੂਮਿ ਪਛਾੜੀਅ ।
ਸਾਗੜਦੀ ਸਮਰਿ ਹਾਹਾਕਾਰ ਦਾਗੜਦੀ ਦਾਨਵ ਦਲ ਭਰਿਅ ।
ਘੰਘਾੜਦੀ ਘਾਏ ਭਕ ਭਕ ਕਰਤ ਰਾਗੜਦੀ ਰੁਹਿਰਰਣ ਰੰਗ ਬਹਿ ।
ਜੰਜਾਗੜਦੀ ਜੈਯ ਜੁਗਣ ਜਪੈ ਕਾਗੜਦੀ ਕਾਕ ਕਰਕਹ ਕਕਹ । ੩੯੪ ।

Ab preshat judh kathanung

Sangeet Chhapai Chhand

pagarrdi prehsat pathiou dagarrdi dai kai dal angun.
kagarrdi kamp bhua uthi bagarrdi bajieu Khurian tan.
nagarrdi neel the jhineuo bhagarrdi geh bhoom pachharria.
Sagarrdi samar hahakar dagarrdi danav dal bharia.
ghanghagarrdi ghaie bhak bhak karat ragarrdi rohir runn rung beh.
janjagarrdi jeu jugan japai kagarrdi kak karkeh kakeh. (394)

ਪਾਗੜਦੀ ਪ੍ਰਹਸਤ ਜੁਝੰਤ ਲਾਗੜਦੀ ਲੈ ਚਲਿਯੋ ਅਪ ਦਲ ।
ਭਾਗੜਦੀ ਭੂਮਿ ਭੜਹੜੀ ਕਾਗੜਦੀ ਕੰਪਾਇ ਦੇਈ ਜਲ ਥਲ ।
ਨਾਗੜਦੀ ਨਾਦ ਨਿਹਨਦ ਭਾਗੜਦੀ ਰਣ ਭਰਿ ਭਯੰਕਰ ।
ਸਾਗੜਦੀ ਸੰਗ ਝਲਹਲਤ ਚਾਗੜਦੀ ਚਮਕੰਤ ਚਲਤ ਸਰ ।
ਖੰਖਾਗੜਦੀ ਖੇਤਿ ਖੜਗ ਖਿਮਕਤ ਖਹਤ ਚਾਗੜਦੀ ਚਟਕ ਚਿਨਗੈ ਕਢੈ ।
ਠੰਠਾਗੜਦੀ ਠਾਟ ਠਟਕਰ ਮਨੋ ਠਾਗੜਦੀ ਠਣਕ ਠਠਿਆਰ ਗਢੈ । ੩੯੫ ।
pagarrdi prehsat jujhant lagarrdi lai chaliou ap dal.
bhagarrdi bhoom bharrharri kagarrdi kampia doiee jal thal.
Nagarrdi naad nehnad bhagarrdi runn bher bheunkar.
Sagarrdi song jhalhalat chagarrdi chamkant chalat sar.
khankhagarrdi khet kharag khimkat khehat chagarrdi chatak chingai kadhen.
thanthagarrdi thaata thatkar mano thagarrdi thanak thathiar gadhai. (395)

ਦਾਗੜਦੀ ਦਾਲ ਉਛਲਹਿ ਬਾਗੜਦੀ ਰਣਿ ਬੀਰ ਬਬਕਹਿ ।
ਆਗੜਦੀ ਇਕ ਲੈ ਚਲੈ ਇਕ ਕਹੁ ਇਕ ਉਚਕਹਿ ।
ਤਾਗੜਦੀ ਤਾਲ ਤੰਬੂਰੀ ਬਾਗੜਦੀ ਰਣਿ ਬੀਨ ਸੁ ਬਜੈ ।
ਸਾਗੜਦੀ ਸੰਖ ਕੇ ਸਬਦ ਗਾਗੜਦੀ ਗੈਵਰ ਗਲਗਜੈ ।
ਧੰਧਾਗੜਦੀ ਧਰਣਿ ਧੜਿਧੁਕਿ ਪਰਤ ਚਾਗੜਦੀ ਚਕਤ ਚਿਤ ਮਹਿ ਅਮਰ ।
ਪੰਪਾਗੜਦੀ ਪੁਹਪ ਬਰਖਾ ਕਰਤ ਜਾਗੜਦੀ ਜਛ ਗੰਧੂਬ ਬਰ । ੩੯੬ ।
dhagarrdi dhaal uchhlai bagarrdi runn beer babkeh.
agarrdi ik lai chalai ik koh ih uchkeh.
tagarrdi taal tamburung bagarrdi runn been so bajai.
Sagarrdi sunkh ke sabad gagarrdi gaivar galgajai.
dhandhagarrdi dharan dharrdhuk parat chagarrdi chakat chit meh amar.
pampagarrdi pohap barkha karat jagarrdi jachh gandhrab bar. (396)

Now the episode of Prehsat Battle begins
Sangeet Chhapai Chhand

Now Ravana sent his son Presat alongwith a huge contingent of armed men to the battle-field, in fact the Earth trembled with the hooves of the unlimited number of horses (accompanying him). He was thrown with one jerk only on the ground by the warrior Neel of Ram Chander, which created an uproar in the forces of the demons. The blood was spurting out of the wounds of the wounded soldiers in the battle-field, while the herd of evil-spirits was (chanting the) hailing the victory (of Ram) and the crows were making noise with a piercing sound. (394)

When Prehsat had marched alongwith his forces, there was tumultuous uproar on the Earth, and both the lands and oceans, had trembled alongwith the beating of drums. The spears were striking with a splash while the shooting arrows produced a streak of lightning. The wielding swords were striking against the enemy with a thud, alongwith sparks of light. The swords were striking against the shields like the potter moulding various vessels on his wheel. (395)

At places the shields were being tossed while at other places, the warriors were shouting war cries. Some warriors were being led away by other's while some others are jumping and tossing up. Small kettle-drums were beating and the clarionets were playing in the battle field. Somewhere conch shells were blowing, whereas at other places the mighty elephants getting enraged were trumpeting. The Earth was trembling while the gods were getting bewildered with the progress of the war. The musicians of Shiva were showering beautiful flowers from heavens. (396)

ਝਾਗੜਦੀ ਝੁਝ ਭਟ ਗਿਰੈ ਮਾਗੜਦੀ ਮੁਖਿ ਮਾਰ ਉਚਾਰੈ ।
 ਸਾਗੜਦੀ ਸੰਜ ਪੰਜਰੇ ਘਾਘੜਦੀ ਘਣੀਅਰ ਜਣੁ ਕਾਰੇ ।
 ਤਾਗੜਦੀ ਤੀਰ ਬਰਖੰਤ ਗਾਗੜਦੀ ਗਹਿ ਗਦਾ ਗ੍ਰਿਸਟੈ ।
 ਮਾਗੜਦੀ ਮੰਤ੍ਰ ਮੁਖ ਜਪੈ ਆਗੜਦੀ ਅਛਰ ਬਰ ਇਸਟੈ ।
 ਸੰਸਾਗੜਦੀ ਸਦਾ ਸਿਵ ਸਿਮਰ ਕਰਿ ਜਾਗੜਦੀ ਜੁਝ ਜੋਧਾ ਮਰਤ ।
 ਸੰਸਾਗੜਦੀ ਸੁਭਟ ਸਨਮੁਖ ਗਿਗਤ ਆਗੜਦੀ ਅਪਛਰਨ ਕਹ ਬਰਤ । (੩੯੭)
 jhagarri jhujh bhat girai magarri mukh maar ucharai.
 Sagarri sunj panjarai ghagharrdi ghaniar jan karai.
 ragarri teer barkhand gaggarri geh gada gristung.
 magarri mantar mukh japai agarri achhar bar istung.
 Sansagarri sada Sir Simar kar jagarri jujh jodha marat.
 Sansagarri subhat sunmukh girat agagarri apchharan keh barat. (397)

ਭੁਜੰਗ ਪ੍ਰਯਾਤ ਛੰਦ
 ਇਤੈ ਉਚਰੈ ਰਾਮ ਲੰਕੇਸਿ ਬੈਠੈ । ਉਤੈ ਦੇਵ ਦੇਖੈ ਚੜੈ ਰਥ ਗੈਠੈ ।
 ਕਹੈ ਏਕ ਏਕੰ ਅਨੇਕੰ ਪ੍ਰਕਾਰੰ । ਮਿਲੈ ਜੁਧ ਜੇਤੇ ਸਮੰਤੰ ਲੁਝਾਰੰ । ੩੯੮ ।

Bhujang Prayat Chhand

itai uchrai Ram lankes bainung. utai dev dekhai charrai rath gainung.
 kaho ek ekang anehung pakarang. milai judh jetai samantung lujharung. (398)

ਬਭੀਛਣ ਬਾਚ ਰਾਮ ਸੈ
 ਧਨੰ ਮੰਡਲਾਕਾਰ ਜਾ ਕੋ ਬਿਰਾਜੈ । ਸਿਰੰ ਜੈਤਪਤ੍ਰੰ ਸਿਤੰ ਛਤ੍ਰ ਛਾਜੈ ।
 ਰਥੰ ਬੇਸਟਤੰ ਬਿਯਾਘ੍ਰ ਚਰਮੰ ਅਭੀਤੰ । ਤਿਸੈ ਨਾਥ ਜਾਨੈ ਹਠੀ ਇੰਦ੍ਰ ਜੀਤੰ । ੩੯੯ ।

Babbichhan baach Ram sai

dhanung mandlakar ja kai birajai. Sirung jaitpatrung situng chhatar chhajai.
 rubung basatung biyaghar charmung abheetung. tisai nath jahai hathi Inder jeetung.
 (399)

ਨਹੈ ਪਿੰਗ ਬਾਜੀ ਰਥੰ ਜੇਨ ਸੋਭੈ । ਮਹਾ ਕਾਇ ਦੇਖੈ ਸਬੈ ਦੇਵ ਸੋਭੈ ।
 ਹਰੇ ਸਰਬ ਗਰਬੰ ਬਨੰਪਾਲ ਦੇਵੰ । ਮਹਾ ਕਾਇ ਨਾਮਾ ਮਹਾਬੀਰ ਜੇਵੰ । ੪੦੦ ।
 nahung ping baji rathung jain sobhai. maha kaie dekhai sabai dev chhodai.
 harai sarab garbung dhunugpal devung. maha kaie nama mahabir jevung. (400)

ਲਗੈ ਮਯੂਰ ਬਰਣੰ ਰਥੰ ਜਧਨ ਬਾਜੀ । ਬਕੈ ਮਾਰ ਮਾਰੰ ਤਹੇ ਬਾਣ ਰਾਜੀ ।
 ਮਹਾ ਜੁਧ ਕੋ ਕਰ ਮਹੋਦਰ ਬਖਾਨੈ । ਤਿਸੈ ਜੁਧ ਕਰਤਾ ਬਡੈ ਰਾਮ ਜਾਨੈ । ੪੦੧ ।
 lagai mayur barnung rubbing jain bajai. bakai maar marung tajai baan taji.
 maha judh ko kar mahodar bakhanai. tisai judh karta badai Ram janai. (401)

The warriors were fighting vigorously and falling down while shouting to kill the enemy. The protective covering (coats of iron) worn by warriors looked like black snakes. Some (warriors) were shooting arrows while some others were wielding their heavy maces. Some were reciting hymns of magical spell, whereas some others were hailing their master. (god) Some were meditating on Shiva, thus the warriors were fighting and being killed. The warriors who fall down dead, while confronting the enemy, were going to heavens (being married to the fairies). (397)

Bhujang Prayat Chhand

On this side Ram had announced the name of Vibhushan as the ruler of Lanka whereas the gods in their chariots were watching all this from heavens. "O Vibhushan! Please introduce all the army commanders one by one, who were taking part in the battle." (398)

The Vibhishan replied to Ram

"O Master ! The warriors having a round encircled bow, with a plume on the head and having a white canopy overhead, and the chariot is covered with lion's skin and was looking fearless, may be considered the stubborn Inderjit (meghnath). (399)

O Master ! The great warrior, whose chariot was having brown horses, and even the gods were frightened to see the bulky body, and who would wrest the pride of all the gods with great bows, was known as Mahakaie. (400)

O Ram ! The warriors, whose chariot was having pea-cock coloured horses, who was shouting 'kill them, " and was showering arrows in a stream, and was a fountain (mine) of waging war, should be considered as Mahodar, the greatest warrior.(401)

ਲਗੇ ਮੁਖਕੰ ਬਰਣ ਬਾਜੀ ਰਬੇਸੰ । ਹਸੈ ਪਉਨ ਕੇ ਗਉਨ ਕਉ ਚਾਰੁ ਦੇਸੰ ।
ਧਰੇ ਬਾਣ ਪਾਣਿ ਕਿਧੋ ਕਾਲ ਰੂਪੰ । ਤਿਸੈ ਰਾਮ ਜਾਨੋ ਸਹੀ ਦਈਤ ਭੂਪੰ । ੪੦੨ ।

lagai mukhakung baran baji rabesung. hassai paun kai goun kou char desung.
dharai baan paanung kidho kaal rupung. tisai Ram ganai sahi deiat bhoopung. (402)

ਫਿਰੈ ਮੋਰ ਪੁਛੰ ਦੁਰੇ ਚਉਰ ਚਾਰੰ । ਰੜੈ ਕਿਤ ਬੰਦੀ ਅਨੰਤੰ ਅਪਾਰੰ ।
ਰਬੰ ਸੁਵਰਣ ਕਿੰਕਣੀ ਚਾਰ ਸੋਹੈ । ਲਖੈ ਦੇਵ ਕੰਨਿਆ ਨਹਾ ਤੇਜ ਮੋਹੈ । ੪੦੩ ।

phirai more puchhang dhurai chour charai. rarraai kit bandi anantung aparung.
rathung savaran kinkani char sohai. lakhai dev kania maha tej mohai. (403)

ਛਕੇ ਮਧ ਜਾ ਕੀ ਧੁਜਾ ਸਾਰਦੂਲੰ । ਇਹੈ ਦਈਤ ਰਾਜੰ ਦੁਰੰ ਦੋਹ ਮੂਲੰ ।
ਲਸੈ ਕ੍ਰੀਟ ਸੀਸ ਕਸ੍ ਚੰਦ੍ਰ ਭਾ ਕੋ । ਰਾਮਾ ਨਾਥ ਚੀਨੋ ਦਸੰ ਗ੍ਰੀਵ ਤਾ ਕੋ । ੪੦੪ ।

chhakai madh ja ki dhuja saardulung. ehai deiat rajung durung droh mulung.
lasai kareet sees kasai chander ta ko. rama nath cheenai dasung gareev ta ko. (404)

ਦੁਹੁੰ ਓਰਿ ਬਜੇ ਬਜੰਤ੍ਰ ਅਪਾਰੰ । ਮਚੇ ਸੂਰਬੀਰੰ ਮਹਾ ਸਸਤ੍ਰਧਾਰੰ ।
ਕਰੈ ਅਤ੍ਰ ਪਾਤੰ ਨਿਪਾਤੰਤ ਸੂਰੰ । ਉਠੇ ਮਧ ਜੁਧੰ ਕਮਧੰ ਕੂਰੰ । ੪੦੫ ।

dohur aur bajai bajantar aparung. machai surbeerung maha sastar dharung.
karai atar patung nipatant surung. uthai madh judhung kamadhung karooring. (405)

ਗਿਰੈ ਰੁੰਡ ਮੁੰਡੰ ਭਸੰਡੰ ਅਪਾਰੰ । ਰੁਲੈ ਅੰਗ ਭੰਗੰ ਸਮੰਤੰ ਲੁਝਾਰੰ ।
ਪਰੀ ਕੂਹ ਜੂਹੰ ਉਠੇ ਗਦ ਸਦੰ । ਜਕੈ ਸੂਰਬੀਰੰ ਛਕੈ ਜਾਣ ਮਦੰ । ੪੦੬ ।

girai rund mundung bhasundung aparung. rulai ang bhungung samuntung lujharung.
pari kuh juhang uthai gad sadung. jakai surbeerung chhakai jaan madung. (406)

ਗਿਰੇ ਝੂਮਿ ਭੂਮੰ ਅਘੁਮੇਤਿ ਘਾਯੰ । ਉਠੇ ਸਦ ਸਦੰ ਚੜੇ ਚਉਪ ਚਾਯੰ ।
ਜੁਏ ਬੀਰ ਏਕੰ ਅਨਰਕੰ ਪ੍ਰਕਾਰੰ । ਕਟੇ ਅੰਗ ਜੰਗੰ ਰਟੈ ਮਾਰ ਮਾਰੰ । ੪੦੭ ।

girai jhoom bhoomung aghumet ghaieung. uthai sad sudding charrai choup chaiyung.
jujhai beer ekung anekung parkarung. katai ang jungung ratai maar marai. (407)

ਛੁਟੈ ਬਾਣ ਪਾਣਿ ਉਠੈ ਗਦ ਸਦੰ । ਰੁਲੈ ਝੂਮ ਭੂਮੰ ਸੁਬੀਰੰ ਬਿਹੰਦੰ ।
ਨਚੇ ਜੰਗ ਰੰਗੰ ਤਤਥਈ ਤਤਥਿਅੰ । ਛੁਟੈ ਬਾਜ ਰਾਜੀ ਫਿਰੈ ਛੁਛ ਹਥਿਅੰ । ੪੦੮ ।

Chhutai baan panung uthai gad suddung. rulai jhoom bhoomung subeerung behadung.
nachai jung rugung tatbaiee tatthiang. chhutai baaj raji phirai chhuchh hathiung.
(408)

ਗਿਰੇ ਅੰਕਸੁੰ ਬਾਰੁਣੰ ਬੀਰ ਖੇਤੰ । ਨਚੇ ਕੰਧ ਹੀਣੰ ਕਬੰਧੰ ਅਚੇਤੰ ।
ਭਰੈ ਖੇਚਰੀ ਪਤ੍ਰ ਚਉਸਠਚਾਰੀ । ਚਲੇ ਸਰਬ ਆਨੰਦ ਹੁਐ ਮਾਸਹਾਰੀ । ੪੦੯ ।

girai anksung baranung beer khetung. nachai kandth heerung kabundhung ahotai.
bharaikhechari patar chousathchari. chalai sarab anand huai mashari. (409)

O Ram “ The warrior, whose beautiful chariot had rat-coloured horses, which are faster than the winds of the four directions (which make fun of wind) and who is having an arrow in his hand, and who is an embodiment of the god of death, was the king of demons Ravana. (402)

O Ram ! The warrior, who was having a fly-whisk out of the wings of peacock, being swung overhead, and who was being praised by many slaves, and whose chariot was bedecked with golden bells (tinkling) and the godly princesses were enamoured by his glorious might. (403)

The person whose flag was having the lion's symbol imprinted on it, was the root of all evil designs and the king of demons, Ravana. He had a crown on his head, and before whose glamour, even the moonlight felt belittled, was the ten-headed Ravana. (404)

Countless trumpets were blowing from both sides, which made the great armed warriors even intoxicated. They were killing various warriors with the help of their coats of iron (arms) and one could see the trunks of warriors lying on the ground, looking horrible. (405)

Countless were the heads, trunks and elephant trunks lying on the ground. Many mutilated limbs of the warriors were rolling scattered on the ground, and there were wailings all over the battle-field, which produced a horrible noise. The warriors were engrossed in fighting as if they were completely drunk (with wine). (406)

The warriors, after being wounded, were reeling and falling down on the ground. A terrible sound was rising from the battle field, which produced keen desire among warriors to continue fighting. Many warriors, fighting vigorously in various ways, were attaining martyrdom. Though their limbs had been cut off (from the body), they were still shouting, “kill them.” (407)

The arrows were being shot by some warriors, producing horrible sounds, which resulted in some warriors reeling and falling on the ground. Being engrossed in the fighting spree, some warriors were like drunkards moving around, having left the bridles of horses free, who were running around aimlessly. (408)

In the battle field there were many goads, elephants, and warriors lying fallen on the ground, and headless trunks were jumping in a state of unconsciousness. The Sixty-eight (many) evil-spirits were filling their bowls with blood and the carnivorous animals were having their fill with full satiation. (409)

ਗਿਰੇ ਬੰਕੁੜੇ ਬੀਰ ਬਾਜੀ ਸੁਦੇਸੀ । ਪਰੇ ਪੀਲਵਾਨੰ ਛੁਟੇ ਚਾਰੁ ਕੇਸੀ ।
ਕਰੈ ਪੈਜ ਵਾਰੰ ਪ੍ਰਚਾਰੰਤ ਬੀਰੰ । ਉਠੈ ਸ੍ਰੋਣਧਾਰੰ ਅਪਾਰੰ ਹਮੀਰੰ । ੪੧੦ ।

girai bankurrai beer baji sadesung. parai peelvanung chhutai chaar kesung.
karai paij varung parcharant beerung. uthai sarondharung aparung hameerung. (410)

ਛੁਟੈ ਚਾਰਿ ਚਿਤ੍ਰੁ ਬਚਿਤ੍ਰੰਤ ਬਾਣੰ । ਚਲੈ ਬੈਠ ਕੈ ਸੁਰਬੀਰੰ ਬਿਮਾਣੰ ।
ਗਿਰੇ ਬਾਰੁਣੰ ਬਿਬਰੀ ਲੁਥ ਜੁਥੰ । ਖੁਲੇ ਸੁਰਗ ਦੁਆਰੰ ਗਏ ਬੀਰ ਅਛੁਥੰ । ੪੧੧ ।

chhutai chaar chitar bachiturant baanung. chalai baith kai surbeerung bisanung.
girai barnung bithri luth jujhung. khulai Surag duarung gaie beer achhuthung. (411)

ਦੋਹਰਾ

ਇਹ ਬਿਧਿ ਹਤ ਸੈਨਾ ਭਈ ਰਾਵਣ ਰਾਮ ਬਿਰੁਧ ।
ਲੰਖ ਬੰਕ ਪ੍ਰਪਿਤਿ ਭਯੋ ਦਸਸਿਰ ਮਹਾ ਸਕੁਧ । ੪੧੨ ।

Dohra

eh bidh har Saina bhaiee Ravan Ram birudh.
lunk bunk prapat bhiou dassir maha sakrudh. (412)

ਭੁਜੰਗ ਪ੍ਰਯਾਤ ਛੰਦ

ਤਬੈ ਮੁਕਲੇ ਦੂਤ ਲੰਕੇਸ ਅਪੰ । ਮਨੰ ਬਚ ਕਰਮੰ ਸਿਵੰ ਜਾਪੁ ਜਪੰ ।
ਸਬੈ ਮੰਤ੍ਰੁ ਹੀਣੰ ਸਮੈ ਅੰਤਕਾਲੰ । ਭਜੋ ਏਕ ਚਿਤੰ ਸੁ ਕਾਲੰ ਕ੍ਰਿਪਾਲੰ । ੪੧੩ ।

Bhujang Prayat Chhand

tabai muklung doot'lanke apung. manung bachh karmung Sivang jaap japung.
Sabai mantar heerung samai antkalung. bhajo ek chitrung so kalung kirpalung. (413)

ਰਥੀ ਪਾਇਕੰ ਦੰਤ ਪੰਤੀ ਅਨੰਤੰ । ਚਲੇ ਪਖਰੇ ਬਾਜ ਰਾਜੰ ਸੁਭੰਤੰ ।
ਧਸੇ ਨਾਸਕਾ ਸ੍ਰੋਨ ਮਝੰ ਸੁ ਬੀਰੰ । ਬਜੇ ਕਾਨਰੇ ਡੰਕ ਡਊਰੂ ਨਫੀਰੰ । ੪੧੪ ।

rathi paiekung dant panti anuntung. chalai pakhray baj rajung subhungtung.
dhasai Naska Saron majhung so beerung. bajai kanrai dank douroo naferung. (414)

ਬਜੇ ਲਾਗ ਬਾਦੰ ਨਿਨਾਦੰਤਿ ਵੀਰੰ । ਉਠੈ ਗਦ ਸਦੰ ਨਿਨਦੰ ਨਫੀਰੰ ।
ਭਏ ਆਕੁਲੰ ਬਿਆਕੁਲੰ ਛੋਰਿ ਭਾਗਿਅੰ । ਬਲੀ ਕੁੰਭ ਕਾਨੰ ਤਊ ਨਾਹਿ ਜਾਗਿਅੰ । ੪੧੫ ।

bajai laag badung ninadant veerung. uthai gad sadung nindung nafeerung.
bhai akulung biakalungchhor bhagiang. bali kumbh kannunhg tou nahai jagiang.
(415)

ਚਲੇ ਛਾਡਿ ਕੈ ਆਸ ਪਾਸੰ ਨਿਰਾਸੰ । ਭਏ ਭ੍ਰਾਤ ਕੇ ਜਾਗਬੇ ਤੇ ਉਦਾਸੰ ।
ਤਬੈ ਦੇਵ ਕੰਨਿਆ ਕਰਿਯੋ ਗੀਤ ਗਾਨੰ । ਓਨਿਯੋ ਦੇਵ ਸੋਖੀ ਗਦਾ ਲੀਸ ਪਾਨੰ । ੪੧੬ ।

chalai chhad kai aas paasung nirasung. bhaie bhrat ke jaghe te udasung.
tabai dev kania kariou geet ganung. uthiou dev dekhi gada lees panung. (416)

Some smart warriors were lying dead on the backs of the horses, while some atop the elephants were lying dead on the ground with the hair dishevelled. Some warriors worthy of maintaining the canons of a battle were shouting challenges (to enemy). The blood was oozing out of the warriors body like syringes of gulab. (410)

The painted beautiful looking bows had fallen from the hands, and the warriors were proceeding to heaven (in chariots), (were facing death). The elephants were lying dead on the ground in the battle-field while the hordes of corpses were scattered all around. The door of heavens had been opened up, while the warriors having attained Salvation, were entering heavens. (were facing death). (411)

Couplet :

Thus the army of Ram's enemy, Ravana was destroyed, and finally Ravana went back to his beautiful fort. (412)

Bhujang prayat Chhand

Then Ravana sent his emissaries to Kailash (mountain), who would recite Shiva's Name by meditating on him with body, mind and word. But when the (one's) end reaches, then all one's efforts come to naught. So one should meditate on the benevolent Lord, the Timeless One, with full concentration. (413)

Then the warriors in chariots, on foot, and with countless elephants alongwith many royal horse riders, with decorated horses went to give 'Wake up' call to Kumbhkaran. Some went inside the nostrils and ears of Kumbhkaran with trumpets sounding, alongwith drums beating in Rag Kanra (to wake him up). (414)

The warriors started sounding the trumpets in ear-rending notes and the drums were beating with a piercing sound, which made some people mad, so that they fled away from their positions, but it had no effect to shake up Kumbhkaran. (415)

Being totally disappointed and devoid of all hope, the warriors came back, and Ravana became much sad and gloomy on his brother's inaction. (being awakened). Then the godly princesses started singing songs, on hearing which, the enemy of gods, Kumbhkaran got awakened and he armed himself with his mace in his hands. (416)

ਕਰੋ ਲੰਕ ਦੇਸੰ ਪ੍ਰਵੇਸੰਤਿ ਸੂਰੰ । ਬਲੀ ਬੀਸਬਾਹੰ ਮਹਾ ਸਸਤ੍ਰ ਪੂਰੰ ।
ਕਰੈ ਲਾਗ ਮੰਤ੍ਰੰ ਕੁਮੰਤ੍ਰੰ ਬਿਚਾਰੰ । ਇਤੈ ਉਚਾਰੇ ਬੈਣ ਭ੍ਰਾਂਤੰ ਲੁਝਾਰੰ । ੪੧੭ ।

karo lunk desung parvesant surung. bali beesbahung maha sastar purang.

karai laag mantarung kumantarung bicharung. itai ucharai bain bhrant lujharung.
(417)

ਜਲੰ ਗਾਗਰੀ ਸਪਤ ਸਾਹਸ੍ਰ ਪੂਰੰ । ਮੁਖੰ ਪੁਛ ਲਯੋ ਕੁੰਭਕਾਨੰ ਕਰੂਰੰ ।
ਕੀਯੋ ਮਾਸਹਾਰੰ ਮਹਾ ਮਦਯ ਪਾਨੰ । ਉਠਿਯੋ ਲੈ ਗਦਾ ਕੋ ਭਰਿਯੋ ਵੀਰ ਮਾਨੰ । ੪੧੮ ।

jalung gagri sapat sahasar purung. mukhang puchh liou kumbh kanung karurung.
kiou mashrrung maha madarai panung. uthiou lai gada koi bhhariou veer manung.
(418)

ਭਜੀ ਬਾਨਰੀ ਪੇਖਿ ਸੈਨਾ ਅਪਾਰੰ । ਤ੍ਰਸੈ ਜੂਥ ਪੈ ਜੂਥ ਜੋਧਾ ਜੁਝਾਰੰ ।
ਉਠੈ ਗਦ ਸਦੰ ਨਿਨਦੰਤਿ ਵੀਰੰ । ਫਿਰੈ ਰੁੰਡ ਮੁੰਡ ਤਨੰ ਤਛ ਤੀਰੰ । ੪੧੯ ।
bhaji banri pakhei sanaiung aparung. tursung juthung pai juthung jodhang jujharung.
uthai gudung ninduntung veerung. phirai rundung mundung tunung tuch tirunung
(419)

ਗਿਰੇ ਮੁੰਡ ਤੁੰਡ ਭਸੁੰਡ ਗਜਾਨੰ । ਫਿਰੈ ਰੁੰਡ ਮੁੰਡ ਸੁ ਝੁੰਡ ਨਿਸਾਨੰ ।
ਰੜੈ ਕੰਕ ਬਕੰ ਸਸਕੰਤ ਜੋਥੰ । ਉਠੀ ਕੂਹ ਜੂਹੰ ਮਿਲੇ ਸੈਣ ਕੋਧੰ । ੪੨੦ ।

girai mund tundung bhasundung gajanung.
phirai rund mundung so jhundung nisanung.
rarrai kunk bunkung saskant jodhung
uthi kooth juhung. milai sain karodhung. (420)

ਝਿਮੀ ਤੇਗ ਤੇਜੰ ਸਰੋਸੰ ਪ੍ਰਹਾਰੰ । ਖਿਮੀ ਦਾਮਿਨੀ ਜਾਣ ਭਾਦੋ ਮਝਾਰੰ ।
ਹਸੇ ਕੰਕ ਬੰਕ ਕਸੋ ਸੂਰ ਬੀਰੰ । ਢਲੀ ਢਾਲ ਮਾਲੰ ਸੁਭੇ ਤਛ ਤੀਰੰ । ੪੨੧ ।
jhimi teg tejung sarosung parharung. khimi damibi jaan bhaado majharung.
hassai kunk bunkung kasai sur veerung. dhali dhaal malung subhai tachh teerung.
(421)

ਬਿਰਾਜ ਛੰਦ
ਹਕ ਦੇਬੀ ਕਰੰ । ਸਦ ਭੇਰੋ ਰਰੰ ।
ਚਾਵਡੀ ਚਿੰਕਾਰੰ । ਡਾਕਣੀ ਡਿੰਕਾਰੰ । ੪੨੨ ।

Biraj Chhand
kak debi karung. sad bhairo rurrung.
chavadi chinkarung. dakni dinkarung. (422)

So the mighty Kumbhkaran entered Lanka, alongwith the warrior Ravana having twenty arms, who was bedecked with various weapons, and both started meditating on some magical spells and sermons (of charm). Then Ravana explained in detail the whole episode to his frightful brother, Kumbhkaran. (417)

Then Kumbhkaran washed (and wiped) his dreadful face with water from seven thousand filled vessels (pitchers) ; then ate meat, and drank lot of wine, and with mace in hand the warrior stood up. (418)

On seeing him most of the army of monkeys ran away and the fighting hordes of fighters got frightened, and the warriors started shouting war cries and challenges to the enemy, and then many heads and trunks pierced with arrows were thrown around the battle-field. (419)

The mutilated trunks, and heads of the warriors alongwith the trunks of the elephants were lying fallen on the ground, and some heads and trunks were seen running here and there, and there were heaps of flags lying around. The horrible crows were crowing, while the warriors were heaving their last breath. There was a great uproar all around and the enraged troops were locked up in fighting one another. (420)

The warriors were wielding their sharp swords, which were shining just as lightning strikes through dark clouds in the month of August (Bhadon). Horrible crows were making merry while the warriors were getting armed and ready for the battle. The shields were lying down in large numbers, while the wounded soldiers were looking glorious on the battle-field. (421)

Biraj Chhand

The goddess of death (Kali) was sounding death knell, while the black bees were producing a horrible noise, the evil-spirits were shrieking and the ghosts (she) were making loud noise. (422)

ਪਤ੍ਰ ਜੁਗਣ ਭਰੰ । ਲੁਥ ਬਿਥੁਥਰੰ ।
ਸਮੁਹੇ ਸੰਘਰੰ । ਹੂਹ ਕੂਹੰ ਭਰੰ । ੪੨੩ ।
patar jugan bharung. luth bithutharung.
sumohai sungharung. hooch kuhan bharang. (423)

ਅਛਰੀ ਉਛਰੰ । ਸਿੰਧੁਰੇ ਸਿਧਰੰ ।
ਮਾਰ ਮਾਰੁਚਰੰ । ਬਜ ਗਜੇ ਸੁਰੰ । ੪੨੪ ।
achhri uchharung. Sindhurai sidharung.
maar maruchrung. baj gajai surung. (424)

ਉਝੇਰੇ ਲੁਝਰੰ । ਝੁਮਰੇ ਜੁਝਰੰ ।
ਬਜੀਯੰ ਡਮਰੰ । ਤਾਲਣੇ ਤੁੰਬਰੰ । ੪੨੫ ।
aujharai lujharung. jhumrai jujhrung.
bajieung damrung. talanai tumberung. (425)

ਰਸਾਵਲ ਛੰਦ
ਪਰੀ ਮਾਰੁ ਮਾਰੰ । ਮੰਡੇ ਸਸਤੁ ਧਾਰੰ ।
ਰਟੈ ਮਾਰੁ ਮਾਰੰ । ਤੁਟੈ ਖਗ ਧਾਰੰ । ੪੨੬ ।
Rasaval Chhand
pari maar marrung. mandai Sastar dharung.
ratai maar marung. tutai khag dharung. (426)

ਉਠੈ ਛਿਛ ਅਪਾਰੰ । ਬਹੈ ਸੋਣ ਧਾਰੰ ।
ਹਸੈ ਮਾਸਹਾਰੰ । ਪੀਐ ਸੋਣ ਸਯਾਰੰ । ੪੨੭ ।
uthai chhichh aparung. bahai Saron dharung.
hassai massharung. piyai saron saiyarung. (427)

ਗਿਰੈ ਚਉਰ ਚਾਰੰ । ਭਜੇ ਏਕ ਹਾਰੰ ।
ਰਟੈ ਏਕ ਮਾਰੰ । ਗਿਰੈ ਸੂਰ ਸੁਆਰੰ । ੪੨੮ ।
girai chour charung. bhajai ek harung.
runnai ek marung. girai soor suarung. (428)

ਚਲੇ ਏਕੁ ਸੁਆਰੰ । ਪਰੇ ਏਕ ਬਾਰੰ ।
ਬਡੇ ਜੁਧ ਪਾਰੰ । ਨਿਕਾਰੇ ਹਥਿਆਰੰ । ੪੨੯ ।
chalai ek Suarung. parai ek barung.
bado gudh paarung. nikarai hathiarung. (429)

ਕਰੈ ਏਕ ਵਾਰੰ । ਲਸੈ ਖਗ ਧਾਰੰ ।
ਉਠੈ ਅੰਗਿਆਰੰ । ਲਖੈ ਬਯੋਮ ਚਾਰੰ । ੪੩੦ ।
karai ek warrung. lasai khag dharung.
uthai angiarung. lakhai biyom Charung. (430)

The evil-spirits were filling bowls of blood, while corpses were lying all around. The troops were confronting one another and fighting, while the battle field was filled with a tumultuous uproar. (423)

The fairies were making merry, while the devils were shouting loudly (with war cries). The warriors were shouting to kill the enemy and the trumpets were (blowing) sounding loudly. (424)

The fighters were engrossed in fighting, and some warriors were reeling and falling down on the ground, while the drums and kettle drums were beating, alongwith tinkling bells producing musical notes. (425)

Rasaval Chhand

Everywhere shouts of killing the enemy were being heard, and the wielding swords or javelins (spears) were cutting human bodies, while crying out loudly to kill the enemy. It seemed the swords were becoming blunt. (in cutting). (426)

The blood stains were rising high, and streams of blood were flowing, whereas the carnivorous were making merry, and the jackals were sucking blood. (427)

The beautiful fly-whisks were lying scattered, while some warriors were fleeing away (having been defeated) whereas some others were shouting to kill the enemy. Some horse riders had fallen down on the ground. (428)

Some horse riders were marching onwards, and some others were launching an attack suddenly. They were fighting furiously while wielding their swords or other weapons. (429)

They were striking once only, with their swords shining and splashing with sparks of fire. The gods in the heavens were watching the scene and pondering. (430)

ਸੁ ਪੈਜੰ ਪ੍ਰਚਾਰੰ । ਮੰਡੇ ਅਸਤ੍ਰ ਧਾਰੰ ।
ਕਰੈ ਮਾਰੁ ਮਾਰੰ । ਇਕੇ ਕੰਪ ਚਾਰੰ । ੪੩੧ ।
So paijung parcharung. mandai astar dharung.
karai maar marung. ekai kamp cherrung. (431)

ਮਹਾ ਬੀਰ ਜੁਟੈ । ਸਰੰ ਸੰਜ ਫੁਟੈ ।
ਤੜਕਾਰ ਛੁਟੈ । ਝੜਕਾਰ ਉਠੈ । ੪੩੨ ।
maha beer jutai. sarung sunj futai.
tarrunkar chhutai. jharrankaar uthai. (432)

ਸਰੰਧਾਰ ਬੁਠੈ । ਜੁਗੰ ਜੁਧ ਜੁਠੈ ।
ਰਣ ਰੋਸ ਰੁਠੈ । ਇੰਕੰ ਏਕ ਕੁਠੈ । ੪੩੩ ।
Sarundhar buthai. jugung judh juthai.
running ross ruthai. ekung ek kuthai. (433)

ਢਲੀ ਢਾਲ ਉਠੈ । ਅਰੰ ਫਉਜ ਫੁਟੈ ।
ਕਿ ਨੇਜੇ ਪਲਟੈ । ਚਮਤਕਾਰ ਉਠੈ । ੪੩੪ ।
dhali dhaal uthai. arumbh fauj phutai.
ke nejo paltai. chatmatkar uthai. (434)

ਕਿਤੇ ਭੂਮਿ ਲੁਠੈ । ਗਿਰੈ ਏਕ ਉਠੈ ।
ਰਣ ਫੇਰਿ ਜੁਟੈ । ਬਹੇ ਤੇਗ ਤੁਟੈ । ੪੩੫ ।
kitai bhoom luthai. girai ek uthai.
running pher juthai. behai teg tutai. (435)

ਮਚੇ ਵੀਰ ਵੀਰੰ । ਧਰੇ ਵੀਰ ਚੀਰੰ ।
ਕਰੈ ਸਸਤ੍ਰ ਪਾਤੰ । ਉਠੈ ਅਸਤ੍ਰ ਘਾਤੰ । ੪੩੬ ।
machai veer veerai. dharai veer cheerung.
karai sastar patung. uthai astar ghatung. (436)

ਇਤੈ ਬਾਨ ਰਾਜੰ । ਉਤੈ ਕੁੰਭ ਕਾਜੰ ।
ਕਰਿਯੋ ਸਾਲ ਪਾਤੰ । ਗਿਰਿਯੋ ਵੀਰ ਭ੍ਰਾਤੰ । ੪੩੭ ।
itai baan rajung. utai kumbh kajung.
kariou saal patung. giriou veer bhratung. (437)

ਦੋਊ ਜਾਘ ਫੂਟੀ । ਰਤੰ ਧਾਰ ਛੂਟੀ ।
ਗਿਰੇ ਰਾਮ ਦੇਖੇ । ਬਡੇ ਦੁਸਟ ਲੇਖੇ । ੪੩੮ ।
douoo jaang phooti. ratung dhaar chhuti.
girai Ram dekhai. badai dusat lekhai. (438)

The warriors were challenging the enemy and were carrying out their duty. They were watching the sharpness of their swords (arms) while shouting to kill the enemy, but there were some others trembling with fear. (431)

The mighty warriors were locked up in fighting, and the coats of mail were being (broken) (cut into pieces) with the arrows, being shot with hissing sounds, and producing notes of killing the enemy. (432)

A shower of arrows was being shot, and the warriors were seen locked up in fighting each other at various places. They were fighting furiously and killing one another mercilessly. (433)

A sound of thud was being heard from the shields (being struck), while the enemy troops had fled away. Some spears were clashing with spears of the enemy, producing sparks at places. (434)

Some had already fallen on the ground, whereas some others were again getting ready to fight after rolling down once (with enemy strike) and were seen engaged in fighting again. Some swords had been broken by striking against enemy swords. (435)

The warriors were keen to prove their fighting skill and prowess, while they were having protective covering of coats of mail. They were striking (their weapons) in ambush while wielding their arms or weapons. (436)

On one side was the king of monkeys, Sugriv, fighting against Kumbhkaran from the other side (enemy side). Finally Sugriv uprooted a tree of vetica robusta (saal) and hit Kumbhkaran with it (by throwing at him) and he fell down. (437)

His both the legs were broken, and a stream of blood started spurting out (from them). Ram was watching the scene and felt satisfied that a mighty enemy had been dealt with a deadly blow (and finished). (438)

ਕਰੀ ਬਾਣ ਬਰਖੰ । ਭਰਿਯੋ ਸੈਨ ਹਰਖੰ ।
ਹਣੇ ਬਾਣ ਤਾਣੰ । ਝਿਣਿਯੋ ਕੁੰਭਕਾਣੰ । ੪੩੯ ।
kari baan burkhang. bhariou sain harkhung.
hanai baan taanung. jhiniou kumbhkarung. (439)

ਭਏ ਦੇਵ ਹਰਖੰ । ਕਰੀ ਪੁਹਪ ਬਰਖੰ ।
ਸੁਣਿਯੋ ਲੰਕ ਨਾਥੰ । ਹਣੇ ਭੂਮਿ ਮਾਥੰ । ੪੪੦ ।
bhai dev harkhung. kari pohap barkhung.
Sunniou lunk nathung. hanai bhoom maathung. (440)

ਇਤਿ ਸ੍ਰੀ ਬਚਿਤ੍ਰ ਨਾਟਕੇ ਰਾਮਾਵਤਾਰੇ ਕੁੰਭਕਰਨ ਬਧਹਿ ਧਿਯਾਇ ਸਮਾਪਤਮ ।
Itai Bachittar Nātakai Ramavtarai
kumbhkaran badeh dhiaie samapatam

ਅਬ ਤ੍ਰਿਮੁੰਡ ਜੁਧ ਕਥਨੰ
ਰਸਾਵਲ ਛੰਦ
ਪਠਿਯੋ ਤੀਨ ਮੁੰਡੰ । ਚਲਿਯੋ ਸੈਨ ਝੁੰਡੰ ।
ਕ੍ਰਿਤੀ ਚਿਤ੍ਰ ਜੋਧੀ । ਮੰਡੇ ਪਰਮ ਕ੍ਰੋਧੀ । ੪੪੧ ।
ab Trimund judh kathanung
Rasaval Chhand
pathiou teen mundung. chaliou sain jhuudung.
kriti chitar jodhi. mandi param karodhi. (441)

ਬਕੈ ਮਾਰੁ ਮਾਰੰ । ਤਜੇ ਬਾਣ ਧਾਰੰ ।
ਹਨੁਮੰਤ ਕੋਪੇ । ਰਣੰ ਪਾਇ ਰੋਪੇ । ੪੪੨ ।
bakai maar maarung. tajai baan dharung.
haumant kopai. running paie ropai (442)

ਅਸੰ ਛੀਨ ਲੀਨੋ । ਤਿਸੀ ਕੰਠ ਦੀਨੋ ।
ਹਨਿਯੋ ਖਸਟ ਨੈਣੰ । ਹਸੈ ਦੇਵ ਗੈਣੰ । ੪੪੩ ।
asung chheen leenoi. Tisi kanth deeno.
hathiou khasat nainung. hassai dev gainung. (443)

ਇਤਿ ਸ੍ਰੀ ਬਚਿਤ੍ਰ ਨਾਟਕੇ ਰਾਮਾਵਤਾਰੇ ਤ੍ਰਿਮੁੰਡ ਬਧਹਿ ਧਿਯਾਇ ਸਮਾਪਤਮ ।
Itai Sri Bachittar Natakai Ramavtarai
trimund badeh dhiaie samapatam

Then Ram started shooting a continuous shower of arrows, which caused a (flutter) ray of hope and delight among the army of monkeys, and with some of these arrows Kumbhkaran was killed. (439)

The gods were delighted and showered flowers on Ram. When Ravana heard about the death of Kumbhkaran, he struck his head on the ground in desperation. (440)

Here the Chapter on the death of Kumbhkaran of the episode of Ram's incarnation in Bachittar Natak is completed.

Now the episode of Trimund Battle begins.

Rasaval Chhand

Then Ravan sent demon Trimund, who left with a strong contingent of armed troops. He could launch an attack, which would change the whole course of the battle, being a great warrior.

He could fight the battle with great wrathfulness. (441)

He was shooting the arrows like a shower, shouting "Kill them, Kill them." In confrontation against him, Hanuman had put his foot down firmly with fury. (442)

Then Hanuman snatched the sword from the hands of Trimund and struck it on his head. Thus he killed the six-eyed Trimund. Perceiving this scene, the gods in heavens were delighted. (443)

Here the Chapter on the killing of Trimund of the episode of Ram's incarnation in Bachittar Natak is completed.

ਅਥ ਮਹੋਦਰ ਮੰਤ੍ਰੀ ਜੁਧ ਕਥਨੰ
 ਰਸਾਵਲ ਛੰਦ
 ਸੁਣਿਯੋ ਲੰਕ ਨਾਥੰ । ਧੁਣੇ ਸਰਬ ਮਾਥੰ ।
 ਕਰਿਯੋ ਮਦ ਪਾਣੰ । ਭਰੇ ਬੀਰ ਮਾਣੰ । ੪੪੪ ।
ab mahodar mantri judh kathanung
Rasaval Chhand

Sunniou lunk nathung. dhunai sarab mathung.
 kariou mud pannung. bharai beer manung. (444)

ਮਹਿਖੁਆਸ ਕਰਖੈ । ਸਰੰ ਧਾਰ ਬਰਖੈ ।
 ਮਹੋਦ੍ਰਾਦਿ ਵੀਰੰ । ਹਠੇ ਖਗ ਧੀਰੰ । ੪੪੫ ।
 mehkhuas karkhai. Sarung dhaar barkhai.
 mahodrad veerung. hathai khag dheerang. (445)

ਮੋਹਣੀ ਛੰਦ
 ਢਲਹਲ ਸੁ ਢਲੀ ਢੋਲਾਣੰ । ਰਣ ਰੰਗਿ ਅਭੰਗ ਕਲੋਲਾਣੰ ।
 ਭਣਣੰਕ ਸੁ ਨਦੰ ਨਾਫੀਰੰ । ਬਰਣੰਕ ਸੁ ਬਜੇ ਮਜੀਰੰ । ੪੪੬ ।

Mohini Chhand
 dhalhal so dhali dholanung. runn rung abhung kalelanung.
 bhannak so nadung nafeerung. baranunk so basjai majeerung. (446)

ਭਰਣੰਕਸੁ ਭੇਰੀ ਘੋਰਾਣੰ । ਜਣੁ ਸਾਵਣ ਭਾਦੋ ਮੋਰਾਣੰ ।
 ਉਛਲੀਏ ਪ੍ਰਖਰੇ ਪਾਵੰਗੰ । ਮਚੇ ਜੁਝਾਰੇ ਜੋਧੰਗੰ । ੪੪੭ ।
 bharanungkas bheri gheranung. jan savan bhadon moranung.
 uchhliai parkhre pavnugung. machai jujharai jodhungung. (447)

ਸਿੰਧੁਰੀਏ ਸੁੰਡੀ ਦੰਤਾਲੇ । ਨਚੇ ਪਖਰੀਏ ਮੁਛਾਲੇ ।
 ਉਰਤੀਏ ਸਰਬੰ ਸੈਣਾਯੰ । ਦੇਖੰਤ ਸੁ ਦੇਵੰ ਗੈਣਾਯੰ । ੪੪੮ ।
 Sudhriai sundki dantalai. nachai pakhriai muchhalai.
 ur rriaie sarbung sainaieung. dekhant so devai gainaieung. (448)

ਝਲੈ ਅਵਝਤੀਯੰ ਉਝਾਤੰ । ਗੋਣ ਉਠੈ ਬੈ ਹੈ ਬਬਾਤੰ ।
 ਘੈ ਘੁਮੈ ਘਾਯੰ ਅਘਾਯੰ । ਭੂਅ ਡਿਗੇ ਅਧੋ ਅਧਾਯੰ । ੪੪੯ ।
 jaalai avjharieung ujharrung. runn uthai bai hai babarrung.
 ghai ghumai ghaieung aghaieung. bhua dighi adho adhaieung. (449)

ਰਿਸਿ ਮੰਡੈ ਛੰਡੈ ਅਉਛੰਡੈ । ਹਠਿ ਹਸੈ ਕਸੈ ਕੋਅੰਡੈ ।
 ਰਿਸਿ ਬਾਹੈ ਗਾਹੈ ਜੋਧਾਣੰ । ਰਣਿ ਰੋਹੈ ਜੋਹੈ ਕ੍ਰੋਧਾਣੰ । ੪੫੦ ।
 ris mandai chhandai aouckhandai. hath hassai kasai koandai.
 ris bahai gaahai jodhanung. runn rohai johai karodhanung. (450)

Now the episode of the battle of Mahodar Mantri begins

Rasaval Chhand

When Ravana, the Master of Lanka, heard about the death of Trimund, he shook all his ten heads. Then he took some wine and was filled with the pride of his bravery.

(444)

He stretched his bow with great strength and started shooting arrows like a shower, while warriors like Mahodar with perseverance and stubbornness, took up swords in hands.

(445)

The drums were beating with continuous noise of kar' kar' and there was a tumultuous noise in the battle field. The fife was also playing a note of great noise, and the small cymbals were also tinkling with musical sounds.

(446)

The kettle drums were producing a loud noise, as if peacocks were making noise in the months of monsoon (Savan Bhadon). The horses with saddle gears were trotting up and down while the warriors were engaged in the battle-field.

(447)

Huge elephants with big tusks were moving around the battle field like drunken animals, while the warriors with moustaches were making their horses with saddles to jump around. The whole army had come out in the battle field, which was being watched by the gods in heaven.

(448)

The invincible warriors even were falling down against the onslaughts of enemy they were again getting up and shouting challenges at the enemy in the battle field. On being wounded they were falling down reeling on the ground. But cut into two pieces they were falling on the ground.

(449)

They are thrashing some of those beyond such action and the stubborn warriors are stretching their bows and are striking with fury, their weapons on the warriors, while watching the progress of battle with revenge.

(450)

ਰਣਿ ਗਜੈ ਸਜੈ ਸਸਤ੍ਰਾਣੰ । ਧਨ ਕਰਖੈ ਬਰਖੈ ਅਸਤ੍ਰਾਣੰ ।
 ਦਲ ਗਾਹੈ ਬਾਹੈ ਹਥਿਯਾਰੰ । ਰਣਿ ਰੁਝੈ ਲੁਝੈ ਲੁਝਾਰੰ । ੪੫੧ ।
 runn gajai sajai sastaranung. dhan karkhai barkhai astaranung.
 dal gahai bahai hathiarung. runn rujhai bujhai lujharung. (451)

ਭਟ ਭੇਦੇ ਛੇਦੇ ਬਰਮਾਯੰ । ਭੂਅ ਡਿਗੇ ਚਉਰੰ ਚਰਮਾਯੰ ।
 ਉਘੇ ਜਣੁ ਨੇਜੇ ਮਤਵਾਲੇ । ਚਲੇ ਜਿਯੋ ਰਾਵਲ ਜਟਾਲੇ । ੪੫੨ ।
 bhat bhedai chhedai barmaieung. bhuadigai chourung charmaieung.
 ughai jan nejai matwalai. chalai jiou raval jatalai. (452)

ਹਠੇ ਤਰਵਾਰੀਏ ਹੰਕਾਰੰ । ਮਚੇ ਪਖਰੀਏ ਸੂਰਾਰੰ ।
 ਅਕੁੜਿਯੰ ਵੀਰੰ ਐਠਾਲੇ । ਤਨ ਸੋਹੇ ਪਤ੍ਰੀ ਪਤ੍ਰਾਲੇ । ੪੫੩ ।
 hathai tarvaria hankarung. machai pakhriai surarung.
 akurrieung veerung aithalai. tan sohai patri pataralai. (453)

ਨਵ ਨਾਮਕ ਛੰਦ
 ਤਰਭਰ ਪਰਿ ਸਰ । ਨਿਰਖਤ ਸੁਰ ਨਰ ।
 ਹਰਿਪੁਰ ਪੁਰ ਸਰ । ਨਿਰਖਤ ਬਰ ਨਰ । ੪੫੪ ।
Nav Namak Chhand
 tarbhar pare sar. nirkhat sur nar.
 harpur pur sar. nirkhat bar nar. (454)

ਬਰਖਤ ਸਰ ਬਰ । ਕਰਖਤ ਧਨੁ ਕਰਿ ।
 ਪਰਹਰ ਪੁਰ ਕਰਿ । ਨਿਰਖਤ ਬਰ ਨਰ । ੪੫੫ ।
 barkhat sar thar. karkhat dhan kar.
 parhar pur kar. mirkhat bar nar. (455)

ਸਰ ਬਰ ਪਰਿ ਕਰਿ । ਪਰਹਰ ਪੁਰ ਸਰ ।
 ਪਰਖਤ ਉਰ ਨਰ । ਨਿਸਰਤ ਉਰ ਧਰ । ੪੫੬ ।
 Sar bar dhar kar. parhar pur sar.
 parkhat ur nar. nisrat ur dhar. (456)

ਉਝਰਤ ਜੁਝ ਕਰਿ । ਬਿਝਰਤ ਜੁਝਿ ਨਰ ।
 ਹਰਖਤ ਮਸਹਰ । ਬਰਖਤ ਸਿਤ ਸਰ । ੪੫੭ ।
 Ujhrat jujh kar. bijhurat jujh nar.
 harkhat mashar. barkhat sit sar. (457)

ਝੁਰ ਝਰ ਕਰ ਕਰ । ਡਰਿ ਡਰਿ ਧਰ ਹਰਿ ।
 ਹਰਿ ਬਰ ਪਰਿ ਕਰਿ । ਬਿਹਰਤ ਉਠਿ ਨਰ । ੪੫੮ ।
 jhur jhar kar kar. bhar bhar dhar har.
 har bar dhar kar. behrat uth nar. (458)

The warriors, looking glorious armed with their weapons, were roaring in the battle-field. They were stretching their bows and shooting the arrows like a shower. The warriors were crushing the enemy while wielding their swords etc. The belligerent warriors were engrossed in fighting on the battle field. (451)

The warriors were being penetrated with arrows, as the coats of mail were pierced making holes therein, while their broad shields had fallen down. Having spears in their hands, pointed at the enemy, the insane warriors were moving around just as Yogis sporting matted hair, were going along. (452)

The proud and stubborn warriors, having swords atop their horses, were engaged in fighting. The warriors, full of pride, were assuming airs, as they were having winged arrows pierced in their body and were looking glorious. (453)

Nav Namak Chhand

The arrows were being shot with loud thuds (noise), which was being watched both by men and gods. The sky (land of the Sun) had been covered with shooting arrows and all the godly persons were watching this scene. (454)

The arrows were being shot with free force like a shower. They were stretching their bows and fixing the arrows therein, they were shooting the arrows, which many great men were watching. (455)

They were holding the selected arrows in hand and then with stretched bows, they were shooting them, which would pierce the chests of the enemy and come out from the other side of the body. (456)

The warriors were fighting fully engrossed in the battle and finally would be killed and separated from their colleagues. The carnivorous (animals) were making merry, however. The shining arrows were being shot all the time. (457)

Some warriors were feeling frustrated, while some others were trembling with fear, whereas some warriors were moving around wielding their swords (carried in hand). (458)

ਉਚਰਤ ਜਸ ਨਰ । ਬਿਚਰਤ ਧਸਿ ਨਰ ।
 ਥਰਕਤ ਨਰ ਹਰਿ । ਬਰਖਤ ਭੂਅ ਪਰ । ੪੫੯ ।
 Uchrat jas nar. bichrat dhas nar.
 tharkat nar har. barkhat bhua par. (459)

ਤਿਲਕੜੀਆ ਛੰਦ
 ਚਟਾਕ ਚੋਟੈ । ਅਟਕ ਓਟੈ ।
 ਝੜਾਕ ਝਾੜੈ । ਤੜਾਕ ਤਾੜੈ । ੪੬੦ ।

Tilkarria Chhand
 Chatak chotai. atak oatai.
 jhararak jharrai. tararak tarrai. (460)

ਫਿਰੰਤ ਹੂਰੰ । ਬਰੰਤ ਸੂਰੰ ।
 ਰਣੰਕ ਜੋਹੰ । ਉਠੰਤ ਕ੍ਰੋਹੰ । ੪੬੧ ।
 phirant hurang. barant surang.
 ranak johung. uthant karohung. (461)

ਭਰੰਤ ਪਤ੍ਰੰ । ਤੁਟੰਤ ਅਤ੍ਰੰ ।
 ਝੜੰਤ ਅਗਨੰ । ਜਲੰਤ ਜਗਨੰ । ੪੬੨ ।
 bharant patrang. tatant atarung.
 jharrant aganung. jalant jagnung. (462)

ਤੁਟੰਤ ਖੋਲੰ । ਜੁਟੰਤ ਟੋਲੰ ।
 ਖਿਮੰਤ ਖਗੰ । ਉਠੰਤ ਅਗੰ । ੪੬੩ ।
 tatanat kholung. jutant tolung.
 khimant khagung. Uthant agung. (463)

ਚਲੰਤ ਬਾਣੰ । ਰੁਕੰ ਦਿਸਾਣੰ ।
 ਪਪਾਤ ਸਸਤ੍ਰੰ । ਅਘਾਤ ਅਸਤ੍ਰੰ । ੪੬੪ ।
 Chalant baanung. rukung disanung.
 papaat sastarung. aghaat astarung. (464)

ਖਹੰਤ ਖਤ੍ਰੀ । ਭਿਰੰਤ ਅਤ੍ਰੀ ।
 ਬੁਠੰਤ ਬਾਣੰ । ਖਿਵੈ ਕ੍ਰਿਪਾਣੰ । ੪੬੫ ।
 khahant khatri. bhirant atri.
 buthant baanung. khivai kirpanung. (465)

The captives were praising the warriors, and they were being pushed around. They were trembling like Narsing due to their wrath and were falling down on the ground. (459)

Tilkaria Chhand

The warriors would strike with their Swords in a flash, while the enemy would save himself with the help of shields, and cast away with a jerk the onslaught of the sword. Then some were firing shots from the gun and would roast the enemy. (460)

The fairies were moving in the sky and marrying the warriors. (Warriors were being killed and sent to heavens). Whosoever would hear the tinkling of bells, would stand up in a rage. (461)

The evil-spirits were filling bowls of blood, whereas the coats of mail were being broken with the onslaught of the swords. There were flashes of light as if glow worms were shining. (462)

The helmets worn by warriors were being broken, while they were locked up in fighting in groups, and the swords were striking with a flash (of light) like fire balls. (463)

The arrows were being showered in all directions, causing obstruction. The weapons were being struck and the coats of iron were giving way. (464)

The armed warriors were getting engrossed in fighting, while those with protective covering were involved in fighting. The arrows were coming like a shower (of rain) and the swords were flashing on strikes. (465)

ਦੋਹਰਾ
ਲੁਥ ਜੁਥ ਬਿਥੁਰ ਰਹੀ ਰਾਵਣ ਰਾਮ ਬਿਰੁਧ ।
ਹਤਿਯੋ ਮਹੋਦਰ ਦੇਖ ਕਰਿ ਹਰਿਅਰਿ ਫਿਰਿਯੋ ਸੁ ਕੁਧ । ੪੬੬ ।

Dohra

luth juth bithur rehi Ravan Ram birudh.
hatiou mahodar dekh kar hariar phiriou so karudh. (466)

ਇਤਿ ਸ੍ਰੀ ਬਚਿਤ੍ਰ ਨਾਟਕੇ ਰਾਮਾਵਤਾਰੇ ਮਹੋਦਰ ਮੰਤ੍ਰੀ ਬਧਹਿ ਧਿਯਾਇ ਸਮਾਪਤਮ ।
It Sri Bachittar Natakai Ramavtarai
mohodar mantri badeh dhiaie Samapatam

ਅਥ ਇੰਦ੍ਰਜੀਤ ਜੁਧ ਕਥਨੰ .
ਸਿਰਖਿੰਡੀ ਛੰਦ
ਜੁਟੇ ਵੀਰ ਜੁਝਾਰੇ ਧਗਾ ਵਜੀਅ" । ਬਜੇ ਨਾਦ ਕਰਾਰੇ ਦਲਾ ਮੁਸਾਹਦਾ ।
ਲੁਝੇ ਕਾਰਣਯਾਰੇ ਸੰਘਰਿ ਸੂਰਮੇ । ਵੁਠੇ ਜਾਣੁ ਡਰਾਰੇ ਘਣੀਅਰ ਕੈਬਰੀ । ੪੬੭ ।

Ab Inderjeet judh kathanung

Sirpindi Chhand

jutai veer jujharai dhaga vajian. bajai naad kararai dala musahada.
lujhai karanyarai sunghar surmai. Vuthai jaan dararai ghamiar kaibari. (467)

ਵਜੇ ਸੰਗਲੀਆਲੇ ਹਾਠ" ਜੁਟੀਅ" । ਖੇਤਿ ਬਹੇ ਮੁਛਾਲੇ ਕਹਰ ਤਤਾਰਚੇ ।
ਡਿਗੇ ਵੀਰ ਜੁਝਾਰੇ ਹੂੰਗ" ਫੁਟੀਅ" । ਬਕੇ ਜਾਣੁ ਮਤਵਾਲੇ ਭੰਗ" ਖਾਇ ਕੈ । ੪੬੮ ।
Vajai sanglialai haatha (n) jutia (n) khet behai muchhalai kehar tatarchai.
digai veer jujharai hungan phutia. (n) bakai jaan matvalai bhunga (n) khaie ke. (468)

ਓਰਤਏ ਹੰਕਾਰੀ ਧਗਾ ਵਾਇ ਕੈ । ਵਾਹਿ ਫਿਰੈ ਤਰਵਾਰੀ ਸੂਰੇ ਸੂਰਿਆ ।
ਵਗੈ ਰਤੁ ਝੁਲਾਰੀ ਝਾੜੀ ਕੈਬਰੀ । ਪਾਈ ਧੂਮ ਲੁਝਾਰੀ ਰਾਵਣ ਰਾਮ ਦੀ । ੪੬੯ ।
aurraie hankari dhaga Vaie kai. Vahe phirai tarvari surai surian.
Vagai rat jhulari ravan ram di paiee dhoom lujhari ravan ram di. (469)

ਚੋਬੀ ਧਉਸ ਵਜਾਈ ਸੰਘਰੁ ਮਚਿਆ । ਬਾਹਿ ਫਿਰੈ ਵੈਰਾਈ ਤੁਰੇ ਤਤਾਰਚੇ ।
ਹੂਰ" ਚਿਤਿ ਵਧਾਈ ਅੰਬਰ ਪੂਰਿਆ । ਜੋਧਿਆ ਦੇਖਣ ਤਾਈ ਹੂਲੇ ਹੋਈਅ" । ੪੭੦ ।
Choubi dhous vajaie sanghar machia. bahai phirai vairaiee turai tatarchai.
hooran chit vadhaiee ambar puria. johia dekhan taiee hulai hoiaieean. (470)

ਪਾਧੜੀ ਛੰਦ

ਇੰਦ੍ਰਾਰਿ ਵੀਰ ਕੁਪਿਯੋ ਕਰਾਲ । ਮੁਕਤੰਤ ਬਾਣ ਗਹਿ ਧਨੁ ਬਿਸਾਲ ।
ਥਰਕੰਤ ਲੁਥ ਫੇਰਕੰਤ ਬਾਹ । ਜੁਝੰਤ ਸੂਰ ਅਛਰੈ ਉਛਾਹ । ੪੭੧ ।

Padhri Chhand

Indrar veer kupiou karnal. muktant baan geh dhan bisal.
tharkant luth varkant bah. jujhant soor achhrai uchhah. (471)

Couplet

The corpses of the army of Ravana, the enemy of Ram, were lying in heaps all around. On seeing Mahodar being killed, the enemy of Indra, Megnath returned, furious with rage. (466)

Here the Chapter on the killing of Mahodar Mantri
of the episode of Ram's incarnation from
Bachittar Natak is completed.

Now the episode of the battle of Inderjit begins Sirkhandi Chhand

The drums were sounded and the fighting warriors got locked up in battle. The loud drum-beats were heard, and the confrontation of both the armies commenced. The mighty warriors, showing their skill in fighting, got engrossed in fighting. The arrows were being shot like a shower, as if rain was pouring from the dreadful clouds overhead. (467)

When the huge chained drums started beating, then both sides got engaged in fighting. The warriors with moustaches were shooting arrows with vehemence. The fighting warriors, who had fallen down, were showing off their teeth, as if they had become insane with an intake of hemp. (468)

By beating drums, the proud warriors, were launching an attack, and were wielding swords on other warriors. The blood was flowing like a stream with the showering of arrows countinously. Ram and Ravana have become renowned with the continued fighting of their warriors. (469)

When the drummers started beating the drums, the battle was resumed again. The horse riders started shooting arrows again on the warriors, so the fairies were becoming cheerful in their hearts, and the whole sky was covered with them, as they had gathered around from all the four directions. (470)

Padhri Chhand

Meghnad warrior was very furious with rage, and taking out his huge bow he was shooting arrows. The corpses were throbbing, while their arms were making slight movement. The warriors were continuing to fight while the fairies were getting excited on seeing the scene. (471)

ਚਮਕੰਤ ਚਕ੍ਰ ਸਰਖੰਤ ਸੇਲ । ਜੁਮੇ ਜਟਾਲ ਜਣੁ ਗੰਗ ਮੇਲਿ ।
ਸੰਘਰੇ ਸੂਰ ਅਘਾਇ ਘਾਇ । ਬਰਖੰਤ ਬਾਣ ਚੜਿ ਚਉਪ ਚਾਇ । ੪੭੨ ।
Chamkant chakar sakhand sail. jumai jatal jan gung mail.
sanghrai soor aghaie ghaie. barkhand baan charr choup chaie. (472)

ਸੰਮੁਲੇ ਸੂਰ ਆਹੁਰੇ ਜੰਗ । ਬਰਖੰਤ ਬਾਣ ਬਿਖਧਰ ਸੁਰੰਗ ।
ਨਭਿ ਹੈ ਅਲੋਪ ਸਰ ਬਰਖ ਧਾਰ । ਸਭ ਉਚ ਨੀਚ ਕਿਨੇ ਸੁਮਾਰ । ੪੭੩ ।
Samulai soor ahurai jung. barkhand baan bikhdhar surung.
nabh havai alop sar barkh dhar. sabh uch neech kinai sumar. (473)

ਸਬ ਸਸਤ੍ਰ ਅਸਤ੍ਰ ਬਿਦਿਆ ਪ੍ਰਬੀਨ । ਸਰ ਧਾਰ ਬਰਖ ਸਰਦਾਰ ਚੀਨਿ ।
ਰਘੁਰਾਜ ਆਦਿ ਮੋਹੇ ਸੁ ਬੀਰ । ਦਲ ਸਹਿਤ ਭੂਮਿ ਡਿਗੇ ਅਧੀਰ । ੪੭੪ ।
sabh satar astar bidia parbeen. sar dhar barkh sardar cheen.
Raghuraj aad mohai so beer. dal sehat bhoom digai adheer. (474)

ਤਬ ਕਹੀ ਦੂਤ ਰਾਵਣਹਿ ਜਾਇ । ਕਪਿ ਕਟਕ ਆਜੁ ਜੀਤਿਯੋ ਬਨਾਇ ।
ਸੀਅ ਭਜਹੁ ਆਜੁ ਹੁਐ ਕੈ ਨਿਚੀਤ । ਸੰਘਰੇ ਰਾਮ ਰਣਿ ਇੰਦ੍ਰਜੀਤਿ । ੪੭੫ ।
tab kehi doot Ravanehung jaie. kap katak aaj jeetiou banaie.
Sia bhajoh aaj huai kai nichet. sanghro Ram runn Inderjeet. (475)

ਤਬ ਕਹੈ ਬੈਣ ਤ੍ਰਿਜਟੀ ਬੁਲਾਇ । ਰਣ ਮ੍ਰਿਤਕ ਰਾਮ ਸੀਤਹਿ ਦਿਖਾਇ ।
ਲੈ ਗਈ ਨਾਥ ਜਹਿ ਗਿਰੇ ਖੇਤਿ । ਮ੍ਰਿਗ ਮਾਰ ਸੰਘ ਜਿਯੋ ਸੁਪਤ ਅਚੇਤ । ੪੭੬ ।
tab kehai bain trijti bulaie. runn mirtak Ram Seeteh dikhaie.
lai gaiee nath jeh girai khet. mrig maar singh jiou supat achet. (476)

ਸੀਅ ਨਿਰਖਿ ਨਾਥ ਮਨ ਮਹਿ ਰਿਸਾਨਿ । ਦਸ ਅਉਰ ਚਾਰ ਬਿਦਿਆ ਨਿਧਾਨ ।
ਪੜਿ ਨਾਗ ਮੰਤ੍ਰ ਸੰਘਰੀ ਪਾਸਿ । ਪਤਿ ਭ੍ਰਾਤ ਜਿਯਾਇ ਚਿਤਿ ਭਯੋ ਹੁਲਾਸ । ੪੭੭ ।
Sia nirakh naath man meh risan. das aour chaar bidia nidhan.
parr nag mantar sunghri pass. path bhrat tijaie chit bhiau hulas. (477)

ਸੀਅ ਗਈ ਜਗੇ ਅੰਗਰਾਇ ਰਾਮ । ਦਲ ਸਹਿਤ ਭ੍ਰਾਤ ਜੁਤ ਧਰਮ ਧਾਮ ।
ਬਜੇ ਸੁ ਨਾਦਿ ਗਜੇ ਸੁ ਬੀਰ । ਸਜੇ ਹਥਿਯਾਰ ਭਜੇ ਅਧੀਰ । ੪੭੮ ।
Sia gaiee jagai angraie Ram. dal sehat bhrat jut dharam dham.
bajai so naad gajai so beer. sajai hathiar bhajai adheer. (478)

The revolving wheels were shining, and the javelins were sliding. The demons with matted hair were moving around, as if mendicants had gathered at the fair of Ganga. The warriors were getting wounded in the battle field to their full capacity. They were shooting arrows like a shower and they were feeling overjoyed in their hearts. (472)

All the warriors, who felt composed with the war progress, were engrossed in fighting, and were shooting arrows, devoid of any poison, and the whole sky was covered with the endless stream of arrows. All the big and small persons have been considered (counted). (473)

Meghnad was expert in all the arts of weaponry including arms and coats of mail. He picked up the army commander of the enemy, and started shooting his arrows in a continuous (stream) shower, which had cast a spell on the great warriors like Ram Chander and they fell down unconscious on the ground. (474)

The emissary went upto Ravana and informed him that the army of monkeys had been defeated completely that day. Now he could enjoy the company of Sita without any fear as Ram Chander, on fighting against Meghnad, had collapsed. (died)(475)

Then Ravana sent for Trista (the female demon) and asked her to take Sita to the battle field and show her the dead body of Ram. So Trista took Sita to the place, where her Master (spouse) Ram was lying down as if a lion, having killed deers, was lying carelessly on the ground. (476)

Sita, on seeing her master's condition got enraged, and Sita an expert of fourteen sciences, recited the magic-charm (of snake) (Nag Mantar) and brought back her spouse to life, alongwith his brother, and felt delighted in her heart. (477)

When Sita went from the battle-field, then Ram, waking up, yawned and all of them, including Ram (the abode of religion), his brother, Lachhman and the whole army woke up from unconsciousness. Then drums were beaten, and the warriors started roaring loudly ; and arming themselves with weapons, and becoming impatient rushed towards the battle-field. (478)

ਸੰਮੁਲੇ ਸੂਰ ਸਰ ਬਰਖ ਜੁਧ । ਹਨਿ ਸਾਲ ਤਾਲ ਬਿਖਾਲ ਕੁਧ ।
 ਤਜਿ ਜੁਧ ਸੁਧ ਸੁਰ ਮੇਘ ਧਰਣ । ਬਲ ਗਯੋ ਨਿਕੁੰਭਿਲਾ ਹੋਮ ਕਰਣ । ੪੭੯ ।
 samulai soor sar barkh judh. han saal taal bikral karudh.
 taj judh sudh sur megh dharan. thul geou nikumbhila hom karan. (479)

ਲਘੁਬੀਰ ਤੀਰ ਲੰਕੇਸ ਆਨਿ । ਇਮ ਕਹੈ ਬੈਣ ਤਜਿ ਭ੍ਰਾਤ ਕਾਨ ।
 ਆਇ ਹੈ ਸਤ੍ਰੁ ਇਹ ਘਾਤਿ ਹਾਥਿ । ਇੰਦ੍ਰਾਰਿ ਬੀਰ ਅਰਿ ਬਰ ਪ੍ਰਮਾਥ । ੪੮੦ ।
 laghbeer teer lankes aan. im kehai bain taj bhrat kaan.
 aie hai satar eh ghat haath. indar beer ar bar parmath. (480)

ਨਿਜ ਮਾਸ ਕਾਟ ਕਰਤ ਹੋਮ । ਥਰਹਰਤ ਭ੍ਰੰਮਿ ਅਰ ਚਕਤ ਬਯੋਮ ।
 ਤਹ ਗਯੋ ਰਾਮ ਭ੍ਰਾਤਾ ਨਿਸੰਗਿ । ਕਰਿ ਧਰੇ ਧਨੁਖ ਕਟਿ ਕਸਿ ਨਿਖੰਗਿ । ੪੮੧ ।
 nij mass kaat kar karat home. tharharat bhoom or chakat baryom.
 the geou Ram bhrata nisung.a kar dharai dhanukh kat kas nikhung. (481)

ਚਿੰਤ ਸੁ ਚਿਤਿ ਦੇਵੀ ਪ੍ਰਚੰਡ । ਅਰ ਹਣਿਯੋ ਬਾਣ ਕੀਨੋ ਦੁਖੰਡ ।
 ਰਿਪੁ ਫਿਰੈ ਮਾਰਿ ਦੰਦਭਿ ਬਜਾਇ । ਉਤ ਭਜੇ ਦਈਤ ਦਲ ਪਤਿ ਜੁਝਾਇ । ੪੮੨ ।
 chint so chit devi parchand. or haniou baan keeno dukhand.
 rip phirai maar dundabhi bajaie. ut bhajai daeiet dal pat jujhaie. (482)

ਇਤਿ ਇਣਦ੍ਰਜੀਤ ਬਧਹਿ ਧਿਆਇ ਸਮਾਪਤਮ ।
 it Inderjeet badheh dhiaie Samapatam.

ਅਥ ਅਤਿਕਾਇ ਦਈਤ ਜੁਧ ਕਥਨੰ

ਸੰਗੀਤ ਪਧਿਸਟਕਾ ਛੰਦ
 ਕਾਗੜਦੰ ਕੋਪ ਕੈ ਦਈਤ ਰਾਜ । ਜਾਗੜਦੰ ਜੁਧ ਕੋ ਸਜਿਯੋ ਸਾਜ ।
 ਬਾਗੜਦੰ ਬੀਰ ਬੁਲੇ ਅਨੰਤ । ਰਾਗੜਦੰ ਰੋਸ ਰੋਹੋ ਦੁਰੰਤ । ੪੮੩ ।

Ab atkaie deieet judh kathanung

Sangeet padhistka Chhand

kagarrdung kop kai deei at raj. jagarrdung judh koi sajiou saaj.
 bagarrdung beer bulai anant. ragarrdung ross rohai durant. (483)

The warriors managed to reorganise themselves, and then started shooting arrows like a shower (of rain) and were trying to kill the mighty warriors (standing solid like trees) Saal and Taal in a horrible manner. That time Meghnad, leaving the idea of battle, had gone to the place of goddess Nikumbhala for performing fire-worship. (479)

Vibhushan came to Lachhman and forgetting the reaction of his brother, Ravana, explained to Lachhman that by deceit (by means of a sware) they could get control over Meghnad, who was capable of crushing his enemy, having defeated Indra even. (480)

(Vibhushan told Lachhman) that Meghnad was offering his own flesh by cutting from the body, for the fire-worship, which had caused even the Earth to shudder (tremble) and the gods were also perplexed. On hearing this, Lachhman left for that place without any fear, having his bow in the hand and the quiver tied to his waist. (481)

Meghnad was worried and keen to propitiate the goddess, whereas Lachhman shot an arrow, in such a situation, and cut the enemy into two pieces (without any resistance). Then Lachhman, sounding his trumpets of victory, came back having killed the enemy. On the other side the army of demons, having sacrificed Maghnad, their commander, fled away to Lanka. (482)

Here the Chapter on the killing of Inderjit is completed.

Now the episode of the battle of demon Atkaie begins.

Sangeet Padhistka Chhand

Now Ravana, getting enraged, armed himself with the armour of the battle, and called many warriors, who are furious with rage to take revenge. (483)

ਪਾਗੜਦੀ ਪਰਮ ਬਾਜੀ ਬੁਲੰਤ । ਚਾਗੜਦੀ ਚੜ੍ਹ ਨਟ ਜਿਯੋ ਕੁਦੰਤ ।
ਕਾਗੜਦੀ ਕੂਰ ਕਦੇ ਹਥਿਆਰ । ਆਗੜਦੀ ਆਨਿ ਬਜੇ ਜੁਝਾਰ । ੪੮੪ ।
pagarrdung param baji bulant. chagarrdung chatar nut jiou kudant.
kagarrdung karoor kadhahi hathiar. agarrdung aan bajai jujhaar. (484)

ਰਾਗੜਦੀ ਰਾਮ ਸੈਨਾ ਸੁ ਕੁਧ । ਜਾਗੜਦੀ ਜਾਨ ਜੁਝੰਤ ਜੁਧ ।
ਨਾਗੜਦੀ ਨਿਸਾਣ ਨਵ ਸੈਨ ਸਾਜਿ । ਮਾਗੜਦੀ ਮੂੜ ਮਕਰਾਛ ਗਾਜਿ । ੪੮੫ ।
ragarrdung Ram saina so karudh. jagarrdung juan jujhant judh.
nagarrdung nisan nav sain saaj. magarrdung murr makrachh gaaj. (485)

ਅਗੜਦੀ ਏਕ ਅਤਿਕਾਇ ਵੀਰ । ਰਾਗੜਦੀ ਰੋਸ ਕਨਿ ਗਹੀਰ ।
ਆਗੜਦੀ ਏਕ ਹੁਕੇ ਅਨੇਕ । ਸਾਗੜਦੀ ਸਿੰਧੁ ਬੇਲਾ ਬਿਬੇਕੁ । ੪੮੬ ।
agarrdung ek atikaie veer. Ragarrdung ross keeno gaheer.
agarrdungek hukai anek. Sagarrdung Sindh bela bibek. (486)

ਤਾਗੜਦੀ ਤੀਰ ਛੁਟੈ ਅਪਾਰ । ਬਾਗੜਦੀ ਬੂੰਦ ਬਨ ਦਲ ਅਨੁਆਰ ।
ਆਗੜਦੀ ਅਰਥ ਟੀਡੀ ਪ੍ਰਮਾਨ । ਚਾਗੜਦੀ ਚਾਰੁ ਚੀਟੀ ਸਮਾਨ । ੪੮੭ ।
Tagarrdung teer chhutai apar. bagarrdung boond ban dal anuaar.
agarrdung arth tidi parman. Chagarrdung Chaar chiti saman. (487)

ਬਾਗੜਦੀ ਬੀਰ ਬਾਹੁੜੇ ਨੇਖ । ਜਾਗੜਦੀ ਜੁਧ ਅਤਿਕਾਇ ਦੇਖਿ ।
ਦਾਗੜਦੀ ਦੇਵ ਜੈ ਜੈ ਕਹੰਤ । ਭਾਗੜਦੀ ਭੂਪ ਧਨ ਧਨ ਭਨੰਤ । ੪੮੮ ।
bagarrdung beer bahurrai nekh. jagarrdung judh athaie dekh.
dagarrdung dev jai jai kehant. bhagarrdung bhoop dhan dhan bhanant. (488)

ਕਾੜਦੀ ਕਹਕ ਕਾਲੀ ਕਰਾਲ । ਜਾਗੜਦੀ ਜੂਹ ਜੁਗਣ ਬਿਸਾਲ ।
ਭਾਗੜਦੀ ਭੂਤ ਭੈਰੋ ਅਨੰਤ । ਸਾਗੜਦੀ ਸ੍ਰੋਣ ਪਾਣੀ ਕਰੰਤ । ੪੮੯ ।
karrdung kehak kali karal. jagarrdung jooh jugan bisal.
bhagarrdung bhoot bhairō anant. sagarrdung saron panung karant. (489)

ਡਾਗੜਦੀ ਡਉਰ ਡਾਕਣਿ ਡਹਕ । ਕਾਗੜਦੀ ਕੂਰ ਕਾਕੰ ਕਹਕ ।
ਚਾਗੜਦੀ ਚੜ੍ਹ ਚਾਵਡੀ ਚਿਕਾਰ । ਭਾਗੜਦੀ ਭੂਤ ਭਾਰਤ ਧਮਾਰ । ੪੯੦ ।
bhagarrdungdour dakan dehak. kagarrdung karoor kakung kehak.
Chagarrdung chatar chavadi chikar. bhagarrdung bhoot darat dhamar. (490)

ਹੋਹਾ ਛੰਦ
ਟੁਟੇ ਪਰੇ । ਨਵੇ ਮੂਰੇ । ਅਸੀਂ ਧਰੇ । ਰਿਸੀਂ ਭਰੇ । ੪੯੧ ।

Hoha Chhand
tutai parai. navai murrāi.
asung dharai. risung bharai. (491)

Many warriors with their great horses were sent for, who were (jumping) trotting like a clever magician. They were carrying many dreadful weapons and could kill even mighty warriors. (484)

The infuriated warriors of Ram's army were fighting vigorously in the battle. They sounded new drums and a fool called Makrachh started roaring in the battle-field. (485)

One warrior by the name Atkaie was very furious with wrathfulness. Many warriors had challenged that single demon. The battle field was situated on the sea-shore. (486)

Many arrows were being shot, which appeared like drops (of water) on the leaves of trees. The infantry, without the chariots, looked like a huge army of ants. (487)

Many warriors had reached near the battle scene and were watching Atkaie fighting. The gods were hailing and the kings were also praising his prowess. (488)

The goddess Kali, with a mighty laugh, was smiling. The evil spirits in large numbers and ghosts were sucking blood. (489)

The evil-spirits were beating the kettle-drums loudly and the dreadful crows were crowing and the evil-spirits were shrieking on all four sides and the ghosts were creating an uproar. (490)

Hoha Chhand

The warriors were falling down, being cut into pieces but were not retreating. They were holding their swords in hand and were furious with rage. (491)

ਛੁਟੇ ਸਰੰ । ਚਕਿਯੋ ਹਰੰ । ਰੁਕੀ ਦਿਸੰ । ਚਪੇ ਕਿਸੰ । ੪੯੨ ।
Chhutai sarung. chakiou harung.
ruki disang. chapai kisung. (492)

ਛੁਟੇ ਸਰੰ । ਰਿਸੰ ਭਰੰ । ਗਿਰੇ ਭਟੰ । ਜਿਮੰ ਅਟੰ । ੪੯੩ ।
chuttai sarung. risung bharung.
girai bhatung. jimung atung. (493)

ਘੁਮੇ ਘਯੰ । ਭਰੇ ਭਯੰ । ਚਪੇ ਚਲੇ । ਭਟੰ ਭਲੇ । ੪੯੪ ।
ghumai gheung. bharai bheung.
chapai chalai. bhatung bhalai. (494)

ਫਟੈ ਹਰੰ । ਰਿਸੰ ਜਰੰ । ਰੁਪੇ ਰਣੰ । ਘੁਮੇ ਬ੍ਰਣੰ । ੪੯੫ ।
ratai harung. risung jarung.
roop runnung. ghumai barnung. (495)

ਗਿਰੈ ਧਰੰ । ਹੁਲੈ ਨਰੰ । ਸਰੰ ਤਛੈ । ਕਛੈ ਕਛੈ । ੪੯੬ ।
girai dhamung. hulai narung.
sarung tachhai. kachhung kachhai. (496)

ਘੁਮੇ ਬ੍ਰਣੰ । ਭ੍ਰਮੇ ਰਣੰ । ਲਜੰ ਫਸੇ । ਕਟੰ ਕਸੇ । ੪੯੭ ।
ghumai burnung. bharmai runnung.
lajung phasai. katung kasai. (497)

ਧੁਕੇ ਧਕੰ । ਟੁਕੇ ਟਕੰ । ਛੁਟੈ ਸਰੰ । ਰੁਕੈ ਦਿਸੰ । ੪੯੮ ।
dhukai dhakung. tukai takung.
chhutai sarung. rukai disung. (498)

ਛਪੈ ਛੰਦ

ਇਕ ਇਕ ਆਰੁਹੇ ਇਕ ਇਕਨ ਕਹ ਤਕੈ ।
ਇਕ ਇਕ ਲੈ ਚਲੇ ਇਕ ਕਹ ਇਕ ਉਚਕੈ ।
ਇਕ ਇਕ ਸਰ ਬਰਖ ਇਕ ਧਨੁ ਕਰਖਿ ਰੋਸ ਭਰਿ ।
• ਇਕ ਇਕ ਤਰਫੰਤ ਇਕ ਭਵ ਸਿੰਧ ਗਏ ਤਰਿ ।
ਰਣਿ ਇਕ ਇਕ ਸਾਵੰਤ ਭਿੜੈ ਇਕ ਇਕ ਹੁਐ ਬਿਝੜੈ ।
ਨਰ ਇਕ ਅਨਿਕ ਸਸਤ੍ਰਣ ਭਿੜੈ ਇਕ ਇਕ ਅਵਝੜ ਝੜੈ । ੪੯੯ ।

Chhapai Chhand

ik ik aaruhai ik ikan keh takai.
ik ik lai chalai ik keh ik uchakai.
ik ik sar barkh ik dham karakh ross bhar.
ik ik tarvant ik bhav Sindh gaie tar.
runn ik ik savant bhirrai ik ik huai bitrrai.
Nar ik anik sastaran bhirrai ik ik avjharr jharrai. (499)

The warriors were shooting arrows, and Shiva was getting bewildered on seeing all this. All the sides were blocked, and the monkeys were getting frustrated. (492)

The infuriated warriors were shooting arrows, and some of the warriors were falling (dead) down like lofts. (493)

The wounded soldiers were reeling with fear, whereas some mighty warriors were being killed while confronting the enemy. (494)

The enraged warriors were shouting for Shiva's help (Shiv, Shiv), while the wounded warriors, moving around, were still fighting in the battle-field. (495)

The warriors were falling on the ground, and some soldiers were being pushed around. Some others were pierced with arrows, while some were falling into pieces. (being cut into pieces). (496)

The wounded warriors were reeling and moving around the battle-field. They were feeling ashamed of themselves, but were roaming about fully armed. (497)

Warriors were getting pushed around, and some others were being wounded. The arrows were being shot all around, thus blocking the routes on all sides. (498)

Chhapai Chhand

At places, someone was fighting against another whereas another soldier is just watching the others (fighting). Someone was taking away another (wounded one) while some other was picking up another (wounded one). Someone is showering arrows in a stream, while another soldier is stretching his bow with great fury, while some others had fallen down and were writhing (in pain). There were some others, who had died (crossed the ocean of life). In fact, in the battle field each one is engaged in fighting another one, while some of them were lagging behind. In some cases, one warrior was fighting against odds with weapons and was punishing them single handed who were supposed to be beyond fragmentation. (breaking up). (499)

ਇਕ ਜੂਝਿ ਭਟ ਗਿਰੈ ਇਕ ਬਬਕੰਤ ਮਧ ਰਣ ।
 ਇਕ ਦੇਵ ਪੁਰਿ ਬਸੈ ਇਕ ਭਜਿ ਚਲਤ ਖਾਇ ਬ੍ਰਣ ।
 ਇਕ ਜੁਝ ਉਝੜੇ ਇਕ ਵਿਝੜੇ ਝਾੜਿ ਅਸਿ ।
 ਇਕ ਅਨਿਕ ਬ੍ਰਣ ਝਲੈ ਇਕ ਮੁਕਤੰਤ ਬਾਣ ਕਸਿ ।
 ਰਣ ਭੂਮਿ ਘੂਮਿ ਸਾਵੰਤ ਮੰਡੈ ਦੀਰਘ ਕਾਇ ਲਛਮਨ ਪ੍ਰਬਲ ।
 ਥਿਰ ਰਹੇ ਬ੍ਰਿਛ ਉਪਬਨ ਕਿਧੋ ਜਣੁ ਉਤਰ ਦਿਸਿ ਦੁਐ ਅਚਲ । ੫੦੦ ।
 ik jujh bhat girai ik babkant madh runn.
 ik dev pur basai ik bhaj chalat khaie barunn.
 ik jujh ujhrai ik vijhrrai jharri asi.
 ik anik barn jhalai ik muktant baan kas.
 runn bhoom ghoom savant mandai deeragh kaie Lachhman parbal.
 thir rehai brichh upban kidhai jan uttar dis duai achal. (500)

ਅਜਬਾ ਛੰਦ
 ਜੁਟੇ ਬੀਰੰ । ਛੁਟੇ ਤੀਰੰ । ਦੁਕੀ ਦਾਲੰ । ਕ੍ਰੋਹੇ ਕਾਲੰ । ੫੦੧ ।

Ajba Chhand

jutai beerung. chhutai teerung.
 dhooki dhalung. karohai kalung. (501)

ਦੰਕੇ ਦੋਲੰ । ਬੰਕੇ ਬੋਲੰ । ਕਛੇ ਸਸਤ੍ਰੰ । ਅਛੇ ਅਸਤ੍ਰੰ । ੫੦੨ ।
 dhankai dholai. bunkai bolung.
 kachhai sastarung. achhai astarung. (502)

ਕ੍ਰੋਧੰ ਗਲਿਤੰ । ਬੋਧੰ ਦਲਿਤੰ । ਗਜੈ ਵੀਰੰ । ਤਹੇ ਤੀਰੰ । ੫੦੩ ।
 karodhung galitang. bedhung dalitung.
 gajai Veerung. Tajai teerung. (503)

ਰਤੇ ਨੈਣੰ । ਮਤੇ ਬੈਣੰ । ਲੁਝੈ ਸੂਰੰ । ਸੁਝੈ ਹੂਰੰ । ੫੦੪ ।
 ratai nainung. matai bainung.
 lujhai soorung. sujhai hurung. (504)

ਲਗੈ ਤੀਰੰ । ਭਗੈ ਬੀਰੰ । ਰੋਸੰ ਰੁਝੈ । ਅਸਤ੍ਰੰ ਜੁਝੈ । ੫੦੫ ।
 lagai teerung. bhagai veerung.
 rosung rujhai astarung jujh hai. (505)

ਝੁਮੇ ਸੂਰੰ । ਘੁਮੇ ਹੂਰੰ । ਚਕੈ ਚਾਰੰ । ਬਕੈ ਮਾਰੰ । ੫੦੬ ।
 jhumai surung. ghumai hurung.
 chakai charung. bakai barung. (506)

Some warriors were falling down as martyrs ; while some others were throwing challenges in the battle-field. Some had already embraced death (gone to heavens) and some others were fleeing away on being wounded. Some others were falling down, while fighting (the enemy) while some others were falling on being struck with a sword. While some others were facing many wounds (cuts) on the body, whereas some others were shooting arrows with great force. The warriors were seen moving around the battle-field while the mighty demon Kaie and Lachhman both have played havoc in the battle-field. Both the warriors were standing like rocks, as if two tall trees were standing or two great mountains were facing (each other) in the north side. (500)

Ajba Chhand

Both the warriors are engrossed in fighting, shooting arrows, and obstructing attacks with their shields producing a thud, and are assuming death-like appearance due to their fury. (501)

The drums and kettle-drums are beating, and warriors are shouting with rage, while the weapons and coats of iron (protective Covering) are looking glorious. (502)

They are controlling their wrathfulness, and are losing control of senses, while some warriors are thundering and others are shooting arrows. (503)

The eyes are red with anger, and the warriors are shouting with passion while some are engaged in fighting, and the fairies are watching (with keenness). (504)

Some warriors are hit by the arrows, and some others are running away, while some others are engrossed in the battle, being furious with rage. Some are fighting with protective covering (coats of mail). (505)

The warriors are Swinging (in ecstasy), the fairies are roaming around ; they are watching the scene on all the four sides, while shouting to kill (the enemy). (506)

ਭਿਦੇ ਬਰਮੰ । ਛਿਦੇ ਚਰਮੰ । ਤੁਟੈ ਖਰੰ । ਉਠੈ ਅਰੰ । ੫੦੭ ।
 bhidai barmung. chhidai churmung.
 tutai khan gung. uthaia angung. (507)

ਨਚੇ ਤਾਜੀ । ਗਜੇ ਗਾਜੀ । ਡਿਗੇ ਵੀਰੰ । ਤਹੇ ਤੀਰੰ । ੫੦੮ ।
 Nachai taaji. gajai ghaji.
 digai Veerung. tajai teerung. (508)

ਝੁਮੇ ਸੂਰੰ । ਘੁਮੀ ਹੂਰੰ । ਕਛੇ ਬਾਣੰ । ਮਤੇ ਮਾਣੰ । ੫੦੯ ।
 jhumai surung. ghumi hurung.
 kachhai barung. marai manung. (509)

ਪਾਧੜੀ ਛੰਦ

ਤਹ ਭਯੋ ਘੋਰ ਆਹਵ ਅਪਾਰ । ਰਣਿ ਭੂਮਿ ਝੂਮਿ ਜੁਝੋ ਜੁਝਾਰ ।
 ਇਤ ਰਾਮ ਭ੍ਰਾਤ ਅਤਕਾਇ ਉਤ । ਰਿਸ ਜੁਝ ਉਝਰੇ ਰਾਜ ਪੁਤ । ੫੧੦ ।

Padhri Chhand

teh bhiau ghore ahar apar. a runn bhoom jhoom jujhai jujhar.
 it ram bhrat atkaie ut. ris jujh ujharai raj put. (510)

ਤਬ ਰਾਮ ਭ੍ਰਾਤ ਅਤਿ ਕੀਨ ਰੋਸ । ਜਿਮ ਪਰਤ ਅਗਨ ਘ੍ਰਿਤ ਕਰਤ ਜੋਸ ।
 ਗਹਿ ਬਾਣ ਪਾਣਿ ਤਜੇ ਅਨੰਤ । ਜਿਮ ਜੇਠਿ ਸੂਰ ਕਿਰਣੈ ਦੁਰੰਤ । ੫੧੧ ।
 Tab Ram bhrat at keen ross. jim parat agan ghirat karat jos.
 geh baam paan tajai anant. jim jeth soor kiranung durant. (511)

ਬ੍ਰਣ ਆਪ ਮਧ ਬਾਹਤ ਅਨੇਕ । ਬਰਣੈ ਨ ਜਾਹਿੰ ਕਹਿ ਏਕ ਏਕ ।
 ਉਝਰੇ ਵੀਰ ਜੁਝਣਿ ਜੁਝਾਰ । ਜੈ ਸਬਦ ਦੇਵ ਭਾਖਤ ਪੁਕਾਰ । ੫੧੨ ।
 bran aap madh bahat anek. barnai na jahung keh ek ek.
 Ujharai veer jujhan jujhar. jai sabad dev bhakhat pukar. (512)

ਰਿਪੁ ਕਰਿਯੋ ਸਸਤ੍ਰ ਅਸਤ੍ਰ ਬਿਹੀਨ । ਬਹੁ ਸਸਤ੍ਰ ਸਾਸਤ੍ਰ ਬਿਦਿਆ ਪ੍ਰਬੀਨ ।
 ਹਯ ਮੁਕੁਟ ਸੂਤ ਬਿਨੁ ਭਯੋ ਗਵਾਰ । ਕਛੂ ਚਪੈ ਚੋਰ ਜਿਮ ਬਲ ਸੰਭਾਰਿ । ੫੧੩ ।
 rip kariou sastar astarung biheen. boh sastar saastar bidia parbeen.
 heu mukat soot bin bhiau gavar. kachhu chapai chor jim bal sambhar. (513)

ਰਿਪੁ ਹਣੇ ਬਾਣ ਬਜ੍ਰਵ ਘਾਤ । ਸਮ ਚਲੇ ਕਾਲ ਕੀ ਜੁਆਲ ਤਾਤ ।
 ਤਬ ਕੁਪਿਯੋ ਵੀਰ ਅਤਿਕਾਇ ਐਸ । ਜਨੁ ਪ੍ਰਲੈ ਕਾਲ ਕੋ ਮੇਘ ਜੈਸ । ੫੧੪ ।
 rip hanai baan bajarav ghaat. sam chalai kaal ki jual taat.
 tab kapiou veer atkaie ais. jan parlai kaal hai megh jais. (514)

The protective coverings were broken, and the shields had been pierced (with holes), while the swords had been broken, with sparks of light (fire) emanating from them. (507)

The horses were jumping around, while the warriors were roaring aloud, whereas the warriors were falling down (dead), having dropped their arrows. (508)

The warriors were swinging (with excitement) the fairies were moving around; the brave soldiers were bedecked in uniforms (dresses) and were intoxicated (insane) with pride. (509)

Padhri Chhand

The battle was fought furiously and it was a dreadful battle. The mighty warriors fought this battle with great passion ; on one side was Lachhman and on the other side was Atkaie, and both warriors were locked up in a fierce battle. (510)

Then Lachhman suddenly became furious with rage, just as the fire bursts into flames on adding ghee (oil) to it. He shot countless arrows by holding his bow (once again) in hand, just as the rays become intense during the month of May (jeth). (511)

Both the warriors were inflicting wounds on each other's body, which cannot be described in detail (one by one). Many warriors had become martyrs in the battle, as such the gods were hailing them with musical notes. (512)

Lachhman had deprived his enemy of all his weapons and coats of mail (protective cover), as he was an expert in the art of weaponry and protective covering. The foolish Atkaie was devoid of his horse, crown and charioteer, so he managed to slip away like a thief by collecting courage. (513)

Lachhman was shooting powerful arrows against the enemy, which were burning him like the fire of hell. This made Atkaie very furious just like the rain water on doomsday. (514)

ਇਮ ਕਰਨ ਲਾਗ ਲਪਟੈ ਲਬਾਰ । ਜਿਮ ਜੁਬਣ ਹੀਣ ਲੰਪਟਾਇ ਨਾਰਿ ।
 ਜਿਮ ਦੰਤ ਰਹਤ ਗਹਿ ਸ੍ਰਾਨ ਸਸਕ। ਜਿਮ ਗਏ ਬੈਸ ਬਲ ਬੀਰਜ ਰਿਸਕ। ੫੧੫ ।
 im karan laag laptai labar. jim juban heen laptai naar.
 jim dant rehat geh savan sasak. jim geiai bais bal beeraj risak. (515)

ਜਿਮ ਦਰਬ ਹੀਣ ਕਛੁ ਕਰਿ ਬਪਾਰ । ਜਣੁ ਸਸਤ੍ਰ ਹੀਣ ਰੁਝਿਯੋ ਜੁਝਾਰਿ ।
 ਜਿਮ ਰੂਪ ਹੀਣ ਬੇਸਯਾ ਪ੍ਰਭਾਵ । ਜਣੁ ਬਾਜ ਹੀਣ ਰਥ ਕੋ ਚਲਾਵ । ੫੧੬ ।
 jim darab heen kachh kar bapar. jan satar keen rujhiou jujhar.
 jim roop heen besavia parbhav. jan baaj heen rath kai chalai. (516)

ਤਬ ਤਮਕਿ ਤੇਗ ਲਛਮਣ ਉਦਾਰ । ਤਹ ਹਣਿਯੋ ਸੀਸ ਕਿਨੋ ਦੁਫਾਰ ।
 ਤਬ ਗਿਰਿਯੋ ਬੀਰ ਅਤਿਕਾਇ ਏਕ । ਲਖਿ ਤਾਹਿ ਸੂਰ ਭਜੇ ਅਨੇਕ । ੫੧੭ ।
 tab tanak teg Lachhman audar. the haniou sees kino duphar.
 tab giriou beer atkaie ek. lakh tahai soor bhajai anek. (517)

ਇਤਿ ਸ੍ਰੀ ਬਚਿਤ੍ਰ ਨਾਟਕੇ ਰਾਮਾਵਤਾਰੇ ਅਤਕਾਇ ਬਧਹਿ ਧਿਆਇ ਸਮਾਪਤਮ ।
 It Sri Bachittar Natakai Ramavtarai atkaie badheh dhiaie sampatam.

ਅਬ ਮਕਰਾਛ ਜੁਧ ਕਥਨੰ
 ਪਾਧੜੀ ਛੰਦ

ਤਬ ਰੁਕਿਯੋ ਸੈਨ ਮਕਰਾਛ ਆਨਿ । ਕਹ ਜਾਹੁ ਰਾਮ ਨਹੀ ਪੈ ਹੋ ਜਾਨ ।
 ਜਿਨ ਹਤਿਯੋ ਤਾਤ ਰਣ ਮੋ ਅਖੰਡ । ਸੋ ਲਰੋ ਆਨਿ ਮੋ ਸੋ ਪ੍ਰਚੰਡ । ੫੧੮ ।

Ab makrachh judh kathanung.

Padhri Chhand

tab rukiou sain makrachh aan. keh jaho Ram nahi pai hai jaan.
 jin hatiou taat runn mein akhand. so larai aan mo soi parchand. (518)

ਇਮ ਸੁਣਿ ਕੁਬੈਣ ਰਾਮਾਵਤਾਰ । ਗਹਿ ਸਸਤ੍ਰ ਅਸਤ੍ਰ ਕੋਪਿਯੋ ਜੁਝਾਰ ।
 ਬਹੁ ਤਾਣ ਬਾਣ ਤਿਹ ਹਣੇ ਅੰਗ । ਮਕਰਾਛ ਮਾਰਿ ਡਾਰਿਯੋ ਨਿਸੰਗ । ੫੧੯ ।
 im sunn kubain Ramavtar. geh satar astar kopiou jujhar.
 boh taan baan the hanung ang. makrachh maar dariou nisung. (519)

ਜਬ ਹਤੇ ਬੀਰ ਅਰੁ ਹਣੀ ਸੈਨ । ਤਬ ਭਜੇ ਸੂਰ ਹੁਐ ਕਰਿ ਨਿਚੈਨ ।
 ਤਬ ਕੁੰਭ ਔਰ ਅਨਕੁੰਭ ਆਨਿ । ਦਲ ਰੁਕਿਯੋ ਰਾਮ ਕੋ ਤਯਾਗ ਕਾਨ । ੫੨੦ ।
 jab hatai beer or hani sain. tab bhajan soor huai karai nichain.
 tah kumbh aur ankumbh aan. dul rukiou Ram ko triayag kaan. (520)

ਇਤਿ ਮਰਾਛ ਬਧਹ ।
 It marachh badeh.

The Atkaie produced some type of prattle just as on (old man) ugly person embraces a young woman or a dog catches a rabbit without his teeth or just as with passing age (growing old), strength and semen (drip away) give way. (515)

Just as a person, without money, carries out a business activity or a weapon-less person engages himself in a battle, or a prostitute, without beauty, produces her effect (on others) or a chariot moving without its horses. (516)

Then the generous Lachhman, being enraged, wielded his sword and struck him and cut off his head into two pieces. Then the warrior, called Atkaie, fell down on the ground. Seeing this, many warriors fled away from the battle-field. (517)

Here the Chapter on the death of Atkaie of the episode of Ram's Incarnation from Bachittar Natak is completed.

Now the episode of the battle of Makrachh begins.

Padhri Chhand

Then Makrachh (demon) stood firmly in front of the army, and said, "O Ram ! You will not be allowed to go back alive. The person, who had killed my father, Khar, in the battle field, let him fight it out in a grand battle against me. (518)

When Ram Chander heard his crude words then holding his arms, and protective covering ; started fighting with anger. Then he shot many arrows at his body by stretching his bow strongly and without any further hesitation killed Makrachh and threw him on the ground. (579)

When Makrachh (warrior) was killed and his army was also done away with them, the rest of the warriors fled away, being fully shaken up. Then two demons, called Kumbh and Ankumbh, without having any fear of Ram, came forward and obstructed the army of Ram. (520)

ਅਜਬਾ ਛੰਦ
ਤ੍ਰਪੇ ਤਾਜੀ । ਗਜੇ ਗਾਜੀ ।
ਸਜੇ ਸਸਤ੍ਰ । ਕਛੇ ਅਸਤ੍ਰ । ੫੨੧ ।

Ajba Chhand

trapai taji. gajai gaaji.
sajai sastarung. kachhai astarung. (521)

ਤੁਟੇ ਤ੍ਰਾਣੀ । ਛੁਟੇ ਬਾਣੀ ।
ਰੁਪੇ ਬੀਰੀ । ਬੁਠੇ ਤੀਰੀ । ੫੨੨ ।
tutai tranung. chhutai baanung.
rupai beerung. buthai teerung. (522)

ਘੁਮੇ ਘਾਯੀ । ਜੁਮੇ ਚਾਯੀ ।
ਰਜੇ ਰੋਸੀ । ਤਜੇ ਹੋਸੀ । ੫੨੩ ।
ghumai ghaienung. jumai chaieung.
rajai rosung. tajai hosung. (523)

ਕਜੇ ਸੰਜੀ । ਪੂਰੇ ਪੰਜੀ ।
ਜੁਝੇ ਖੇਤੀ । ਡਿਗੇ ਚੇਤੀ । ੫੨੪ ।
kajai sunjung. purai panjung.
jujhai khetung. digai chetung. (524)

ਘੇਰੀ ਲੰਕੀ । ਬੀਰੀ ਬੰਕੀ ।
ਭਜੀ ਸੈਣੀ । ਲਜੀ ਨੈਣੀ । ੫੨੫ ।
gheri lunkung. beerung bunkung.
bhaji sainung. laji nainung. (525)

ਡਿਗੇ ਸੂਰੀ । ਭਿਗੇ ਨੂਰੀ ।
ਬਯਾਹੈ ਹੂਰੀ । ਕਾਮੀ ਪੂਰੀ । ੫੨੬ ।
digi surung. bhigai nurung.
beyahai hurung. kamung purung. (526)

ਇਤਿ ਸ੍ਰੀ ਬਚਿਤ੍ਰ ਨਾਟਕੇ ਰਾਮਾਵਤਾਰੇ ਕੁੰਭ ਅਨਕੁੰਭ ਬਧਹਿ ਧਿਆਇ ਸਮਾਪਤਮ ।
Iti Sri Bachittar Natkai Ramvataro kumbh ankumbh badheh dhiaie samapatam.

The horses were trotting, while the warriors, who were bedecked with weapons and protective coats of mail, were roaring. (521)

Ajba Chhand

The protective coverings (of iron) were cracking, and the arrows were flying around ; but the warriors were steadfast in their positions, and the arrows were being shot like a shower. (522)

The wounded men were moving around, with full confidence and enthusiasm, whereas some others were furious with rage, as such they were not in senses.(523)

Those warriors, whose body was covered with protective coats of iron, were armed with five types of weapons. Some were fighting in the battle-field and had fallen down in an unconscious state. (524)

The smart warriors had encircled Lanka whereas the army of demons, with shame writ large in their eyes (on thir faces), had fled away. (525)

(Some) The warriors had fallen down, with wounded faces and the fairies were marrying them (were dying) and their hopes were being fulfilled. (526)

Here the Chapter on the killing of Kumbh and Ankumbh of the episode of Ram's Incarnation of Sri Bachittar Natak is completed.

ਅਥ ਰਾਵਣ ਜੁਧ ਕਥਨੰ
 ਹੋਹਾ ਛੰਦ
 ਸੁਣਿਯੋ ਇਸੰ । ਜਣਿਯੋ ਕਿਸੰ ।
 ਚਪਿਯੋ ਚਿਤੰ । ਬੁਲਿਯੋ ਬਿਤੰ । ੫੨੭ ।
Ab Ravan Judh Kathanung
Hoha Chhand
 suniou issung. jiniou kisung.
 chapiou chitang. baliou bitung. (527)

ਘਿਰਿਯੋ ਗੜੰ । ਰਿਸੰ ਬੜੰ ।
 ਭਜੀ ਤ੍ਰਿਯੰ । ਭ੍ਰਮੀ ਭਯੰ । ੫੨੮ ।
 ghiriou garrung. resung barung.
 bhaji trieung. bharmi bheung. (528)

ਭ੍ਰਮੀ ਤਬੈ । ਭਜੀ ਸਬੈ ।
 ਤ੍ਰਿਯੰ ਇਸੰ । ਗਹਿਯੋ ਕਿਸੰ । ੫੨੯ ।
 bharmi tabai. bhaji sabai.
 trieung issung. gehiou kisung. (529)

ਕਰੈ ਹਰੰ । ਅਹੋ ਦਯੰ ।
 ਕਰੋ ਗਈ । ਛਮੋ ਭਈ । ੫੩੦ ।
 karai hahung. akai deieung.
 karo gaiee. chhamo bhaiee. (530)

ਸੁਣੀ ਸੁਤੰ । ਧੁਣੰ ਉਤੰ ।
 ਉਠਿਯੋ.ਹਠੀ । ਜਿਮੰ ਭਠੀ । ੫੩੧ ।
 sunni surtung. dhurung utang.
 Uthiou hathi. jimung bhathi. (531)

ਕਛਿਯੋ ਨਰੰ । ਤਜੇ ਸਰੰ ।
 ਹਣੇ ਕਿਸੰ । ਰੁਕੀ ਦਿਸੰ । ੫੩੨ ।
 kachhiou narung. tajai sarung.
 hamai kisung. ruki disung. (532)

ਤਿਣਣਿਣ ਛੰਦ
 ਤਿਣਣਿਣ ਤੀਰੰ । ਬ੍ਰਿਣਣਿਣ ਬੀਰੰ । ਚ੍ਰਣਣਿਣ ਚਾਲੰ । ਜ੍ਰਣਣ ਜਾਲੰ । ੫੩੩ ।
Tinnan Chhand
 Trinnan teerung. brinnan beerung.
 dhannan dhalung. jannan jualung. (533)

Now the episode of the battle of Ravan begins.

Hoha Chhand

The King of demons, Ravana, heard about the news of the victory of the monkeys (army of) and felt much frustrated. He shouted with full force. (The king of monkeys had won?). (527)

With the encirclement of the fort by the monkeys, Ravana had got enraged, while his wives had fled away, being frightened with fear and uncertainty. (528)

All the wives of Ravana were getting frightened and running away, whereas the queen Mandedri had been caught by the monkeys. (529)

She was wailing and crying and said, "O God ! Pray forgive me, if I have committed some mistake. (530)

Ravana had heard the wailings of Mandedri (with his ears) and he got up infuriated (so much) just as a flame of fire rises from the kiln. (531)

So Ravana (warrior) shot many arrows in a pitched battle and killed many monkeys. In fact, all the sides (of the battle field) were covered with the arrows, being shot. (532)

Tinnan Chhand

(Note-All the wordings of such Chhands initially written, have no meaning, but are mentioned as moral boosters).

The arrows were being shot around, the warriors were shouting (war cries), the shields were being struck, with sparks emanating from such strikes. (533)

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ਖ੍ਰਣਣਿਣ ਖੋਲੰ । ਬ੍ਰਣਣਿਣ ਬੋਲੰ । ਕ੍ਰਣਣਿਣ ਰੋਸੰ । ਜ੍ਰਣਣਿਣ ਜੋਸੰ । ੫੩੪ ।
kharannun kholung. buannan bolung.
karanan rosung. jaranan josung. (534)

ਬ੍ਰਣਣਿਣ ਬਾਜੀ । ਤ੍ਰਿਣਣਿਣ ਤਾਜੀ । ਜ੍ਰਣਣਿਣ ਜੂਝੇ । ਲ੍ਰਣਣਿਣ ਲੂਝੇ । ੫੩੫ ।
brannan baji. trinan taji.
jarnann jujhaj. lunannai lujhaj. (535)

ਹਰਣਿਣ ਹਾਥੀ । ਸਰਣਿਣ ਸਾਥੀ । ਭਰਣਿਣ ਭਾਜੇ । ਲਰਣਿਣ ਲਾਜੇ । ੫੩੬ ।
Harnnan hathi. Sarnan sathi.
bharannan bhajai. larannan laajai. (536)

ਚਰਣਿਣ ਚਰਮੰ । ਬਰਣਿਣ ਬਰਮੰ । ਕਰਣਿਣ ਕਾਟੇ । ਬਰਣਿਣ ਬਾਟੇ । ੫੩੭ ।
Charannan Charmung. barnnan barmung.
karannan katai. barannan batai. (537)

ਮਰਣਣ ਮਾਰੇ । ਤਰਣਣ ਤਾਰੇ । ਜਰਣਣ ਜੀਤਾ । ਸਰਣਣ ਸੀਤਾ । ੫੩੮ ।
marannan maarai. tarannan taarai.
jarannan jeeta. Sarannan Sita. (538)

ਗਰਣਣ ਗੈਣੰ । ਅਰਣਣ ਐਣੰ । ਹਰਣਣ ਹੂਰੰ । ਪਰਣਣ ਪੂਰੰ । ੫੩੯ ।
garannan gainung. arannan ainnung.
harannun hurung. parannan purung. (539)

ਬਰਣਣ ਬਾਜੇ । ਗਰਣਣ ਗਾਜੇ । ਸਰਣਣ ਸੁਝੇ । ਜਰਣਣ ਜੁਝੇ । ੫੪੦ ।
barannan bajai. garanan gajai.
Sarannan sujhai. jarnnan jujhaj. (540)

ਤ੍ਰਿਗਤਾ ਛੰਦ
ਤਤ ਤੀਰੰ । ਬਬ ਬੀਰੰ । ਦੱਦ ਦਾਲੰ । ਜਜ ਜੁਆਲੰ । ੫੪੧ ।

Trigta Chhand
tat teerung. babh beerung.
Dadh dhalung. jaj jualung. (541)

ਤਤ ਤਾਜੀ । ਗਗ ਗਾਜੀ । ਮਮ ਮਾਰੇ । ਤਤ ਤਾਰੇ । ੫੪੨ ।
tat taji. gag gajai. mum marrai. Tat tarai. (542)

ਜਜ ਜੀਤੇ । ਲਲ ਲੀਤੇ । ਤਤ ਤੋਰੇ । ਛਡ ਛੋਰੇ । ੫੪੩ ।
jaj jeetai. lal leetai. tat torai. chhad chhorai. (543)

The strikes on the helmets was producing loud noise, (third) while the warriors were fighting furiously and with lot of zeal. (534)

The horses were tumbling around (showing acrobatic feats) and the warriors were fighting vigorously. (535)

Some of the warriors, being ashamed of themselves, were fleeing away alongwith their elephants. (536)

The shields had been broken into pieces, and the (protective) Coats of mail had also been broken and the human bodies had been mutilated. (537)

He had killed the enemy troops, punished the devils, (despots), and had gained victory over the enemy, in whose custody was Sita. (538)

The sky was filled with fairies, whose abode was in the sky. (539)

The trumpets were being sounded, the warriors were thundering. They were only concentrating on fighting and were engrossed in fighting a furious battle. (540)

Trigta Chhand

The warriors were shooting arrows, which were striking the shields, producing sparks of fire. (541)

The horses were being killed glibly by the warriors. (542)

The battle had been won, the protective coats of iron had been broken, and the arrows had been shot continuously. (543)

ਰਰ ਰਾਜੀ । ਗਗ ਗਾਜੀ । ਧਧ ਧਾਯੀ । ਚਚ ਚਾਯੀ । ੫੪੪ ।
rar rajai. gag gajai. dhadh dhaieung. chach chaieung. (544)

ਡਡ ਡਿਗੇ । ਭਭ ਭਿਗੇ । ਸਸ ਸੌਣੀ । ਤਤ ਤੋਣੀ । ੫੪੫ ।
ehhad digai. bhabh bhigai. sas saronai. tat torung. (545)

ਸਸ ਸਾਧੇ । ਬਬ ਬਾਧੈ । ਆਅ ਅੰਗੀ । ਜਜ ਜੰਗੀ । ੫੪੬ ।
sas sadhai. bab badhai. aa angung. jaj jungung. (546)

ਕਕ ਕੌਧੀ । ਜਜ ਜੋਧੀ । ਘਘ ਘਾਏ । ਧਧ ਧਾਏ । ੫੪੭ ।
kak karodhung. jaj jodhung. ghagh ghaie. dhadh dhaie. (547)

ਹਹ ਹੂਰੀ । ਪਪ ਪੂਰੀ । ਗਗ ਗੈਣੀ । ਆਅ ਐਣੀ । ੫੪੮ ।
hah hurung. pap purung. gag gainung. am ainung. (548)

ਬਬ ਬਾਣੀ । ਤਤ ਤਾਣੀ । ਛਛ ਛੋਰੀ । ਜਜ ਜੋਰੀ । ੫੪੯ ।
bab baanung. tat taanung. chhach chhorai. jaj jorai. (549)

ਬਬ ਬਾਜੇ । ਗਗ ਗਾਜੇ । ਭਭ ਭੂਮੀ । ਝਝ ਝੂਮੀ । ੫੫੦ ।
bab bajai. gag gajai. bhabh bhoomung. jhajh jhoomung. (550)

ਅਨਾਦ ਛੰਦ

ਚਲੇ ਬਾਣ ਰੁਕੇ ਗੈਣ । ਮਤੇ ਸੂਰ ਰਤੇ ਨੈਣ ।
ਦਕੇ ਦੋਲ ਦੁਕੀ ਦਾਲ । ਛੁਟੇ ਬਾਣ ਉਠੇ ਜਾਲ । ੫੫੧ ।

Anad Chhand

Chalai baan rukai gain. matai soor ratai nain.
dhakai dhol dhuki dhaal. chhutai baan uthai jual. (551)

ਭਿਗੇ ਸੋਣਿ ਡਿਗੇ ਸੂਰ । ਝੂਮੇ ਭੂਮਿ ਘੂਮੀ ਹੂਰ ।
ਬਜੇ ਸੰਖ ਸਦੀ ਗਦ । ਤਾਲੀ ਸੰਖ ਭੋਰੀ ਨਦ । ੫੫੨ ।
bhigai Soaun digai soor. jhumai bhoomi ghummi hur.
bajai sunkh sadung gad. talung sunkh bheri nad. (552)

ਤੁਟੇ ਤ੍ਰਾਣ ਫੁਟੇ ਅੰਗ । ਜੁਝੇ ਵੀਰ ਰੁਝੇ ਜੀਂਗ ।
ਮਚੇ ਸੂਰ ਨਚੀ ਹੂਰ । ਮਚੀ ਧੁਮ ਭੂਮੀ ਪੂਰ । ੫੫੩ ।
tutai tran chhutai ang. jujhai veer rujhai gung.
machai soor nachi hoor. machi dhun bhoomi pur. (553)

Then again the warriors of Ravan King had launched an attack with great zeal and passion. (544)

The warriors, who had fallen on the ground, were soaked in blood, the blood was oozing out (of wounds) while the quivers were also lying on the ground. (545)

In the battle, the warriors were shooting arrows with such a force, that they would pierce through the body. (546)

Enraged and furious warriors were striking the enemy. (547)

The whole sky was covered with the fairies. (548)

The arrows were being shot with full force after stretching the bow. (549)

The warriors, who were pierced with the arrows, were falling on the ground, and lying down. (550)

Anad Chhand

The whole sky was overcast with arrows, while the eyes of warriors (in the process of fighting) had turned red, being insane with fighting. The drums were being beaten with sticks, while the shields were taking the enemy onslaughts. The arrows, while striking the shields, were producing sparks of fire. (551)

The warriors, soaked in blood, were lying on the ground, while the fairies were making merry on the (ground) land. The conch shells were blowing, producing a particular sound (gad) and a musical note was being produced by the cymbals, conch shells and clarionets. (552)

The protective coats of iron were being broken (into pieces) while the (body) limbs of warriors were fully engrossed in fighting on the battle field. The warriors were keenly interested in fighting the battle with passion and zeal ; whereas the fairies were making merry. The whole world seemed to be engrossed in the passion (of victory). (553)

ਉਠੇ ਅਧ ਬਧ ਕਮਧ । ਪਖਰ ਰਾਗ ਖੋਲ ਸਨਧ ।
ਛਕੇ ਛੋਭ ਛੁਟੇ ਕੇਸ । ਸੰਘਰਿ ਸੂਰ ਸਿੰਘਨ ਭੇਸ । ੫੫੪ ।
authai adh badh kamadh. pakhar rag khol sanadh.
chhakai chhobh chutai koss. Sunghar sur Singhan bhes. (554)

ਟੁਟਰ ਟੀਕ ਟੁਟੇ ਟੋਪ । ਭਗੇ ਭੂਪ ਭੰਨੀ ਧੋਪ ।
ਘੁਮੇ ਘਾਇ ਝੁਮੀ ਭੂਮਿ । ਅਉਝੜ ਝਾੜ ਧੂਮੀ ਧੂਮ । ੫੫੫ ।
tutar teek tutai tope. bhagai bhoop bhani khep.
ghamo ghaie jhoom jhoom. aurrarr jhaarr dhumung dhum. (555)

ਬਜੇ ਨਾਦ ਬਾਦ ਅਪਾਰ । ਸਜੇ ਸੂਰ ਵੀਰ ਜੁਝਾਰ ।
ਜੁਝੇ ਟੂਕ ਟੂਕ ਹੁਐ ਖੇਤਿ । ਮਤੇ ਮਦ ਜਾਣੁ ਅਚੇਤ । ੫੫੬ ।
bajai naad baad apar. Sajai sur veer jujhar.
jujhai took tuk huai khet. matai mud jaan achet. (556)

ਛੁਟੇ ਸਸਤ੍ਰ ਅਸਤ੍ਰ ਅਨੰਤ । ਰੰਗੇ ਰੰਗ ਭੂਮਿ ਦੁਰੰਤ ।
ਖੁਲੇ ਅੰਧ ਧੁੰਧ ਹਥਯਾਰ । ਬਕੇ ਸੂਰ ਵੀਰ ਬਿਕਾਰ । ੫੫੭ ।
Chhutai Sastar astar anant. Rangai rung bhoom durant.
khulai andh dhundh hathiyar. bakai Sur veer bikarar. (557)

ਬਿਥੁਰੀ ਲੁਥ ਜੁਥ ਅਨੇਕ । ਮਚੇ ਕੋਟਿ ਭਗੇ ਏਕ ।
ਹਸੇ ਭੂਤ ਪ੍ਰੇਤ ਮਸਾਣ । ਲੁਝੇ ਜੁਝ ਰੁਝ ਕ੍ਰਿਪਾਣ । ੫੫੮ ।
bithuri luth juth anek. machai kot bhagai ek.
hassai bhoot prait masan. lujhai jujh rujh kirpan. (558)

ਬਹੜਾ ਛੰਦ
ਅਧਿਕ ਰੋਸ ਕਰਿ ਰਾਜ ਪਖਰੀਆ ਧਾਵਹੀ ।
ਰਾਮ ਰਾਮ ਬਿਨੁ ਸੰਕ ਪੁਕਾਰਤ ਆਵਹੀ ।
ਰੁਝ ਜੁਝ ਝੜਿ ਪੜਤ ਭਯਾਨਕ ਭੂਮਿ ਪਰ ।
ਰਾਮਚੰਦ੍ਰ ਕੇ ਹਾਥ ਗਏ ਭਵ ਸਿੰਧ ਤਰਿ । ੫੫੯ ।
Behra Chhand
adhik ross kar raj pakhria dhavhi.
Ram ram bin sunk pukarat avhi.
arujh jujh jharr parrat bhianak bhoom par.
Ram Chander ke haath gaie bhai sindh tar. (559)

Half mutilated bodies had got up (from the field) wearing coats of iron-nets, gloves, and helmets alongwith their weapons. They were furious with rage, with their hair dishevelled.

The warriors, in the form of lions, were engaged in battle. (fighting). (554)

The steel helments and the iron circles (marks) on foreheads were broken. The army commanders, with broken swords, had run away while the wounded soldiers were falling on the ground. There was total chaos like the jungle mist, on the battle-field. (555)

Countless trumplets and war-instruments were being played. The fighting warriors were armed with weapons and had fought till death (being cut into pieces) as if they were lying in a drunken state on the ground. (unconscious). (556)

Many weapons and protective arms were being employed, whereas the battle field was littered with the horrible colour of blood, and many weapons were shining blindly in the battle field and mighty warriors were shouting challenges (in the battle-field). (557)

There were clusters of corpses lying around while millions of warriors were engrossed in the battle-field ; and many were fleeing away from the battle-field. The ghosts, evil-spirits and even cremation grounds were laughing, but the warriors were fighting with swords. (558)

Behra Chhand

The army commanders on horse back were fully enraged and started marching forward, and reciting Ram, Ram, they were coming. Finally, being engrossed in a dreadful battle, they had fallen (down) on the ground, and gained salvation by facing death at the hands of Ram Chander. (559)

ਸਿਮਟ ਸੰਗ ਸੰਗ੍ਰਹੈ ਸਮੂਹ ਹੁਐ ਜੂਝਹੀ ।
 ਟੂਕ ਟੂਕ ਹੁਐ ਗਿਰਤ ਨ ਘਰ ਕਹੁ ਬੂਝਹੀ ।
 ਖੰਡ ਖੰਡ ਹੁਐ ਗਿਰਤ ਖੰਡ ਧਨੁ ਖੰਡ ਰਨਿ ।
 ਤਨਿਕ ਤਨਿਕ ਲਗੁ ਜਾਹਿ ਅਸਨ ਕੀ ਧਾਰ ਤਨਿ । ੫੬੦ ।
 Simat song sangrrhai samoooh huai jujhhi.
 tuk tuk huai girat na ghar ko boojhhi.
 khand khand huai girat khand dhan khand runn.
 tanik tanik lag jahai asai ki dhaar tan..(560)

ਸੰਗੀਤ ਬਹੜਾ ਛੰਦ
 ਸਾਗੜਦੀ ਸੰਗ ਸੰਗ੍ਰਹੈ ਤਾਗੜਦੀ ਰਣਿ ਤੁਰੀ ਨਚਾਵਹੀ ।
 ਝਾਗੜਦੀ ਝੂਮਿ ਗਿਰਿ ਭੂਮਿ ਸਾਗੜਦੀ ਸੁਰਪੁਰਹਿ ਸਿਧਾਵਹੀ ।
 ਆਗੜਦੀ ਅੰਗ ਹੁਐ ਭੰਗ ਆਗੜਦੀ ਆਹਵ ਮਹਿ ਡਿਗਹੀ ।
 ਹੋ ਬਾਗੜਦੀ ਵੀਰ ਬਿਕਾਰ ਸਾਗੜਦੀ ਸੋਣਤ ਤਨ ਭਿਗਹੀ । ੫੬੧ ।

Sangeet Behrra Chhand

Sagarrdi sang sangrehai tagarrdi rann turi nachavehung.
 jhagarrdi jhoom gir bhoom sagarrdi surpureh sidhaveheung.
 agarrdi ang huai bhang agarrdi ahav meh dighi.
 ho bagarrdi veer bikrar sagarrdi saronat tan bhighi. (561)

ਰਾਗੜਦੀ ਰੋਸ ਰਿਪ ਰਾਜ ਲਾਗੜਦੀ ਲਛਮਣ ਪੈ ਧਾਯੋ ।
 ਕਾਗੜਦੀ ਕੋਧ ਤਨ ਕੁੜਿਯੋ ਪਾਗੜਦੀ ਹੁਐ ਪਵਨ ਸਿਧਾਯੋ ।
 ਆਗੜਦੀ ਅਨੁਜ ਉਰਿ ਤਾਤ ਘਾਗੜਦੀ ਗਹਿ ਘਾਇ ਪ੍ਰਹਾਰਯੋ ।
 ਝਾਗੜਦੀ ਝੂਮਿ ਭੂਅ ਗਿਰਿਯੋ ਸਾਗੜਦੀ ਸੁਤ ਬੈਰ ਉਤਾਰਿਯੋ । ੫੬੨ ।
 Ragarrdi ross rip raj lagarrdi lachhman pai dhaious.
 kagarrrdi karodh tan kurriou pagarrdi huai pavan sidhaieou.
 agarrdi anuj ur tat ghagarrdi geh ghaie parhariou.
 jhagarrrdi jhum bhua giriou sagarrdi sut bair utariou. (562)

ਚਾਗੜਦੀ ਚਿੰਕ ਚਾਵਡੀ ਡਾਗੜਦੀ ਡਾਕਿਣਿ ਡਕਾਰੀ ।
 ਭਾਗੜਦੀ ਭੂਤ ਭਰਹਰੇ ਰਾਗੜਦੀ ਰਣਿ ਰੋਸ ਪ੍ਰਜਾਰੀ ।
 ਮਾਗੜਦੀ ਮੂਰਛਾ ਭਯੋ ਲਾਗੜਦੀ ਲਛਮਣ ਰਨਿ ਜੁੜਿਯੋ ।
 ਜਾਗੜਦੀ ਜਾਣੁ ਜੁੜਿ ਗਯੋ ਰਾਗੜਦੀ ਰਘੁਪਤਿ ਇਮ ਬੁਝਿਯੋ । ੫੬੩ ।
 Chagarrrdi chink chavadi dagarrdi dakan dakari.
 bhagarrrdi bhoot bharharai ragarrdi runn ross parjari. •
 magarrdi murchha bhious lagarrdi lachhman runn jujhiou.
 jagarrdi jaan jujh giou ragarrdi raghpat im bujhiou. (563)

ਇਤਿ ਸ੍ਰੀ ਬਚਿਤ੍ਰ ਨਾਟਕੇ ਰਾਮਾਵਤਾਰੇ ਲਛਮਣ ਮੂਰਛਨਾ ਭਵੇਤ ਧਿਆਇ ਸਮਾਪਤਮ ।

It Sri Bachittar Natakai Ramavtarai Lachhman murchhana bhavant dhiaie
 samapatam.

The warriors had joined together to collect spears and then fought confronting the enemy. They got cut into pieces, and then they had fallen down, without even thinking of their families. The warriors, who had got some onslaughts of the swords, to a minor extent even, had been cut into pieces before falling on the ground, alongwith their bows which were also broken. (560)

Sangeet Behra Chhand

The warriors, carrying spears in hand, were making their mares (horses) jump in the battle-field. On getting wounded, they would fall on the ground reeling, and then succumb to their injuries. (facing death). Those warriors, with mutilated limbs, were also falling down (and facing death) in the battle-field. Many mighty warriors had their bodies soaked in blood. (561)

Then Ravana, furious with rage, advanced towards Lachhman. His body was displeased with wrathfulness, while wind started blowing. Then Ravana pierced a spear in the chest of Lachhman, Ram's brother, which resulted in the fall of Lachhman after reeling, on the ground. It appeared as if Ravana had taken revenge of his son's death. (562)

The evil-spirits were shrieking and (she) ghosts were making noise, while demons were shouting loudly whereas Ravana was burning with rage in the battle-field. Lachhman had become unconscious while fighting, whereas Ram Chander had thought that he was dead. (563)

Here the Chapter on Lachhman's becoming unconscious in the episode of Ram's incarnation of Bachittar Natak is Completed.

ਸੰਗੀਤ ਬਹੜਾ ਛੰਦ
ਕਾਗੜਦੀ ਕਟਕ ਕਪਿ ਭਜਿਯੋ ਲਾਹੜਦੀ ਲਛਮਨ ਜੁਝਿਯੋ ਜਬ ।
ਰਾਗੜਦੀ ਰਾਮ ਰਿਸ ਭਰਿਯੋ ਸਾਗੜਦੀ ਗਹਿ ਅਸਤ੍ਰ ਸਸਤ੍ਰ ਸਬ ।
ਧਾਗੜਦੀ ਧਉਲੰ ਧੜਹੜਿਯੋ ਕਾਗੜਦੀ ਕੋੜੰਭ ਕੜਕਿਯੋ ।
ਭਾਗੜਦੀ ਭੂਮਿ ਭੜਹੜੀ ਪਾਗੜਦੀ ਜਨੁ ਪ੍ਰਲੈ ਪਲਟਿਯੋ । ੫੬੪ ।

Sangeet Behrra Chhand

kagarri katak kap bhajiou lagarri Lachhman jujhiou jab.
ragarri Ram ris bhariou sagarri geh astar satar sab.
dhagarri, dhaul dhaul harriou kagarri korrumbh karkiou.
bhagarri bhoom bharrharri pagarri jan parlai paltiou. (564)

ਅਰਧ ਨਰਾਜ ਛੰਦ
ਕਢੀ ਸੁ ਤੇਗ ਦੁਧਰੰ । ਅਨੂਪ ਰੂਪ ਸੁਭਰੰ ।
ਭਕਾਰ ਭੋਰਿ ਭੈ ਕਰੰ । ਬਕਾਰ ਬੰਦਣੈ ਬਰੰ । ੫੬੫ ।

ardh Naraj Chhand

Kadhi so teg dudharung. anup roop sudharung.
bhakar bher bhaie karung. bakar bandano tharung. (565)

ਬਚਿਤ੍ਰ ਚਿਤ੍ਰਤ੍ਰ ਸਰੰ । ਤਜੰਤ ਤੀਖਣੈ ਨਰੰ ।
ਪਰੰਤ ਜੂਝਤੰ ਭਟੰ । ਜਣੈ ਕੀ ਸਾਵਣੈ ਘਟੰ । ੫੬੬ ।
bachittar chitartung sarung. tajant teekhano narung.
parant jujhatung bhatung. janung ke savanung ghatung. (566)

ਘੁਮੰਤ ਅਘ ਓਘਯੰ । ਬਦੰਤ ਬਕ੍ਰਤ ਤੇ ਜਯੰ ।
ਚਲੰਤ ਤਯਾਗਿ ਤੇ ਤਨੰ । ਭਣੰਤ ਦੇਵਤਾ ਧਨੰ । ੫੬੭ ।
ghumant agh aughioueng. badant baktar te jeung.
chalant tiag te tanung. bharant devta dhanung. (567)

ਛੁਟੰਤ ਤੀਰ ਤੀਖਣੈ । ਬਜੰਤ ਭੋਰਿ ਭੀਖਣੈ ।
ਉਠੰਤ ਗਦ ਸਦਣੈ । ਮਮੰਤ ਜਾਣੁ ਮਦਣੈ । ੫੬੮ ।
chhutant teer teekhanung. bajant bher bhikhanung.
uthant gad sadanung. mamat jaan madanung. (568)

ਕਰੰਤ ਚਾਚਰੋ ਚਰੰ । ਨਚੰਤ ਨਿਰਤਣੈ ਹਰੰ ।
ਪੁਅੰਤ ਪਾਰਬਤੀ ਸਿਰੰ । ਹਸੰਤ ਪ੍ਰੇਤਣੀ ਫਿਰੰ । ੫੬੯ ।
karant chachro charung. nachant nirtano harang.
purant parbati sirung. hasant pretani phirung. (569)

Sangeet Behra Chhand

When Lachhman had fallen unconscious, the army of monkeys had run away (from the field). So Ram Chander, getting furious with rage, armed himself with various weapons and the protective covering of coats of mail. Due to Ram's wrathfulness, the bull carrying the load of Earth, got bewildered and the back of tortoise (supporting Earth) also got cracked. So the Earth trembled as if the doomsday had upturned it.

(564)

Ardh Naraj Chhand

He took out his double-edged sword, which was looking glorious with its magnificent appearance. The kettle drums were producing dreadful notes while the bards were singing praises.

(565)

The warriors were shooting arrows with paintings on them and the warriors were fighting vigorously as if the dark clouds of monsoon (Savan) had overcast the sky.

(566)

The demons were moving on all sides in the form of Sins, while hailing the king with their tongues. The gods were saluting those warriors, who were laying down their lives.

(567)

Pointed (Sharp) arrows were being shot, while the battle-drums were playing (being beaten) with a dreadful sound, and there were serene noises heard from the battle-field, as if the warriors were drunk with wine.

(568)

The bards were singing praises, and the musicians of Shiva was dancing, while Parbati, was placing the necklace (of bones) around Shiva's neck, and the evil spirits were laughing.

(569)

ਅਨੂਪ ਨਰਾਜ ਛੰਦ
ਡਕੰਤ ਡਾਕਣੀ ਡੁਲੰ । ਭ੍ਰਮੰਤ ਬਾਜ ਕੁੰਡਲੰ ।
ਰੜੰਤ ਬੰਦਿਣੋ ਕ੍ਰਿਤੰ । ਬਦੰਤ ਮਾਗਧੋ ਜਯੰ । ੫੭੦ ।

Anup Naraj Chhand

dakant dakni dulong. bharmant baaj kundlung.
rarrant bandino kirtung. badant magdho jejung. (570)

ਦਲੰਤ ਦਾਲ ਉਦਲੰ । ਖਿਮੰਤ ਤੇਗ ਨਿਰਮਲੰ ।
ਚਲੰਤ ਰਾਜੀਵੰ ਸਰੰ । ਪਪਾਤ ਓਰਵੀਅੰ ਨਰੰ । ੫੭੧ ।
dhalant dhaal udhlung. khimant teg nirmalung.
Chalant rajivung sarung. papat urviang narung. (571)

ਭਜੰਤ ਆਸੁਰੀ ਸੁਤੰ । ਕਿਲੰਕ ਬਾਨਰੀ ਪੁਤੰ ।
ਬਜੰਤ ਤੀਰ ਤੁਪਕੰ । ਉਠੰਤ ਦਾਰੁਣੋ ਸੁਰੰ । ੫੭੨ ।
bhajant asur sutang. kilank banri putang.
bajant teer tupakung. Uthant daruno surang. (572)

ਭਭਕ ਭੂਤ ਭੈਕਰੰ । ਚਚਕ ਚਉਦਣੋ ਚਕੰ ।
ਤਤਖ ਪਖਰੰ ਤੁਰੇ । ਬਜੇ ਨਿਨਦ ਸਿੰਧੁਰੇ । ੫੭੩ ।
bhabhak bhoot bhaikarung. chachak choudano chakung.
tatakh pakharung turai. bajai ninad sindhurai. (573)

ਉਠੰਤ ਭੈਕਰੀ ਸੁਰੰ । ਮਚੰਤ ਜੋਧਣੋ ਜੁਧੰ ।
ਖਿਮੰਤ ਉਜਲੀ ਅਸੰ । ਬਬਰਖ ਤੀਖਣੋ ਸਰੰ । ੫੭੪ ।
Uthant bhaikari surang. machant jodhano judhung.
khuimant ujali asung. babrakh teekhano sarung. (574)

ਸੰਗੀਤ ਭੁਜੰਗ ਪ੍ਰਯਾਤ ਛੰਦ
ਜਗੜਦੰ ਜੁਝਿਯੋ ਭਾਗੜਦੰ ਭ੍ਰਾਤੰ । ਰਾਗੜਦੰ ਰਾਮੰ ਤਾਗੜਦੰ ਤਾਤੰ ।
ਬਾਗੜਦੰ ਬਾਣੰ ਛਾਗੜਦੰ ਛੋਰੇ । ਆਗੜਦੰ ਆਕਾਸ ਤੇ ਜਾਨੁ ਓਰੇ । ੫੭੫ ।

Sangeet bhujang prayat Chhand

jagarrdung jujhious bhagarrdung bharatung. ragarrdung Ramung tagarrdung tatung.
bagarrdung barrung chhagardung chhorai. agarrdung akas te jaan aourai. (575)

ਬਾਗੜਦੰ ਬਾਜੀ ਰਥੀ ਬਾਣ ਕਾਟੇ । ਗਾਗੜਦੰ ਗਾਜੀ ਗਜੀ ਬੀਰ ਡਾਟੇ ।
ਮਾਗੜਦੰ ਮਾਰੇ ਸਾਗੜਦੰ ਸੁਰੰ । ਬਾਗੜਦੰ ਬਾਯਾਹੈ ਹਾਗੜਦੰ ਹੁਰੰ । ੫੭੬ ।
bagarrdung baji rathi baan katai. gagarrdung gaji gaji veer datai.
magarrdung marai sagarrdung surang. bagarrdung biyahai hagarrdung hurung. (576)

Anup Naraj Chhand

The evil-spirits were making loud noise, and the horses were trotting in circles, and the bards were singing praises, and hailing the victors. (570)

The raised shields were striking producing loud noise. The clean swords were shining, while a stream of arrows were being shot around and the warriors were falling on the ground. (571)

The sons of demons were running around while the off springs of monkeys were shrieking making fun. The arrows and guns were being shot (used) producing dreadful sounds. (572)

The dreadful ghosts were making loud noises, while the whole Universe (fourteen worlds) was getting bewildered. The horses with saddles and iron nets were struggling, while battle-drums were beating continuously. (573)

A dreadful note was being heard from the battle-field, while the warriors were fighting ferociously, and while shining swords were sparkling, while the sharp pointed arrows were being showered. (574)

Sangeet Bhujang Prayat Chhand

When the younger brother had become unconscious then Ram shot such arrows, as if the hail stroms were falling from the sky. (575)

The arrows of Ram Chander had cut the (enemy) horses and (warriors of) chariots into pieces, and other warriors on elephants were also terrified. The killed warriors were being sent to heaven (being married by fairies). (576)

ਜਾਗੜਦੀ ਜੀਤਾ ਖਾਗੜਦੀ ਖੇਤੀ । ਭਾਗੜਦੀ ਭਾਗੇ ਕਾਗੜਦੀ ਕੇਤੀ ।
ਸਾਗੜਦੀ ਸੂਰਾਨੁਜੀ ਅਨਿ ਪੇਖਾ । ਪਾਗੜਦੀ ਪ੍ਰਾਨਾਨ ਤੇ ਪ੍ਰਾਨ ਲੇਖਾ । ੫੭੭ ।
jagarrdung jeeta khagarrdung khetung. bhagarrdung bhagai hagarrdung ketung.
Sagarrdung Suranujung aani pekha. pagarrdung prenan te pran lekha. (577)

ਚਾਗੜਦੀ ਚਿੰਤੀ ਪਾਗੜਦੀ ਪ੍ਰਾਜੀ । ਸਾਗੜਦੀ ਸੈਨਾ ਲਾਗੜਦੀ ਲਾਜੀ ।
ਸਾਗੜਦੀ ਸੁਗ੍ਰੀਵ ਤੇ ਅਦਿ ਲੈ ਕੈ । ਕਾਗੜਦੀ ਕੋਪੇ ਤਾਗੜਦੀ ਤੈਕੈ । ੫੭੮ ।
chagarrdung chintung pagarrdung paraji. Sagarrdung saina lagarrdung laaji.
Sagarrdung Sugreev te aad lai kai. Kagarrdung kopai tagarrdung taikai. (578)

ਹਾਗੜਦੀ ਹਨੂੰ ਕਾਗੜਦੀ ਕੋਪਾ । ਬਾਗੜਦੀ ਬੀਰਾਨ ਮੋ ਪਾਵ ਰੋਪਾ ।
ਸਾਗੜਦੀ ਸੂਰਾ ਹਾਗੜਦੀ ਹਾਰੇ । ਤਾਗੜਦੀ ਤੈਕੈ ਹਨੂ ਤਊ ਪੁਕਾਰੇ । ੫੭੯ ।
hagarrdung hanu kagarrdung kopa. bagarrdung beraan mo pavi ropa.
sagarrdung sura hagarrdung harai. tagarrdung taikai hanu tou pukarai. (579)

ਸਾਗੜਦੀ ਸੁਨਹੋ ਰਾਗੜਦੀ ਰਾਮੀ । ਦਾਗੜਦੀ ਦੀਜੇ ਪਾਗੜਦੀ ਪਾਨੀ ।
ਪਾਗੜਦੀ ਪੀਠੀ ਠਾਗੜਦੀ ਠੋਕੇ । ਹਰੇ ਅਜ ਪਾਨੀ ਸੁਰੀ ਮੋਹ ਲੋਕੇ । ੫੮੦ ।
Sagarrdung sunnho ragarrdung ramung. dagarrdung deejai pagarrdung panung
pagarrdung peethung thagarrdung thoko. haro aaj panung survang moh loko. (580)

ਆਗੜਦੀ ਐਸੇ ਕਹਿਯੋ ਅਉ ਉਡਾਨੋ । ਗਾਗੜਦੀ ਗੈਨੀ ਮਿਲਿਯੋ ਮਧ ਮਾਨੋ ।
ਰਾਗੜਦੀ ਰਾਮੀ ਆਗੜਦੀ ਆਸੀ । ਬਾਗੜਦੀ ਬੈਠੇ ਨਾਗੜਦੀ ਨਿਰਾਸੀ । ੫੮੧ ।
agarrdung aisai kahiou aou udano. gagarrdung gaining miliou madh mano.
ragarrdung Ramung agarrdung asung. bagarrdung baithai nagarrdungnirasung. (581)

ਆਗੜਦੀ ਆਗੇ ਕਾਗੜਦੀ ਕੋਊ । ਨਾਗੜਦੀ ਮਾਰੇ ਸਾਗੜਦੀ ਸੋਊ ।
ਨਾਗੜਦੀ ਨਾਕੀ ਤਾਗੜਦੀ ਤਾਲੇ । ਮਾਗੜਦੀ ਮਾਰੇ ਬਾਗੜਦੀ ਬਿਸਾਲੀ । ੫੮੨ ।
agarrdung agai kagarrdung kouoo. magarrdung maarai sagarrdung souoo.
nagarrdung naki tagarrdung talai. magarrdung marai bagarrung bisalung. (582)

ਆਗੜਦੀ ਏਕੀ ਦਾਗੜਦੀ ਦਾਨੋ । ਚਾਗੜਦੀ ਚੀਰਾ ਦਾਗੜਦੀ ਦੁਰਾਨੋ ।
ਦਾਗੜਦੀ ਦੇਖੀ ਬਾਗੜਦੀ ਬੂਟੀ । ਆਗੜਦੀ ਹੈ ਏਕ ਤੇ ਏਕ ਜੂਟੀ । ੫੮੩ ।
agarrdung ekiung dagarrdung dano. chagarrdung cheera dagarrdung durano.
dagarrdung dekhi bagarrdung buti. agarrdung hai ek te ek juti. (583)

ਰਾਗੜਦੀ ਚਉਕਾ ਹਾਗੜਦੀ ਹਨਵੰਤਾ । ਜਾਗੜਦੀ ਜੋਧਾ ਮਹਾ ਤੇਜ ਮੰਤਾ ।
ਆਗੜਦੀ ਉਚਾਰਾ ਪਾਗੜਦੀ ਪਹਾਰੀ । ਆਗੜਦੀ ਲੈ ਅਉਖਧੀ ਕੋ ਸਿਧਾਰੀ । ੫੮੪ ।
ragarrdung chouka hagarrdung hanvanta. jagarrdung jodha maha tej manta.
agarrdung uchara pagarrdung paharung. agarrdung lai aoukhadi ko sidharung. (584)

Ram Chander had gained victory in the battle-field and the enemy troops had fled away from the field, and then Ram examined his younger and warring brother, who was dearer to him than his life even (very dear to him). (577)

The whole army of monkeys was feeling ashamed of itself with the thought of Ram Chander's defeat. All the warriors (of monkeys) including Sugriv were furious with rage. (578)

Then Hanuman, being enraged, put his foot down in the battle-field. When the warriors were frustrated about the bringing of the (life-saving) medicinal shrub (plant) then the enraged Hanuman said. (579)

“ O Ram ji ! If you were to pat my back (support me with your blessings) then what to talk of this shrub, I could snatch away even nectar from the gods in heaven and bring it. (580)

Saying these words, Hanuman flew away and was mingled with the skies above. Then Ram became hopeful about the survival of Lachhman. (and his life). (581)

Whosoever tried to confront Hanuman, was killed ; there was a huge octopus in the pond, who was also killed by Hanuman. (582)

One demon, in the guise of an ascetic (mum) was also torn apart and killed by Hanuman. On going further, he found many shrubs which were all similar to each other. (583)

On finding all similar shrubs, the mighty warriors Hanuman wondered and thought for a while as to which shrub he should take with him, so he managed to bring the whole hill (mountain) and brought the shrub with him. (584)

ਆਗੜਦੰ ਆਏ ਜਹਾ ਰਾਮ ਖੇਤੰ । ਬਾਗੜਦੰ ਬੀਰਾ ਜਹਾ ਤੇ ਅਚੇਤੰ ।
ਬਾਗੜਦੰ ਬਿਸਲਯਾ ਮਾਗੜਦੰ ਮੁਖੰ । ਡਾਗੜਦੰ ਡਾਰੀ ਸਾਗੜਦੰ ਸੁਖੰ । ੫੮੫ ।
agarrdung aie jaha Ram khetung. bagarrdung beera jaha te achetung.
bagarrdung bislieya magarrdung mukhang. dagarrdung dari sagarrdung sukhāng.
(585)

ਜਾਗੜਦੰ ਜਾਗੇ ਸਾਗੜਦੰ ਸੂਰੰ । ਘਾਗੜਦੰ ਘੁਮੀ ਹਾਗੜਦੰ ਹੂਰੰ ।
ਛਾਗੜਦੰ ਛੂਟੇ ਨਾਗੜਦੰ ਨਾਦੰ । ਬਾਗੜਦੰ ਬਾਜੇ ਨਾਗੜਦੰ ਨਾਦੰ । ੫੮੬ ।
jagarrdung jagai sagarrdung surung. ghagarrdung ghumi hagarrdung hurung.
Chhagarrdung chhutai nagarrdung nadung. bagarrdung baajai nagarrdung nadung.
(586)

ਤਾਗੜਦੰ ਤੀਰੰ ਛਾਗੜਦੰ ਛੂਟੇ । ਗਾਗੜਦੰ ਗਾਜੀ ਜਾਗੜਦੰ ਜੁਟੇ ।
ਖਾਗੜਦੰ ਖੇਤੰ ਸਾਗੜਦੰ ਸੋਏ । ਪਾਗੜਦੰ ਤੇ ਪਾਕ ਸਾਹੀਦ ਹੋਏ । ੫੮੭ ।
tagarrdung teerung chhagarrdung chhutai. gagarrdung gaji jagarrdung jutai.
khagarrdung khetung sagarrdung soiai. pagarrdung te paak saheed hoiai (587)

ਕਲਸ
ਮਚੇ ਬੀਰ ਸੂਰਬੀਰ ਬਿਕਾਰੰ । ਨਚੇ ਭੂਤ ਪ੍ਰੇਤ ਬੈਤਾਰੰ ।
ਝਮਝਮ ਲਸਤ ਕੋਟਿ ਕਰਵਾਰੰ । ਝਲ ਹਲੰਤ ਉਜਲ ਅਸਿ ਧਾਰੰ । ੫੮੮ ।
Kalas
machai surbir bikrarung. bhoot prait baitarung.
jham jham lasat kot karvarung. jhal chalant ujai us dharung. (588)

ਤ੍ਰਿਭੰਗੀ ਛੰਦ
ਉਜਲ ਅਸਿ ਧਾਰੰ ਲਸਤ ਅਪਾਰੰ ਕਰਣ ਲੁਝਾਰੰ ਛਬਿ ਧਾਰੰ ।
ਸੋਭਿਤ ਜਿਮੁ ਆਰੰ ਅਤਿ ਛਬਿ ਧਾਰੰ ਸੁ ਬਿਧਿ ਸੁਧਾਰੰ ਅਰਿ ਗਾਰੰ ।
ਜੈ ਪਤ੍ਰੰ ਦਾਤੀ ਨਦਿਣੰ ਮਾਤੀ ਸ੍ਰੋਣੰ ਰਾਤੀ ਜੈ ਕਰਣੰ ।
ਦੁਜਨ ਦਲ ਹੰਤੀ ਅਛਲ ਜਯੰਤੀ ਕਿਲਭਿਖ ਹੰਤੀ ਭੈ ਹਰਣੰ । ੫੮੯ ।

Tribhangi Chhand
Ujal us dharung lasat aparung karan lujharung chhab dharung.
sobhit jun arung at chhab dharung so bidh sudh sudharung ar garung.
jo patrung dati nadinang mati sarouung raati jai karanung.
dujan dal hanti achhal jeyanti kilbikh hauti bhaie harnung. (589)

Hanuman then came back, alongwith the hill, to the place where Ram was seated in the battle-field and his brother was lying unconscious there. He (Lachhman) was administered the medicinal plant, which survived Lachhman and he became fully conscious. (585)

With the recovery of (survival) of Lachhman, all other warriors also became fully active, and the fairies also started (flying) moving around in the sky. Trumpets were also sounded and the beating of drums was resumed. (586)

The arrows were again being shot and the warriors got engrossed in the war. The warriors, lying on the ground, became martyrs in the battle. (587)

Kalas :

The mighty warriors were locked up in fighting one another. The ghosts, evil-spirits and goblins were dancing in the battle-field. Many swords (millions of) were being wielded, which were shining with sparks, while the white edges of swords were producing sparkles. (588)

Tribhang Chhand

The white edges of the swords were sparkling and this assumes the beauty of a warring nature, with the pointed end looking glamorous, with a splendour, and about to destroy the enemy with a successful onslaught. This would indicate victory in battle, and was casting a spell, with the red coloured blood, showing signs of victory. This would destroy the forces of demons giving a convincing victory (to forces of virtuous nature) putting an end to sinful actions and fear (of demons). (589)

ਕਲਸ

ਭਰਹਰੰਤ ਭਜਤ ਰਣਿ ਸੂਰੰ ।
ਥਰਹਰ ਕਰਤ ਲੋਹੇ ਤਨ ਪੂਰੰ ।
ਤੜਭੜ ਬਜੈ ਤਬਲ ਅਰੁ ਤੂਰੰ ।
ਘੁਮੀ ਪੇਖਿ ਸੁਭਟ ਰਣਿ ਹੂਰੰ । ੫੯੦ ।

Kalas

bharharant bhajat runn surung.
tharhar karat lohai tan purung.
tarrbharr bajai tabal ar turung.
ghumi pekh subhat runn hurung. (590)

ਤ੍ਰਿਭੰਗੀ ਛੰਦ

ਘੁਮੀ ਰਣ ਹੂਰੰ ਨਭ ਝੜ ਪੂਰੰ ਲਖਿ ਲਖਿ ਸੂਰੰ ਮਨ ਮੋਹੀ ।
ਆਰੁਣ ਤਨ ਬਾਣੰ ਛਬਿ ਅਪ੍ਰਮਾਣੰ ਅਣਦੁਤਿ ਖਾਣੰ ਤਨ ਸੋਹੀ ।
ਕਾਛਨੀ ਸੁਰੰਗ ਛਬਿ ਅੰਗ ਅੰਗੀ ਲਜਤ ਅਨੰਗੀ ਲਖਿ ਰੂਪੰ ।
ਸਾਇਕ ਦ੍ਰਿਗ ਹਰਣੀ ਕੁਮਤਿ ਪ੍ਰਜਰਣੀ ਬਰਬਰ ਬਰਣੀ ਬੁਧਿ ਕੂਪੰ । ੫੯੧ ।

Tribhangi Chhand

ghumi runn hurung nabh jharr purung lakh lakh surung man mohi.
arun tan banung chhab aparmanung andut khanung tan sohi.
kachhani surangung chhab ang angung lajat anungunglakh rupung.
Saiek darig harni kumat parjarni barbar barni budh kupung. (591)

ਕਲਸ

ਕਮਲ ਬਦਨ ਸਾਇਕ ਮ੍ਰਿਗ ਨੈਣੀ । ਰੂਪ ਰਾਸਿ ਸੁੰਦਰ ਪਿਕ ਬੈਣੀ ।
ਮ੍ਰਿਗਪਤਿ ਕਟਿ ਛਾਜਤ ਗਜ ਗੈਣੀ । ਨੈਨ ਕਟਾਛਿ ਮਨਹਿ ਹਰਿ ਲੈਣੀ । ੫੯੨ ।

Kalas

kamal badan saiek mrig naini. roop rass sunder pik baini.
mrigpat kat chhajat gaj gaini. nain katachh maneh har laini. (592)

ਤ੍ਰਿਭੰਗੀ ਛੰਦ

ਸੁੰਦਰ ਮ੍ਰਿਗਨੈਣੀ ਸੁਰ ਪਿਕ ਬੈਣੀ ਚਿਤ ਹਰਿ ਲੈਣੀ ਗਜ ਗੈਣੀ ।
ਮਾਧੁਰ ਬਿਧੁ ਬਦਨੀ ਸੁਬੁਧਿਨ ਸਦਨੀ ਕੁਮਤਿਨ ਕਦਨੀ ਛਬਿ ਮੈਣੀ ।
ਅੰਗਿਕਾ ਸੁਰੰਗੀ ਨਟਵਰ ਰੰਗੀ ਝਾਝ ਉਤੰਗੀ ਪਗਿ ਧਾਰੰ ।
ਬੇਸਰ ਗਜਰਾਰੰ ਪਹੁੰਚ ਅਪਾਰੰ ਕਚਿ ਘੁਘਰਾਰੰ ਅਹਾਰੰ । ੫੯੩ ।

Tribhangi Chhand

Sunder mrignaini sur pik baini chit har laini gaj gainung.
madhur bidh badni subudhin sadni kumtin kadni chhabi mainung.
ambika surangi natwar rungi jhajh utangi pug dharung.
besar gajrarung pahunch aparung kach ghughrarung aharung. (593)

Kalas :

Due to uproarious scenes, the warriors were running away in the battle-field. The bodies laden with protective iron coverings (coats of mail) were also trembling (with fear). The drums were beating louder than before and the fairies were roaming around to locate the warriors (dead). (590)

Tribhangi Chhand

The battlefield was filled with the roaming fairies, as if the sky was overcast (with clouds) causing its shadow. The fairies were getting enamoured with the sight of these warriors, and they were covered with red-coloured robes. (with blood), and their beauty was exemplary. (un Comparable) and their bodies appeared as fountains of beauty and charm. The beautiful (red) coloured robes were enhancing their beauty (of body) and even the god of love and most beautiful (bewitching), burning away the wickedness of mind, being wedded to most smart spouses and a fountain of intelligence (common sense). (591)

Kalas :

They had lotus-like faces (appearance), with sharp eyes like the arrows, and beautiful like the deer-eyes. They were a personification of beauty, with their speech as Sweet as the song of a Koel (bird). They had their sleek waist like that of a tiger having a gait like that of an elephant, and their charming eyes could enamour anyone's heart. (592)

Tribhangi Chhand

They had the beautiful deer-like eyes, with the speech as sweet as that of Koel, which could entice the heart, having the gait of an elephant. With sweet tongue, having a face as beautiful as the moon, and having a sharpened mind, full of common sense, cutting across the evil-minded behaviour, with a splendour of the god of love. They had robes of beautiful colour on the body and were having the tinkling bells on their feet like the juggler and walking upright. They were embellished with ornaments like nose-rings, bangles and ankle-Tips, with curly hair as their necklace. (593)

ਕਲਸ

ਚਿਬਕ ਚਾਰੁ ਸੁੰਦਰ ਛਬਿ ਧਾਰੰ । ਠਉਰ ਠਉਰ ਮੁਕਤਨ ਕੇ ਹਾਰੰ ।
ਕਰਿ ਕੰਗਨ ਪਹੁੰਚੀ ਉਜੀਆਰੰ । ਨਿਰਖਿ ਮਦਨ ਦੁਤਿ ਹੋਤ ਸੁਮਾਰੰ । ੫੯੪ ।

Kalas

Chibak chaar sunder chhab dharung. thour thour muktan ke harung.
kar kangan pohanchi ujjarung. nirakh madan dut hoit sumarung. (594)

ਤ੍ਰਿਭੰਗੀ ਛੰਦ

ਸੋਭਿਤ ਛਬਿ ਧਾਰੰ ਕਚ ਘੁੰਘਰਾਰੰ ਰਸਨ ਰਸਾਰੰ ਉਜੀਆਰੰ ।
ਪਹੁੰਚੀ ਗਜਰਾਰੰ ਸੁਬਿਧਿ ਸੁਧਾਰੰ ਮੁਕਤਨਿ ਹਾਰੰ ਉਰਿ ਧਾਰੰ ।
ਸੋਹਤ ਚਖੁ ਚਾਰੰ ਰੰਗ ਰੰਗਾਰੰ ਬਿਬਿਧ ਪ੍ਰਕਾਰੰ ਅਤਿ ਅਜੇ ।
ਬਿਖਿਧਰ ਮ੍ਰਿਗ ਜੈਸੇ ਜਲਜਨ ਵੈਸੇ ਸਸੀਅਰ ਜੈਸੇ ਸਰ ਮਾਜੇ । ੫੯੫ ।
ਟਰਬਿਹਅਨਗੀ ਹਹਅਨਦ

Sobhit chhali dharung kach ghunghrarung rasan rasarung ujjarung.
pohinchi gajrarung subidhi sudharung muktan harung uridharung.
Sohat chakh charung rung rungarung bibidh parkarung at ainjai.
bikhidhar mrig jaisai jaljan vaisai sasiar jaisai sar manjai. (595)

ਕਲਸ

ਭਯੋ ਮੂੜ ਰਾਵਣ ਰਣਿ ਕੂਧੰ । ਮਚਿਯੋ ਆਨਿ ਤੁਮਲ ਜਬ ਜੁਧੰ ।
ਜੁਝੈ ਸਕਲ ਸੂਰਾ ਸੁਧੰ । ਅਰਿ ਦਲ ਮਧਿ ਸਬਦ ਕਰਿ ਉਧੰ । ੫੯੬ ।

Kalas

bhiou moorr Ravan runn karodung. machiou aan tumal jab judhang.
jujhai sakal sura sudhang. ar dal madh sabad kar audhang. (596)

ਤ੍ਰਿਭੰਗੀ ਛੰਦ

ਧਯੋ ਕਰ ਕੂਧ ਸੁਭਟ ਬਿਰੁਧੰ ਗਲਿਤ ਸੁਬੁਧੰ ਗਹਿ ਬਾਣੰ ।
ਕੀਨੋ ਰਣ ਸੁਧੰ ਨਚਤ ਕਬਧੰ ਅਤਿ ਧੁਨਿ ਉਧੰ ਧਨੁ ਤਾਣੰ ।
ਧਾਏ ਰਜਵਾਰੇ ਦੁ ਧਿਰ ਹਕਾਰੇ ਸੁ ਬ੍ਰਣ ਪ੍ਰਹਾਰੇ ਕਰਿ ਕੋਪੰ ।
ਘਾਇਨ ਤਨ ਰਜੇ ਦੁ ਪਗੰ ਨ ਭਜੇ ਜਨੁ ਹਰਿ ਗਜੇ ਪਗ ਰੋਪੰ । ੫੯੭ ।

Tribhangi Chhand

dhaieou kar karudhung subhat birudhung galit subdhung geh bannung.
keeno runn sudhung nachat kabadhung at dhun udhung dham tanung.
dhaie rajvarai du dhirhakarai so bran parharai kar kopung.
ghaien tan rajai do pug n bhajai jan hai gajai pug ropung. (597)

Kalas :

A beautiful face was covering the chins, and there were necklaces of rubies all around, whereas the hands were looking beautiful with bangles and feet were shining with anklets. By perceiving the glamour of these, even the god of love was feeling beaten. (594)

Tribhangi Chhand

The curly hairs were appearing glorious while the tongues were tasting nicely. The anklets and bangles were worn with glory and splendour, while the necklaces of rubies were looking glamorous round the necks. The beautiful eyes were looking glorious, which had been made beautiful with collyrium and antimony. The eyes were sharp like that of the snake, which were agile like that of the deer and blooming like the lotus flower, while the faces were shining like the moon. (595)

Kalas :

The foolish Ravana was very furious with rage, when the battle was raging fiercely. All the mighty warriors were killed. Then he raised a loud war cry in the enemy camp. (596)

Tribhangi Chhand

The evil-minded Ravana, getting enraged, then advanced forward, while many mighty warriors obstructed his advance. He was shooting arrows at them, and fought bravely. The (mutilated) trunks were seen jumping, and Ravana shouted loudly while stretching his bow. On both sides various princes were running about and challenging each other, were inflicting wounds on the enemy with great fury. Their bodies had many wounds on them and they would not retrace their steps. They were roaring while standing fast in their positions as if the clouds were thundering. (597)

ਕਲਸ

ਅਧਿਕ ਰੋਸਿ ਸਾਵੰਤ ਰਨਿ ਜੂਟੇ । ਬਖਤਰ ਟੋਪ ਜਿਰੇ ਸਬ ਫੂਟੇ ।
ਨਿਸਰ ਚਲੇ ਸਾਇਕ ਜਨੁ ਫੂਟੇ । ਜਨੁਕ ਸਿਰਾਨ ਮਾਸ ਲਖਿ ਟੂਟੇ । ੫੯੮ ।

Kalas

adhik roos savant runn jutung. bakhtar tope jirai sab phutai.
nisar chalai saiek jan chhutai. janak siran mass labh tutai. (598)

ਤ੍ਰਿਭੰਗੀ ਛੰਦ

ਸਾਇਕ ਜਨੁ ਫੂਟੇ ਤਿਮ ਅਰਿ ਜੂਟੇ ਬਖਤਰ ਫੂਟੇ ਜੇਬ ਜਿਰੇ ।
ਮਸਹਰ ਭੂਖਿਆਏ ਤਿਮੁ ਅਰਿ ਧਾਏ ਸਸਤ੍ਰ ਨਚਾਇ ਨ ਫੇਰਿ ਫਿਰੇ ।
ਸਨਮੁਖਿ ਰਣਿ ਗਾਜੈ ਕਿਨਹੂੰ ਨ ਭਾਜੈ ਲਖਿ ਸੁਰ ਲਾਜੈ ਰਣ ਰੰਗੀ ।
ਜੈ ਜੈ ਧੁਨਿ ਕਰਹੀ ਪੁਹਪਨ ਡਰਹੀ ਸੁਬਿਧਿ ਉਚਰਹੀ ਜੈ ਜੰਗੀ । ੫੯੯ ।

Tribhangi Chhand

Saiek jan chhutai tim ar jutai bakhtar phutai jeb jirai.
mashar bhukhaie tim ar dhaie sastar nachaie na pher phirai.
Sanmukh runn gajai kinhun na bhajai lakh sur lajai runn runung.
jai jai dhum karhi pohpan darhi subidh ucharhi jai jungung. (599)

ਕਲਸ

ਮੁਖ ਤੰਬੋਰ ਅਰੁ ਰੰਗ ਸੁਰੰਗੀ । ਨਿਡਰ ਭ੍ਰਮਤ ਭੂਮਿ ਉਹ ਜੰਗੀ ।
ਲਿਪਤ ਮਲੈ ਘਨਸਾਰ ਸੁਰੰਗੀ । ਰੂਪ ਭਾਨੁ ਗਤਿਵਾਨ ਉਤੰਗੀ । ੬੦੦ ।

Kalas

mukh tambor ar rung surungung. nidar bharmat bhoom oh jungung.
lipat malai ghansar surungung. roop bhaan gativaanutangung. (600)

ਤ੍ਰਿਭੰਗੀ ਛੰਦ

ਤਨ ਸੁਭਤ ਸੁਰੰਗੀ ਛਬਿ ਅੰਗ ਅੰਗੀ ਲਜਤ ਅਨੰਗੀ ਲਖਿ ਨ੍ਹਣੀ ।
ਸੋਭਿਤ ਕਚ ਕਾਰੇ ਅਤਿ ਘੁੰਘਰਾਰੇ ਰਸਨ ਰਸਾਰੇ-ਮ੍ਰਿਦੁ ਬੈਣੀ ।
ਮੁਖਿ ਛਕਤ ਸੁਬਾਸੀ ਦਿਨਿਸ ਪ੍ਰਕਾਸੀ ਜਨੁ ਸਸਿ ਭਾਸੀ ਤਸ ਸੋਭੀ ।
ਰੀਝਤ ਚਖੁ ਚਾਰੀ ਸੁਰ ਪੁਰਿ ਪਿਯਾਰੀ ਦੇਵ ਦਿਵਾਰੀ ਲਖਿ ਲੋਭੀ । ੬੦੧ ।

Tribhangi Chhand

tan subhat surungung chhab ang angung lajat anunngung lakh nainung.
Sobhit kach karai at ghunghrarai rasan rasarai mirad bainung.
mukh chhakat subasung dinis parkasung jan sas bhasung tas sobhung.
reejhat ckakh charung sur pur piayarung dev divarung lakh lobhung. (601)

Kalas :

The warriors were engrossed in bitter fighting with great wrathfulness. Most of them had lost their helmets and even the coats of mail. (protective covers). The arrows shot by the warriors were piercing the bodies of the enemy troops, just as a falcon swoops on pieces of meat. (598)

Tribhangi Chhand

As soon as the arrows were being shot, the warriors would get engrossed in the battle, and their protective coats of mail were being broken. Just as carnivorous beings would swoop on their kill (Shikar) like a hungry being, in the same manner the warriors were attacking the enemy, tossing their weapons, and they would not retract even on being obstructed. The warriors were confronting the enemy with courage and would not retrace their steps against opposition (or run away). The gods, on perceiving the battle scene, were hailing the victory (of Ram), by showering flowers on them and shouting praises (for them) in the battle-field. (599)

Kalas

The person, having (chewing) a beetle nut in the mouth, with a red-coloured face, was to be seen moving around the battle-field fearlessly, who had applied sandal wood, camphor, or saffron (on the body), was having a sun like appearance, and was having a high position. (600)

Tribhangi Chhand

The beautiful body (of Ravana) was looking glorious ; even the god of love was feeling jealous (ashamed) of the beauty of his each limb by seeing it with his eyes ; the black tresses of his hair were looking gracious. His tongue was speaking sweet language, and his face was spreading splendour with its aroma, as if the Sun was shining in all its glory. The face was looking glorious just like the moon light manifesting its light all around. Even the eyes were looking keenly watching the beauty of his radiant face (form). Both the gods and demons in the heavens were getting enamoured by perceiving his brilliance. (601)

ਕਲਸ

ਚੰਦ੍ਰਾਸ ਏਕੰ ਕਰਿ ਧਾਰੀ । ਦੂਤੀਆ ਧੋਧੁ ਗਹਿ ਤ੍ਰਿਤੀ ਕਟਾਰੀ ।
ਚਤ੍ਰਥ ਹਾਥਿ ਸੈਹਥੀ ਉਜਿਆਰੀ । ਗੋਫਨ ਗੁਰਜ ਕਰਤ ਚਮਕਾਰੀ । ੬੦੨ ।

Kalas

Chander hass ekung har dhari. dutia dhop geh triti katari.
chatrath haath sahibi ujjari. gophan guraj karat chamkari. (602)

ਸਤਏ ਅਸਿ ਭਾਰੀ ਗਦਹਿ ਉਭਾਰੀ ਤ੍ਰਿਸੂਲ ਸੁਧਾਰੀ ਛੁਰਕਾਰੀ ।

ਜੰਬੂਵਾ ਅਰੁ ਬਾਨੰ ਸੁ ਕਸਿ ਕਮਾਨੰ ਚਰਮ ਅਪ੍ਰਮਾਨੰ ਧਰਿ ਭਾਰੀ ।

ਪੰਦ੍ਰਏ ਗਲੋਲੰ ਪਾਸਿ ਅਮੋਲੰ ਪਰਸੁ ਅਡੋਲੰ ਹਥਿ ਨਾਲੰ ।

ਬਿਛੂਆ ਪਹਰਾਯੰ ਪਟਾ ਭ੍ਰਮਾਯੰ ਜਿਮ ਜਮ ਧਾਯੰ ਬਿਕਰਾਲੰ । ੬੦੩ ।

Satai us bhari gadeh ubhari trisul sudhari chhurkari.

jambuva ar baanung so kas kamanung charam aparmanung dhar bhari.

panderai galolung pass amolung paras adolung hath nalung.

bichhua pehraiung pata bharmiaieung. jim jam dhaieung bikralung. (603)

ਕਲਸ

ਸਿਵ ਸਿਵ ਸਿਵ ਮੁਖ ਏਕ ਉਚਾਰੰ । ਦੂਤੀਆ ਪ੍ਰਭਾ ਜਾਨਕੀ ਨਿਹਾਰੰ ।
ਤ੍ਰਿਤੀਆ ਝੰਡ ਸਭ ਸੁਭਟ ਪਚਾਰੰ । ਚਤ੍ਰਥ ਕਰਤ ਮਾਰ ਹੀ ਮਾਰੰ । ੬੦੪ ।

Kalas

Siv Siv Siv mukh ek ucharung. dutia prabha janki nihaarung.
tritia jhund sabh subhat pacharung. Chatrath karat maar hi marung. (604)

ਤ੍ਰਿਭੰਗੀ ਛੰਦ

ਪਚਏ ਹਨਵੰਤੰ ਲਖਿ ਦੁਤਿ ਮੰਤੰ ਸੁਬਲ ਦੁਰੰਤੰ ਤਜਿ ਕਲਿਣੰ ।

ਛਠਏ ਲਖਿ ਭ੍ਰੰਤੰ ਤਕਤ ਪਪਾਤੰ ਲਗਤ ਨ ਘਾਤੰ ਜੀਅ ਜਲਿਣੰ ।

ਸਤਏ ਲਖਿ ਰਘੁਪਤਿ ਕਪਿ ਦਲ ਅਧਿਪਤਿ ਸੁਭਟ ਬਿਕਟ ਮਤ ਜੁਤ ਭ੍ਰੰਤੰ ।

ਅਠਿਓ ਸਿਰਿ ਢੋਰੈ ਨਵਮਿ ਨਿਹੋਰੈ ਦਸਯਨ ਬੋਰੈ ਰਿਸ ਰਾਤੰ । ੬੦੫ ।

Tribhangi Chhand

pachai hanvantung lakh dut munturung sabal durantung taj kalinung.

chhatai lakh bhratung takat papatung lagat na ghatung jia jalinung.

Satai lakh raghpat kap dal adhipat subhat bikat mat jut bharatung.

athiou siri dhorai navami nihorai dusyan thorai ris ratung. (605)

Kalas :

Ravana was holding chandarhas (weapon) in one hand, in the second a bayonet, and a dagger in the third hand while a sword was shining in the fourth hand. There was a hidden dagger in the fifth hand, while there was a mace as looking glorious in his sixth hand. (602)

A grand Sword was held in the seventh hand, and in the eighth hand there was a huge club ; there was a trident in the ninth hand whereas in the tenth hand he was holding a chopper, in the eleventh hand was a swivel, and an arrow in the twelveth hand. With the thirteenth hand a bow was stretched while in the fourteenth hand there was a broad shield in the fifteenth hand there was a catapult, while in the sixteenth hand there was an invaluable noose, and in the seventeenth hand a strong sickle, whereas in the eighteenth hand there was hold a gun. In the nineteenth hand a scorpio type ring was shining and in the twentieth hand he was revolving (moving) a strap. So the huge Ravana was moving around like a horrible looking angel of death in the battle-field. (603)

Kalas :

With one tongue (face), Ravana was reciting the name of Shiva, while with the second face he was watching the beauty of Sita ; with the third face he was shouting to his group of warriors for facing a challenge and with the fourth he was shouting to kill the enemy. (604)

Tribhangi Chhand

The fifth face was getting restless by seeing the most powerful and mighty figure of Hanuman, whereas with the sixth face he was watching his younger brother Vibhushan, whom he was trying to kill but without getting a proper chance, which made him peevish within himself. With the seventh face he was perceiving Ram Chander, who was standing in the company of the king of the monkeys, Sugriv, alongwith dreadful warriors and his brother Lachhman. The eighteth head (face) was shaking in gloom while with the ninth he was trying to squeeze his warriors into the battle, while with the tenth face he was shouting with a revengeful mood (with rage). (605)

ਚੌਬੋਲਾ ਛੰਦ

ਧਾਏ ਮਹਾ ਬੀਰ ਸਾਧੇ ਸਿਤੰ ਤੀਰ ਕਾਛੇ ਰਣੰ ਚੀਰ ਬਾਨਾ ਸੁਹਾਏ ।
ਰਵੰ ਕਰਦ ਮਰਕਬ ਯਲੋ ਤੇਜ ਇਮ ਸਬ ਚੂੰ ਤੁੰਦ ਅਜਦਹੋ ਓ ਮਿਆ ਜੰਗਾਹੇ ।
ਭਿੜੇ ਆਇ ਈਹਾ ਬੁਲੋ ਬੈਣ ਕੀਹਾ ਕਰੇ ਘਾਇ ਜੀਹਾ ਭਿੜੇ ਭੇੜ ਭਜੇ ।
ਪੀਯੋ ਪੋਸਤਾਨੈ ਭਛੋ ਰਾਬੜੀਨੈ ਕਹਾ ਛੈ ਅਣੀਰੋ ਧਣੀ ਨੇ ਨਿਹਾਰੇ । ੬੦੬ ।

Choubola Chhand

dhaie maha beer sadhai situng teer kachhai runnung cheer thana suhaie.
ravau karad markab yale tej im sab chu(n) tund ajdeaho au mia jungahai.
birrai aie eahan bulai bain keeha karai ghaie jeeha bhurrai bheer bhajai.
peeou pestanan bhachhai rabarreenai kaha chhai aniro dhani ne niharai. (606)

ਗਾਜੇ ਮਹਾਸੂਰ ਘੁਮੀ ਰਣੰ ਹੂਰ ਭਰਮੀ ਨਭੰ ਪੂਰਿ ਬੈਖੰ ਅਨੂਪੰ ।
ਵਲੇਵਲ ਸਾਈ ਜੀਵੀ ਜੁਗਾ ਤਾਈ ਤੈਡੇ ਘੋਲੀ ਜਾਈ ਅਲਾਵੀਤ ਐਸੇ ।
ਲਗੇ ਲਾਰ ਥਾਨੇ ਬਰੋ ਰਾਜ ਮਾਨੇ ਕਹੋ ਅਉਰ ਕਾਨੇ ਹਠੀ ਛਾਡਿ ਥੇ ਸੋ ।
ਬਰੋ ਆਨਿ ਮੋਕੋ ਭਜੋ ਆਜ ਤੋ ਕੋ ਚਲੋ ਦੇਵਲੋਕੋ ਤਜੋ ਬੇਗ ਲੰਕਾ । ੬੦੭ ।

gajai maha sur ghumi runnung hur bharmi nabhung pur bekhang anupung.
valeval saiee jeevi juga taiee taidai gholi jaiee alaveer aisai.
lagai lar banai barai raj manai kaho aour kanai hathi chhad thai so.
baro aan moko bhajai aaj to ko chalai dev loko tajai beig lanka. (607)

ਅਨੰਤਤੁਕਾ ਸ਼ੈਯਾ

ਰੋਸ ਭਰਿਯੋ ਤਜਿ ਰੋਸ ਨਿਸਾਚਰ ਸ੍ਰੀ ਰਘੁਰਾਜ ਕੋ ਘਾਇ ਪ੍ਰਹਾਰੇ ।
ਜੋਸ ਬਡੋ ਕਰਿ ਕਉਸਲਿਸੰ ਅਧ ਬੀਚ ਹੀ ਤੇ ਸਰ ਕਾਟਿ ਉਤਾਰੇ ।
ਫੇਰਿ ਬਡੋ ਕਰਿ ਰੋਸ ਦਿਵਾਰਦਨ ਧਾਇ ਪਰੈ ਕਪਿ ਪੁੰਜ ਸੰਘਾਰੇ ।
ਪਟਿਸ ਲੋਹਹਥੀ ਪਰਸੰ ਗੜੀਏ ਜੰਬੂਏ ਜਮਦਾੜ ਚਲਾਵੈ । ੬੦੮ ।

Anant tuka Swaiyya

ross bhariou taj hos nisachar Sri Raghraj ko ghaie parharai.
jos badai kar kausalsung adh beech hi te sar kaat utarai.
pher badai kar ross divardan dhaie parai kap punj sangharai.
patis lohathhi parsung garriai jambuai jamdarr chalavai. (608).

Choubola Chhand

The mighty warriors were running around, with white arrows in the bows (stretched), wearing the battle dress and were looking glorious with all their embellishments (of weapons). The Lord had been for gotten completely, as the battle was raging with such a fury, just as a crocodile rushes forward in the night. Then he shouted at some one, “ Fight it out (to death) by occupying this position.” When the warriors were fighting (among themselves) then he would kill them in rage, whereas some warriors were fleeing from the battle field. Some were having poppy, while some others were having sweetened milk with (thickened), and were talking like this ; “Where was the king (master) of this army ? Let us have a look at him for a change ? “ (606)

The mighty warriors were thundering, while the fairies were moving around the battle field. While moving around, dressed in their beautiful robes, the fairies had covered up the whole sky, who were addressing the warriors like this. ‘O Master ! Are you feeling all right ? May you live long for ages ! I would sacrifice (my all) myself on you. O King ! I would like to accompany you. O King ! I would like to accompany you. Please marry me ! whom else should I select leaving a stubborn warrior like you ? Please, come and marry me ! I would like to enjoy life alongwith you. Let us go to the heavens (god’s place), leaving this land of Lanka at the earliest. “ (607)

anant tuka Swaiyya :

The demon (Ravana) furious with rage, and losing all his senses, attacked Sri Ram again, but Sri Ram by shooting an arrow with great zeal, blocked Ravana ‘s arrow mid-way and cut it into two pieces. Then Ravana, getting furious with rage, rushed and attacked suddenly the army of monkeys, killing them mostly. He had a strap, sword, chopper, spears, plier type weapons, and a dagger in his hands, so he was making use of all the weapons. (608)

ਚੌਬੋਲਾ ਛੰਦ

ਸ੍ਰੀ ਰਘੁਰਾਜ ਸਰਾਸਨ ਲੈ ਰਿਸ ਠਾਨਿ ਘਨੀ ਰਨਿ ਬਾਨ ਪ੍ਰਹਾਰੇ ।
ਬੀਰਨ ਮਾਰਿ ਦੁਸਾਰ ਗਏ ਸਰ ਅੰਬਰ ਤੇ ਬਰਸੇ ਜਨੁ ਓਰੇ ।
ਬਾਜ ਗਜੀ ਰਥ ਸਾਜ ਗਿਰੇ ਧਰਿ ਪਤ੍ਰ ਅਨੇਕ ਸੁ ਕਉਨਿ ਗਨਾਵੈ ।
ਫਾਗੁਨ ਪਉਨ ਪ੍ਰਚੰਡ ਬਹੇ ਬਨ ਪਤ੍ਰਨ ਤੇ ਜਨੁ ਪਤ੍ਰ ਉਡਾਨੇ । ੬੦੯ ।

Choubola Swaiyya

Sri Raghuraj sarasan lai ris thaani ghanni run ban parharung.
beeran maar dusar gaie sar amber te barse jan aurai.
baj gaji rath saaj girai dhar patar anek so kaun ganavai.
phagan paun parchand behai ban patran te jan patar udanai. (609)

ਸ੍ਰੈਯਾ ਛੰਦ

ਰੋਸ ਭਰਿਯੋ ਰਨ ਮੋ ਰਘੁਨਾਥ ਸੁ ਰਾਵਨ ਕੋ ਬਹੁ ਬਾਨ ਪ੍ਰਹਾਰੇ ।
ਸ੍ਰੋਣਨ ਨੈਕੁ ਲਗਿਯੋ ਤਿਨ ਕੇ ਤਨਿ ਫੋਰਿ ਜਿਰੈ ਤਨ ਪਾਰ ਪਧਾਰੇ ।
ਬਾਜ ਗਜੀ ਰਥ ਰਾਜ ਰਥੀ ਰਣਭੂਮਿ ਗਿਰੇ ਇਹ ਭਾਤਿ ਸੰਘਾਰੇ ।
ਜਾਨੋ ਬਸੰਤ ਕੇ ਅੰਤ ਸਮੈ ਕਦਲੀ ਦਲ ਪਉਨ ਪ੍ਰਚੰਡ ਉਖਾਰੇ । ੬੧੦ ।

Swaiyya Chhand

ross bhariou runn mein Raghunath so Ravan ko boh baan parharai.
Saronan naik lagiou tin ke tan pher jirai tan paar padharie.
baj gaji rath raj rath raj rathi runnbhoom gire eh bhant sangharai.
jano basant ke ant samai kadli dal paun parchand ukharai. (610)

ਧਾਇ ਪਰੇ ਕਰਿ ਕੋਪ ਬਨੇਚਰ ਹੈ ਤਿਨ ਕੇ ਜੀਅ ਰੋਸ ਜਗਯੋ ।
ਕਿਲਕਾਰ ਪੁਕਾਰ ਪਰੇ ਚਹੂੰ ਘਾ ਰਣ ਛਾਡਿ ਹਠੀ ਨਹਿ ਏਕ ਭਗਯੋ ।
ਗਹਿ ਬਾਨ ਕਮਾਨ ਗਦਾ ਬਰਛੀ ਉਤ ਤੇ ਦਲ ਰਾਵਨ ਕੋ ਉਮਗਯੋ ।
ਭਟ ਜੂਝਿ ਅਰੂਝਿ ਗਿਰੇ ਧਰਣੀ ਦਿਜਰਾਜ ਭ੍ਰਮਿਯੋ ਸਿਵ ਧਯਾਨ ਡਿਗਯੋ । ੬੧੧ ।
dhaie parai kar kop banechar hai tin ke jia ross jagiou.
kilkar pukar parai chahun gha runn chhad hathi neh ek bhagiou.
geh baan kaman gada barchhi ut te dal Ravan ke umgiou.
bhat jujh arujh girai dharni dijraj bharmiou Siv dhiayan digiou. (611)

ਜੂਝਿ ਅਰੂਝਿ ਗਿਰੇ ਭਟਵਾ ਤਨ ਘਾਇਨ ਘਾਇ ਘਨੇ ਭਿਭਰਾਨੇ ।
ਜੰਬੁਕ ਗਿਧ ਪਿਸਾਚ ਨਿਸਾਚਰ ਫੂਲਿ ਫਿਰੇ ਰਨ ਮੋ ਰਹਸਾਨੇ ।
ਕਾਪ ਉਠੀ ਸੁ ਦਿਸਾ ਬਿਦਿਸਾ ਦਿਗਪਾਲਨ ਫੋਰਿ ਪ੍ਰਲੈ ਅਨੁਮਾਨੇ ।
ਭੂਮਿ ਅਕਾਸ ਉਦਾਸ ਭਏ ਗਨ ਦੇਵ ਅਦੇਵ ਭ੍ਰਮੇ ਭਹਰਾਨੇ । ੬੧੨ ।
jujh arujh girai bhatva tan ghian ghaie ghanai bhibhranai.
jambuk gidh pisach nisachar phul phirai runn mein reh sanai.
kap uthi so disa bidisa digpalan pher parlai anumanai.
bhoom akas udas bhaie gun dev adev bharmai behranai. (612)

Choubola Swaiyya :-

Then Ram, getting infuriated, holding his bow in hand, shot many arrows on the warriors, which pierced their bodies and passing through them came out on the other side, as if hailstorms were falling suddenly from the sky. The horses, elephants and chariots were lying fallen on the ground, alongwith their gear. No one could count upon the number of times, the arrows were being shot. It appeared as if the leaves were falling from the trees due to the strong winds of (phalgun) February/Mar.(609)

Swaiyya Chhand :-

Sri Ram, furious with rage, shot many arrows in the battle field, pointing at Ravana, which pierced through his protective cover of iron, while touching his ears slightly ; just as hail storms were pouring from the sky. The horses, elephants, chariots and the riders of grand chariots, having been killed, had fallen on the ground, as if during the spring season (Basant) end, strong winds had blown off the cluster of bananas from their roots. (610)

The monkeys attacked with vengeance ,as they had been enraged to a great extent, and swooped on the enemy screeching and making noisy scenes. Not even a single warrior had fled away from the battle-field. From the opposite side, Ravana's forces also launched a fierce attack with arrows and bows, maces and spears. The warriors, while fighting valiantly in the battle-field, had fallen on the ground, on seeing them even Brahma felt disillusioned and Shiva was shaken from his meditation. (611)

The bodies of wounded warriors, fallen on the ground, were looking dreadful due to their wounds. So the jackals, vultures, ghosts and evil-spirits were feeling delighted and making merry in the battle field. On seeing the battle scene, all the sides were shaken up and the caretakers (gate keepers) had imagined that doomsday had been ushered in. Both the Earth and the sky were feeling gloomy and all the gods and demons felt frightened with fear. (612)

ਰਾਵਨ ਰੋਸ ਭਰਿਯੋ ਰਨ ਮੋ ਰਿਸ ਸੋ ਸਰ ਓਘ ਪ੍ਰਓਘ ਪ੍ਰਹਾਰੇ ।
 ਭੂਮਿ ਅਕਾਸ ਦਿਸਾ ਬਿਦਿਸਾ ਸਬ ਓਰ ਰੁਕੇ ਨਹਿ ਜਾਤ ਨਿਹਾਰੇ ।
 ਸ੍ਰੀ ਰਘੁਰਾਜ ਸਰਾਸਨ ਲੈ ਛਿਨ ਮੋ ਛੁਭ ਕੈ ਸਰ ਪੁੰਜ ਨਿਵਾਰੇ ।
 ਜਾਨੁਕ ਭਾਨੁ ਉਦੈ ਨਿਸ ਕਉ ਲਖਿ ਕੈ ਸਬਹੀ ਤਪ ਤੇਜ ਪਧਾਰੇ । ੬੧੩ ।
 Ravan ross bhariou runn mein ris so sar aough paraugh parbhara.
 bhoom akas disa bidisa sabh aur rukai neh jaat niharai.
 Sri Raghraj sarasan lai chinn mou chhubh kai sar punj nivarai.
 janak bhaan udai nis kou lakh kai sabhi tup taj padharai. (613)

ਰੋਸ ਭਰੇ ਰਨ ਮੋ ਰਘੁਨਾਥ ਕਮਾਨ ਲੈ ਬਾਨ ਅਨੇਕ ਚਲਾਏ ।
 ਬਾਜ ਗਜੀ ਗਜਰਾਜ ਘਨੇ ਰਥ ਰਾਜ ਬਨੇ ਕਰਿ ਰੋਸ ਉਡਾਏ ।
 ਜੇ ਦੁਖ ਦੇਹ ਕਟੇ ਸੀਅ ਕੇ ਹਿਤ ਤੇ ਰਨਿ ਆਜ ਪ੍ਰਤੱਛ ਦਿਖਾਏ ।
 ਰਾਜੀਵ ਲੋਚਨ ਰਾਮ ਕੁਮਾਰ ਘਨੇ ਰਨ ਘਾਲਿ ਘਨੇ ਘਰ ਘਾਏ । ੬੧੪ ।
 ross bharai runn mein Raghunath kaman lai baan anek chalaie.
 baaj gaji gajraj ghanai rath raj banai kar ross udaie.
 je dukh deh katai Sia ke hit te rune aaj partachh dikhaie.
 Rajeev lochan Ram kumar ghano rune ghaal ghanai ghar ghaie. (614)

ਰਾਵਨ ਰੋਸ ਭਰਿਯੋ ਗਰਜਿਯੋ ਰਨ ਮੋ ਲਹਿ ਕੈ ਸਬ ਸੈਨ ਭਜਾਨਯੋ ।
 ਆਪ ਹੀ ਹਾਕ ਹਥਿਯਾਰ ਹਠੀ ਗਹਿ ਸ੍ਰੀ ਰਘੁਨੰਦਨ ਸੋ ਰਨ ਠਾਨਯੋ ।
 ਚਾਬੁਕ ਮਾਰਿ ਕੁਦਾਇ ਤੁਰੰਗਨ ਜਾਇ ਪਰਿਯੋ ਕਛੁ ਤ੍ਰਾਸ ਨ ਮਾਨਯੋ ।
 ਬਾਨਨ ਤੇ ਬਿਧੁ ਬਾਹਨ ਤੇ ਮਨੁ ਮਾਰੁਤ ਕੋ ਰਥ ਛੋਰਿ ਸਿਧਾਨਯੋ । ੬੧੫ ।
 Ravan ross bhariou garjiou runn mein leh kai sab sain bhajaniou.
 aap hi haak hathiyar hathi geh Sri Raghunandan se runn thaniou.
 Chabuk maar kudaie terungan jaie pariou kachh tras na maniou.
 banan te bidh bahan te man marat ko rath chhor sidhaniou. (615)

ਸ੍ਰੀ ਰਘੁਨੰਦਨ ਕੀ ਭੁਜ ਤੇ ਜਬ ਛੋਰਿ ਸਰਾਸਨ ਬਾਨ ਉਡਾਨੇ ।
 ਭੂਮਿ ਅਕਾਸ ਪਤਾਰ ਚਹੂੰ ਚਕ ਪੂਰ ਰਹੇ ਨਹੀ ਜਾਤ ਪਛਾਨੇ ।
 ਤੋਰ ਸਨਾਹ ਸੁਬਾਹਨ ਕੇ ਤਨ ਆਹ ਕਰੀ ਨਹੀ ਪਾਰ ਪਰਾਨੇ ।
 ਛੇਦ ਕਰੋਟਨ ਓਟਨ ਅਟਾਲ ਮੋ ਜਾਨਕੀ ਬਾਨ ਪਛਾਨੇ । ੬੧੬ ।
 Sri Raghunandan ki bhuj te jab chhor sarasan baan udanai.
 bhoom akas patar chahun chak pur rehai nahi jaat pachhanai.
 tore sanah subahan kai tan ah kari nahi paar pranai.
 cheed karotan utan atal mein janki baan pachhanai. (616)

Ravana was full of rage in the battle-field and started shooting arrows continuously in wrathfulness, which blocked all the four directions including the Earth, sky and all the sides, and nothing was visible then. But Sri Ram, taking up his bow in hand with great rage, made all the arrows useless in a moment, as if on the sun rise, all the stars shining during the night had disappeared on seeing the sun. (613)

Then with great (rage) fury Sri Ram, taking up his bow, shot countless arrows in the battle field which struck many horses, elephants, and their riders and chariots, and blew them off. Infact, Ram had revealed all the afflictions on the battle-field, which he had suffered on his body, due to Sita's separation. The lotus-eyed Ram had fought with vengeance, and having killed many warriors, had destroyed their family lives. (houses). (614)

On seeing the enraged Rawana thundering in the battle field, the whole army of monkeys had fled away. Then, giving a direct challenge and wielding his weapons, the mighty Rawana started fighting against Ram himself. By striking his horses with a whip and making them run fast, without having any personal fear, he rushed to the battle-field. (in person). Ram had wounded his (Rawana's) horses with his endless arrows which made them run away (so fast) from the battle field, which would excel even the (speed of) chariot of wind. (615)

When the arrows were leaving the bow of Ram (in his hand), they were flying off so fast that they would spread all over including the Earth, sky the netherlands and all the four directions, and were difficult to distinguish (locate). The arrows had (pierced) broken the bodies and protective covering of the warriors and were passing through them, before they could take a sigh of pain (with fear). The arrows, after striking the helmets (of enemy) and piercing through them, were falling on the lofts of the fort, which were recognised by Sita. (616)

ਸ੍ਰੀ ਅਸੁਰਾਰਦਨ ਕੇ ਕਰ ਕੇ ਜਿਨ ਏਕ ਹੀ ਬਾਨ ਬਿਖੈ ਤਨ ਚਾਖਿਯੋ ।
 ਭਾਜ ਸਕਿਯੋ ਨ ਭਿਰਿਯੋ ਹਠ ਕੇ ਭਫ ਏਕ ਹੀ ਘਾਇ ਧਰਾ ਪਰ ਰਾਖਿਯੋ ।
 ਛੇਦ ਸਨਾਹ ਸੁਬਾਹਨ ਕੋ ਸਰ ਓਟਨ ਕੋਟਿ ਕਰੋਟਨ ਨਾਖਿਓ ।
 ਸੁਆਰ ਜੁਝਾਰ ਅਪਾਰ ਹਠੀ ਰਨਿ ਹਾਰਿ ਗਿਰੇ ਧਰਿ ਹਾਇ ਨ ਭਾਖਿਯੋ । ੬੧੭ ।
 Sri asurardan kekar kai jin ek hi baan bikhai tan chakhio.
 bhaaj sakiou na phirioou hath kai bhat ek hi ghaie dhara par rakhio.
 chhed sanah subahan ko sar ooutan kot karoan nakhio.
 Suar jujhar apar hathi runn haar girai dhar haie na bhakhio. (617)

ਆਨਿ ਅਰੇ ਸੁ ਮਰੇ ਸਬਹੀ ਹੀ ਭਟ ਜੀਤ ਬਚੇ ਰਨ ਛਾਡਿ ਪਰਾਨੇ ।
 ਦੇਵ ਅਦੇਵਨ ਕੇ ਜਿਤਯਾ ਰਨਿ ਕੋਟਿ ਹਤੇ ਕਰ ਏਕ ਨ ਜਾਨੇ ।
 ਸ੍ਰੀ ਰਘੁਰਾਜ ਪ੍ਰਾਕ੍ਰਮ ਕੋ ਲਖਿ ਤੇਜ ਸੰਬੁਹ ਸਬੈ ਭਹਰਾਨੇ ।
 ਓਟਨ ਕੂਦਿ ਕਰੋਟਨ ਫਾਧਿ ਸੁ ਲੰਕਹਿ ਛਾਡਿ ਬਿਲੰਕ ਸਿਧਾਨੇ । ੬੧੮ ।
 aan arai so marai sabhi bhat jeet bachai runn chhad paranai.
 dev adevan ke jitiya runn kot hatai kar ek na janai.
 Sri Raghuraj parakaram ko lakh tej Sambhhun sabai bhehranai.
 Ooutan kud karotan phadh so lunkeh chhad bilunk sidhanai. (618)

ਰਾਵਨ ਰੋਸ ਭਰਿਯੋ ਰਨ ਮੇ ਗਹਿ ਬੀਸ ਹੂੰ ਬਾਹਿ ਹਥਿਯਾਰ ਪ੍ਰਹਾਰੇ ।
 ਭੁਮਿ ਅਕਾਸ ਦਿਸਾ ਬਿਦਿਸਾ ਚਕਿ ਚਾਰ ਰੁਕੇ ਨਹੀ ਜਾਤ ਨਿਹਾਰੇ ।
 ਫੋਕਨ ਤੈ ਫਲ ਤੈ ਮਧ ਤੈ ਅਧ ਤੈ ਬਧ ਕੈ ਰਣ ਮੰਡਲਿ ਡਾਰੇ ।
 ਛਤ੍ਰ ਧੁਜਾ ਬਰ ਬਾਜ ਰਥੀ ਰਥ ਕਾਟਿ ਸਬੈ ਰਘੁਰਾਜ ਉਘਾਰੇ । ੬੧੯ ।
 Ravan ross bhariou runn mein geh bees hun bahai hathiar parharai.
 bhoom akas disa bidisa Chak chaar rukai nahi jaat niharai.
 phokan te phal te madh tai adh tai badh kai runn mandal darai.
 Chhatar dhuja bar baaj rathi rath kaat sabai Raghuraj ugharai. (619)

ਰਾਵਨ ਚਉਪ ਚਲਿਯੋ ਚਪਕੈ ਨਿਜ ਬਾਜ ਬਿਹੀਨ ਜਬੈ ਰਥ ਜਾਨਿਯੋ ।
 ਢਾਲ ਤ੍ਰਿਸੂਲ ਗਦਾ ਬਰਛੀ ਗਹਿ ਸ੍ਰੀ ਰਘੁਨੰਦਨ ਸੋ ਰਨ ਠਾਨਿਯੋ ।
 ਧਾਇ ਪਰਿਯੋ ਲਲਕਾਰਿ ਹਠੀ ਕਪਿ ਪੁੰਜਨ ਕੋ ਕਛੁ ਤ੍ਰਾਸ ਨ ਮਾਨਿਯੋ ।
 ਅੰਗਦ ਆਦਿ ਹਨੁਵੰਤ ਤੇ ਲੈ ਭਟ ਕੋਟਿ ਹੁਤੇ ਕਰਿ ਏਕ ਨ ਜਾਨਿਯੋ । ੬੨੦ ।
 Ravan chaup chaliou chapkai nij baaj biheen jabai rath janiou.
 dhaal trisul gada barchhi geh Sri Ragnandan so runn thamio.
 dhaie pariou lalkar hathi kap punjan ko kachh tras na manio.
 angad aad hanvant te lai bhat kot hutai kar ek na janiou. (620)

Whoever was struck by one arrow of Sri Ram (whose body tasted the arrow), that warrior could neither run away from the battle field nor could he fight vigorously, rather he would fall down on the ground with one strike only. Sri Ram's arrows were piercing through the helmets of millions of warriors, after breaking their protective covers (coats of mail) and millions of horse riders had fallen down on the ground being finally tired but none of them heaved a sigh of pain or frustration. (617)

All the warriors, who had dared to fight against Ram, had been killed, and only those warriors had been spared, who managed to flee away from the battle-field. However, the great Ravana, winner of both the gods and demons, had killed millions of enemy troops, but it had not affected them even a bit (worth one man's death). Seeing the powerful onslaughts of Ram, all the demons were demoralised, and leaving their posts, jumping over their trenches, they had fled away to the other side of the sea. (618)

Ravana, getting enraged, started wielding all the weapons held in his twenty arms, which blocked all the sides, four directions including the Earth and the sky and nothing remained visible. But Ram had, with the metallic portion of the arrows, broken Ravana's arrows on mid way only and thrown them down (making them ineffective). Even all the canopy, mace, great horses, chariot and charioteer had been killed by Ram, thus forcing Ravana to step down on the ground. (619)

When Ravana saw his chariot without horses, then getting frustrated, he marched (on foot) with a stubborn face and started fighting against Ram holding his shield, trident, mace, and spear etc. alongwith the protective coats of iron. Ravana was challenging Ram, unaffected by the flock of monkeys around him, but Ram was surrounded by many warriors including Angad, Hanuman and others whereas Ravana did not bother about them even. (620)

ਰਾਵਨ ਕੋ ਰਘੁਰਾਜ ਜਬੈ ਰਣ ਮੰਡਲ ਆਵਤ ਮਧਿ ਨਿਹਾਰਿਯੋ ।
 ਬੀਸ ਸਿਲਾ ਸਿਤ ਸਾਇਕ ਲੈ ਕਰਿ ਕੋਪਿ ਬਡੇ ਉਰ ਮਧ ਪ੍ਰਹਾਰਿਯੋ ।
 ਭੇਦ ਚਲੇ ਮਰਮ ਸਥਲ ਕੋ ਸਰ ਸ੍ਰੋਣ ਨਦੀਸਰ ਬੀਚ ਪਖਾਰਿਯੋ ।
 ਆਗੇ ਹੀ ਰੇਗ ਚਲਿਯੋ ਹਠਿ ਕੈ ਭਟ ਧਾਮ ਕੋ ਭੂਲ ਨ ਨਾਮ ਉਚਾਰਿਯੋ । ੬੨੧ ।
 Ravan ke Raghuraj jabai runn mandal avat madh niharriou.
 bees sila sit saiek lai kar kop bado ur madh parhariou.
 bhaid chalai maram sabal ko sar sarain nadisar beech paskhariou.
 agai hi reig chaliou hath kai bhat dham ko bhul na namm uchariou. (621)

ਰੋਸ ਭਰਿਯੋ ਰਨ ਮੇ ਰਘੁਨਾਥ ਸੁ ਪਾਨ ਕੇ ਬੀਚ ਸਰਾਸਨ ਲੈ ਕੈ ।
 ਪਾਚ ਕੁ ਪਾਇ ਹਟਾਇ ਦਯੋ ਤਿਹ ਬੀਸਹੂੰ ਬਾਹਿ ਬਿਨਾ ਓਹ ਕੈ ਕੈ ।
 ਦੈ ਦਸ ਬਾਨ ਬਿਮਾਨ ਦਸੋ ਸਿਰ ਕਾਟਿ ਦਏ ਸਿਵ ਲੋਕ ਪਠੈ ਕੈ ।
 ਸ੍ਰੀ ਰਘੁਰਾਜ ਬਰਿਯੋ ਸੀਅ ਕੋ ਬਹੁਰੋ ਜਨੁ ਜੁਧ ਸੁਯੰਬਰ ਜੈ ਕੈ । ੬੨੨ ।
 ross bhariou runn mein Raghunath so paan kai beech sarasan lai kai.
 panch ko paie hataie deyai the beeshun bahai bina oh kai kai.
 dai das baan biman daso sir kaat daie Siv lok pathai kai.
 Sri Raghraj bariou Sia ko bahuro jan judh Svambar jai kai.

ਇਤਿ ਸ੍ਰੀ ਬਚਿਤ੍ਰ ਨਾਟਕੇ ਰਾਮਾਵਤਾਰੇ
 ਦਸ ਸਿਰ ਬਧਹ ਧਯਾਇ ਸਮਾਪਤਮ ।
 It Sri Bachittar Natakai granthai Ramavtarai
 das sir badheh dhiae Samapatam

ਅਥ ਮੰਦੋਦਰੀ ਸਮੋਧ ਬਿਭੀਛਨ ਕੋ ਲੰਕ ਰਾਜ
 ਦੀਬੋ ਸੀਤਾ ਮਿਲਬੋ ਕਥਨੰ
 ਸ੍ਵੈਯਾ ਛੰਦ

ਇੰਦ੍ਰ ਡਰਾਕੁਲ ਥੋ ਜਿਹ ਕੇ ਡਰਿ ਸੂਰਜ ਚੰਦ੍ਰ ਹੁਤੋ ਭਯ ਭੀਤੋ ।
 ਲੁਟ ਲਯੋ ਧਨ ਜਉਨ ਧਨੇਸ ਕੋ ਬ੍ਰਹਮ ਹੁਤੋ ਚਿਤ ਮੋ ਨ ਨਿਚੀਤੋ ।
 ਇੰਦ੍ਰ ਸੇ ਭੂਪ ਅਨੇਕ ਲਰੈ ਇਨ ਸੋ ਫਿਰਿ ਕੈ ਗ੍ਰਹਿ ਜਾਤ ਨ ਜੀਤੋ ।
 ਸੋ ਰਨਿ ਆਜ ਭਲੈ ਰਘੁਰਾਜ ਸੁ ਜੁਧ ਸੁਯੰਬਰ ਕੇ ਸੀਅ ਜੀਤੋ । ੬੨੩ ।

Ab Mandodari Samodh bibheechhan ko lunk raj
 deebo Sita mil bo kathanung
 Swaiyya Chhand

Inder darakul thai jeh ke dar suraj chander huto bhiou bheeto.
 loot liou dhan jounn dhanes ko braham hutai chit mo na nicheeto.
 Inder se bhoop anek larai in so phir kai greh jaat na jeeto.
 So runn aaj bhalai Raghuraj so judh suyambar ke Sia jeeto. (623)

When Ram Chander saw Ravana in the battle field, advancing towards him, he took up twenty sharpened arrows in his hand, and getting infuriated, he shot all of them with great force. Those arrows had pierced through the delicate portion of his body and being soaked in blood, appeared as if the arrows had been washed in blood-bath (in a sea of blood) but the stubborn and mighty Ravana was creeping forward only and did not even for a moment think of retreating. (going back home). (621)

Now the episode of (giving) spiritual knowledge to Madedri, anointing Vibhushan as king of Lanka, and Reurion with Sita begins.

Swaiyya Chhand

Ram Chander had fought bravely against a person, (Ravana) from whose fear even Indra (god) was distressed, even the Sun and moon were feeling frightened, who had looted and usurped the wealth of Kuber, and even Brahma was always worried about his power (and was never free from his worry) against whom many kings like Indra had fought but in vain and never returned alive, and Ram had gained victory against him, thus winning Sita in the Swamvar of war. (once again). (623)

ਅਲਕਾ ਛੰਦ

ਚਟਪਟ ਸੈਣਿ ਖਟਪਟ ਭਾਜੇ । ਝਟਪਟ ਜੁਝਿਯੋ ਲਖਿ ਰਣਿ ਰਾਜੇ ।
ਸਟਪਟ ਭਾਜੇ ਅਟਪਟ ਸੂਰੀ । ਝਟਪਟ ਬਿਸਰੀ ਘਟਪਟ ਹੂਰੀ । ੬੨੪ ।

Alka Chhand

Chatpat sainung khatpat bhajai. jhatpat jujhiyo lakh runn rajai.
Satpat bhajai atpat surang. jhatpat bisai ghatpat hurang. (624)

ਚਟਪਟ ਪੈਠੇ ਖਟਪਟ ਲੰਕੀ । ਰਣ ਤਜਿ ਸੂਰੀ ਸਰ ਧਰ ਬੰਕੀ ।
ਝਲਹਲ ਬਾਰੀ ਨਰਬਰ ਨੈਣੀ । ਧਕਿ ਧਕਿ ਉਚਰੇ ਭਕਿ ਭਕਿ ਬੈਣੀ । ੬੨੫ ।

Chatpat paithai khatpat lunkung. runn taj surang sar dhar bunkung.
jhalhal barung narbar nainung. dhak dhak uchrai bhak bhak banung. (625)

ਨਰਬਰ ਰਾਮੀ ਬਰ ਨਰ ਮਾਰੇ । ਝਟਝਟ ਬਾਰੀ ਕਟਿ ਕਟਿ ਡਾਰੇ ।
ਤਜ ਸਭ ਭਾਜੇ ਰਖਿ ਰਖਿ ਪ੍ਰਾਣੀ । ਖਟਪਟ ਮਾਰੇ ਝਟਝਟ ਬਾਣੀ । ੬੨੬ ।
nabar Ramung bar nar marai. jhatpat bahung kat kat darai.
tab sab bhajai rakh rakh pranung. Khatpat marai jhatpat barung. (626)

ਚਰਪਟ ਰਾਨੀ ਸਟਪਟ ਧਾਈ । ਰਟਪਟ ਰੋਵਤ ਅਟਪਟ ਆਈ ।
ਚਟਪਟ ਲਾਗੀ ਅਟਪਟ ਪਾਯੀ । ਨਰ ਬਰ ਨਿਰਖੇ ਰਘੁਬਰ ਰਾਯੀ । ੬੨੭ ।
Charpat rani satpat dhaiee. ratpat rovat atpat aiee.
Chatpatlagi atpat paeung. nar bar nirkhai raghubar raieung. (627)

ਚਟਪਟ ਲੋਟੈ ਅਟਪਟ ਧਰਣੀ । ਕਸਿ ਕਸਿ ਰੋਵੈ ਬਰਨਰ ਬਰਣੀ ।
ਪਟਪਟ ਡਾਰੈ ਅਟਪਟ ਕੇਸੀ । ਬਟਹਰ ਕੂਕੈ ਨਟਬਰ ਭੇਸੀ । ੬੨੮ ।
Chatpat lotai atpat dharni. kas kas rovai barnar barni.
patpat darai atpat kesung. bathar kukai natvar bhesung. (628)

ਚਟਪਟ ਚੀਰੀ ਅਟਪਟ ਪਾਰੈ । ਧਰਿ ਕਰਿ ਧੂਰੀ ਸਰਬਰ ਡਾਰੈ ।
ਸਟਪਟ ਲੋਟੈ ਖਟਪਟ ਭੂਮੀ । ਝਟਪਟ ਝੂਰੈ ਘਰਹਰਿ ਘੂਮੀ । ੬੨੯ ।
Chatpat cheerung atpat parai. dhar kar dhurang sarbar darai.
satpat lotai khatpat bhumung. jhatpat jhurai gharhar ghumung. (629)

ਰਸਾਵਲ ਛੰਦ

ਜਬੈ ਰਾਮ ਦੇਖੈ । ਮਹਾ ਰੂਪ ਲੇਖੈ ।
ਰਹੀ ਨ੍ਰਯਾਇ ਸੀਸੀ । ਸਬੈ ਨਾਰਿ ਈਸੀ । ੬੩੦ ।

Rasaval Chhand

jabai Ram dekhai. maha roop lekhai.
rehi niyaie seesung. sabai naar easung. (630)

Alka Chhand

Very soon, everyone was worried about one's own safety, as such the whole army of demons had fled away, since they had realised immediately that king Ravana had been killed in the battle. Thus the restless warriors had (run) away from the battle-field and forgot about the fairies in no time. (624)

Very soon there was an uproar and tumultuous atmosphere in Lanka and all the warriors carrying bows had run away from the battle field. Ravana was lying on ground, with tears in his eyes, and was mumbling something with his body having sighs of pain. (and defeat). (625)

Parshotam Ram said that Ravana should be killed and his arms should be cut off immediately. The warriors, saving their skin, had fled away from Lanka. There was confusion confounded all around as such some warriors were shooting arrows even now. (626)

That very moment, all the queens, weeping, crying and wailing, with their hair dishevelled, came running there and all of them fell at the feet of Ram, thus having a glimpse of the great person, Ram. (627)

They were rolling on that land, terror-stricken all around, and the wives of demons were crying loudly. They were splitting their hair, scattered around and were wailing like a traveller, who had been robbed of all his belongings, and their scene of wailing was resembling the juggler's drama. (like Sidh-hasat). (628)

They were tearing off their beautiful robes, in a rough and insane manner, while throwing dust on their heads and would be rolling on the ground at times, and were roaming around completely bewildered, while splitting their hair in distress. (629)

Rasaval Chhand

When they saw Ram in person, they realised his magnificent personailty, and all of them bowed to him paying their obeisance. (630)

ਲਖੈ ਰੂਪ ਮੋਹੀ । ਫਿਰੀ ਰਾਮ ਦੋਹੀ ।
 ਦਈ ਤਾਹਿ ਲੰਕਾ । ਜਿਮੰ ਰਾਜ ਟੰਕਾ । ੬੩੧ ।
 lakhai roop mohi. phiri Ram dohi.
 deiee tahai lanka. jimung rag tanka. (131)

ਕ੍ਰਿਪਾ ਦ੍ਰਿਸਟਿ ਭੀਨੇ । ਤਰੇ ਨੇਤ੍ਰ ਕੀਨੇ ।
 ਝਰੈ ਬਾਰਿ ਐਸੇ । ਮਹਾ ਮੇਘ ਜੈਸੇ । ੬੩੨ ।
 kirpa drisat bheenai. tarai netar keenai.
 jharai baar aisai. maha megh jaisai. (632)

ਛਕੀ ਪੇਖਿ ਨਾਰੀ । ਸਰੰ ਕਾਮ ਮਾਰੀ ।
 ਬਿਧੀ ਰੂਪ ਰਾਮੰ । ਮਹਾ ਧਰਮ ਧਾਮੰ । ੬੩੩ ।
 Chhaki pekh nari. sarung kaam mari.
 bidhi roop Ramung. maha dharam dhanung. (633)

ਤਜੀ ਨਾਥ ਪ੍ਰੀਤੰ । ਚੁਭੇ ਰਾਮ ਚੀਤੰ ।
 ਰਹੀ ਜੋਰਿ ਨੈਣੰ । ਕਹੈ ਮਦ ਬੈਣੰ । ੬੩੪ ।
 taji nath preetung. chubhai Ram cheetung.
 rehi jore nainung. kehai madh bainung. (634)

ਸੀਆ ਨਾਥ ਨੀਕੇ । ਹਰ ਹਾਰਿ ਜੀ ਕੇ ।
 ਲਏ ਜਾਤਿ ਚਿਤੰ । ਮਨੋ ਚੋਰ ਬਿਤੰ । ੬੩੫ ।
 Sia nath neekai. har haar ji kai.
 laie jaat chitung. mano chor bitung (635)

ਸਬੈ ਪਾਇ ਲਾਗੇ । ਪਤੰ ਦ੍ਰੋਹ ਤਯਾਗੇ ।
 ਲਗੀ ਧਾਇ ਧਾਯੰ । ਸਬੈ ਨਾਰਿ ਆਯੰ । ੬੩੬ ।
 sabai paie lago. patung droh tiago
 lagi dhaie payung. sabai naar ayang. (636)

ਮਹਾ ਰੂਪ ਜਾਨੇ । ਚਿਤੰ ਚੋਰ ਮਾਨੇ ।
 ਚੁਭੇ ਚਿਤਿ ਐਸੇ । ਸਿਤੰ ਸਾਇ ਕੈਸੇ । ੬੩੭ ।
 maha roop janai. chitung chor manai.
 chubhai chit aisai. Situng saie kaisai. (637)

ਲਗੇ ਹੋਮ ਰੂਪੰ । ਸਬੈ ਭੂਪ ਭੂਪੰ ।
 ਰੰਗੇ ਰੰਗ ਨੈਣੰ । ਛਕੇ ਦੇਵ ਗੈਣੰ । ੬੩੮ ।
 lago home rupung. sabai bhoop bhupung.
 rungai rung nainung. chhakai dev gainung. (638)

They were all enticed by Ram;s beauty, and throughout Lanka Ram was declared as the victor, with people crying for his money. Ram had handed over the kingdom of Lanka to Vibhushan just as a king would give a small coin in alms. (631)

Ram became very kind and benevolent and seeing the plight of the queens, his eyes were downcast with mercy and tears were flowing from his eyes just like the torrents of rain, falling from the clouds. (632)

On perceiving Ram, all the women folk were delighted and were enamoured with his love (pierced by the arrows of love) and they were so impressed by his appearance, that they were completely enamoured by him, whereas Ram was looking like a figure of righteousness. (633)

The queen have forgotten the love of their master, as Ram has enamoured them completely. So they are closing their eyes and speaking some romantic language. (634)

Ram Chander was very nice, a personality which could win over any heart (like a necklace of heart), and impress one's heart (steal one's heart) just as a thief takes away one's wealth after stealing. (635)

So Mandodri spoke to other queens like this : "All of you should go to Ram and bow to him in obeisance, and forget about the enmity of your spouses for him." Hearing this, all the queens (women) rushed to Ram and paid their respects to him. (636)

They found Ram most beautiful and having a magnificent personality, and one who had won everyone's heart. (stolen their hearts). The beauty of Ram had impressed them so much, just as an arrow pierces through the body. (Ram Chander pierced their hearts). (637)

Ram Chander appeared to have a golden appearance and a King of Kings. His form (appearance) had enamoured all the eyes (Ram was the cenosure of all eyes) and this had delighted the gods in heaven also. (638)

ਜਿਨੈ ਏਕ ਬਾਰੰ । ਲਖੇ ਰਾਵਣਾਰੰ ।
 ਰਹੀ ਮੋਹਤ ਹੈ ਕੈ । ਲੁਭੀ ਦੇਖ ਕੈ ਕੈ । ੬੩੯ ।
 jinai ek barung. lakhai Ravanarung.
 rehi mohat havai kai. lubhi dekh kai kai. (639)

ਛਕੀ ਰੂਪ ਰਾਮੰ । ਗਏ ਭੂਲ ਧਾਮੰ ।
 ਕਰਿਯੋ ਰਾਮ ਬੋਧੰ । ਮਹਾ ਜੁਧ ਜੋਧੰ । ੬੪੦ ।
 Chhaki roop Ramung. gaie bhool dhamung.
 kariou Ram bodhung. maha judh jodhung. (640)

ਰਾਮ ਬਾਚ ਮਦੋਦਰੀ ਪ੍ਰਤਿ
 ਰਸਾਵਲ ਛੰਦ
 ਸੁਨੋ ਰਾਜ ਨਾਰੀ । ਕਹਾ ਭੂਲ ਹਮਾਰੀ ।
 ਚਿਤੰ ਚਿਤ ਕਜਿ । ਪੁਨਰ ਦੋਸ ਦੀਜੈ । ੬੪੧ ।
Ram baach Madodari prati
Rasaval Chhand
 Suno raj nari. kaha bhool hamari.
 chitung chit keejai. punar dos deejai. (641)

ਮਿਲੈ ਮੋਹਿ ਸੀਤਾ । ਚਲੈ ਧਰਮ ਗੀਤਾ ।
 ਪਠਿਯੋ ਪਉਨ ਪੂਤੰ । ਹੁਤੋ ਅਗ੍ਰ ਦੂਤੰ । ੬੪੨ ।
 milai mohai Sita. chalai dharam geeta.
 pathiou poun putung. huto agar dutung. (642)

ਚਲਿਯੋ ਧਾਇ ਕੈ ਕੈ । ਸੀਅ ਸੋਧ ਲੈ ਕੈ ।
 ਹੁਤੀ ਬਾਗ ਮਾਹੀ । ਤਰੇ ਬ੍ਰਿਛ ਛਾਹੀ । ੬੪੩ ।
 Chaliou dhaie kai kai. Sia sodh lai kai.
 huti bag mahi. tarai brichh chhahi. (643)

ਪਰਿਯੋ ਜਾਇ ਪਾਯੰ । ਸੁਨੋ ਸੀਅ ਮਾਯੰ ।
 ਰਿਪੰ ਰਾਮ ਮਾਰੇ । ਖਰੇ ਤੋਹਿ ਦੁਆਰੇ । ੬੪੪ ।
 pariou jaie payung. sunai Sita maiyung.
 ripung Ram marai. kharai tohai duara. (644)

ਚਲੋ ਬੇਗ ਸੀਤਾ । ਜਹਾ ਰਾਮ ਜੀਤਾ ।
 ਸਬੈ ਸਤ੍ਰ ਮਾਰੇ । ਭੂਅੰ ਭਾਰ ਉਤਾਰੇ । ੬੪੫ ।
 Chalo beig Sita. jaha Ram jeta.
 Sabai Satar marai. bhuang bhar utarai. (645)

Whosoever had seen Ram once, was enticed by his appearance so much, that she wanted to see him again and again. (639)

All of them were very happy and pleased on perceiving Ram's beauty, and they had forgotten their families even. (homes). They were given a sermon of spiritual knowledge by Ram Chander, who was a great warrior in the battle field. (640)

"O royal queen! Listen to me! What is my fault in this whole episode?" First of all you should consider this whole thing calmly in your mind and then only fix the blame on anyone. (641)

"Now I should get back my Sita, so that a righteous programme (life) could be followed." After saying this, Ram sent Hanuman to bring Sita along with him, who was his main emissary. (642)

**Then Ram told to Mandedri
Rasaval Chhand**

Hanuman went away speedily and finding out her whereabouts, he went to the place, where Sita was sitting under the shade of a tree in the garden. (643)

Hanuman went to Sita and bowed to her and said, "O Mother Sita! Listen to me! Ram has killed (Ravana) the enemy, and he is waiting at your door step. (644)

O Mother Sita ! Let us go quickly to the place, where Ram has won the battle. All the enemies have been killed, thus reducing the lord of the Earth. (645)

ਚਲੀ ਮੋਦ ਕੈ ਕੈ । ਹਨੂੰ ਸੀਗਿ ਲੈ ਕੈ ।
ਸੀਆ ਰਾਮ ਦੇਖੇ । ਉਹੀ ਰੂਪ ਲੇਖੇ । ੬੪੬ ।
Chalai mode kai kai. hanun sung lai kai.
Sia Ram dekhai. Ouhi roop lekhai. (646)

ਲਗੀ ਆਨਿ ਪਾਯੰ । ਲਖੀ ਰਾਮ ਰਾਯੰ ।
ਕਹਿਯੋ ਕਉਲ ਨੈਨੀ । ਬਿਧੁ ਬਾਕ ਬੈਨੀ । ੬੪੭ ।
lagi aan paiyung. lakhi Ram raiyung.
kehious koul naini. bidhung baak baini. (647)

ਧਸੋ ਆਗਿ ਮਧੰ । ਤਬੈ ਹੋਹਿ ਸੁਧੰ ।
ਲਈ ਮਾਨ ਸੀਸੰ । ਰਚਿਯੋ ਪਾਵਕੀਸੰ । ੬੪੮ ।
dhaso aag madhung. tabai hohei Sudhung.
laiee maan seesung. rachious pavkeesung. (648)

ਗਈ ਪੈਠਿ ਐਸੇ । ਘਨੰ ਬਿਜ ਜੈਸੇ ।
ਸੁਤੰ ਜੋਮ ਗੀਤਾ । ਮਿਲੀ ਤੋਮ ਸੀਤਾ । ੬੪੯ ।
gaiee paith aisai. ghanung bij jaisai.
surtang jom geeta. mili tom Sita. (649)

ਧਸੀ ਧਾਇ ਕੈ ਕੈ । ਕਢੀ ਕੁੰਦਨ ਹੈ ਕੈ ।
ਗਰੇ ਰਾਮ ਲਾਈ । ਕਬੰ ਕ੍ਰਿਤ ਗਾਈ । ੬੫੦ ।
dhasi dhaie kai kai. kadhi kundan havai kai.
jagrai Ram laiee. kabung kirat gaiee. (650)

ਸਬੋ ਸਾਧ ਮਾਨੀ । ਤਿਹੂੰ ਲੋਗਿ ਜਾਨੀ ।
ਬਜੈ ਜੀਤ ਬਾਜੇ । ਤਬੈ ਰਾਮ ਗਾਜੇ । ੬੫੧ ।
Sabai sadh mani. tahun log jani.
bajai jeet bajai. tabai Ram rajai: (651)

ਲਈ ਜੀਤ ਸੀਤਾ । ਮਹਾ ਸੁਭ੍ਰ ਗੀਤਾ ।
ਸਬੈ ਦੇਵ ਹਰਖੇ । ਨਭੰ ਪੁਹਪ ਬਰਖੇ । ੬੫੨ ।
laiee jeet Sita. maha Subhar geeta.
sabai dev harkhai. nabhung pohap barkhai. (652)

ਇਤਿ ਸ੍ਰੀ ਬਚਿਤ੍ਰ ਨਾਟਕ ਗ੍ਰੰਥੇ ਰਾਮਾਵਤਾਰੇ ਬਿਭੀਛਨ ਕੋ ਲੰਕਾ ਕੋ
ਰਾਜ ਦੀਬੋ ਮੰਦੋਦਰੀ ਸਮੋਧ ਕੀਬੋ ਸੀਤਾ ਮਿਲਬੋ ਧਿਆਇ ਸਮਾਪਤੰ ।
It Sri Bachittar Natak granthai Ramavtarai bibhichhan ko
lunka ko raj deeo mandedari samodh keebo Sita milbai dhiae samapatung.

Sita, was much delighted and accompanied Hanuman ; who brought her alongwith him to Ram's place. Then Sita saw Ram, and found him in the same radiant form as before. (646)

Sita came and bowed at Ram's feet ; when king Ram saw her and said, " O sweet tongued lady with the speech of a Koel! " Tell me, how to test the purity (chastity) of your person ? " (647)

" You should enter a fire place, so that you may be purified, and Sita promptly agreed to undergo this test without any hesitation. So a fire was lit at a fire-place immediately. (648)

As the flame of fire went up, Sita walked into the fire, just as lightning hides itself in the clouds ; or just as Gita is mingled with the Vedas ; in the same manner Sita, the virtuous and pure Sita, went into the fire-place. (649)

Without any hesitation Sita had entered the fire-place, and the goddess of heat brought her out, completely purified like gold. Then Ram hugged her and embraced her. Because of this purified and chaste character, the poets have sung Sita's praises often. (650)

All the seers then accepted this fire-test as authentic, and this whole incident was known and accepted in all the three worlds. When the trumpets of victory were sounded, Ram started (dancing), and roaring. (651)

Thus Sita was won back, who was considered as praise-worthy. All the gods were delighted, and showered flowers on her. (652)

Here the Chapter of Vibhushan being annointed king of Lanka, giving spiritual knowledge to Mandedri and the reunion of Sita, of the episode of Bachittar Natak Granth is completed.

ਅਥ ਅਉਧਪੁਰੀ ਕੋ ਚਲਬੋ ਕਥਨ
ਰਸਾਵਲ ਛੰਦ
ਤਬੈ ਪੁਹਪ ਪੈ ਕੈ । ਚੜੈ ਜੁਧ ਜੈ ਕੈ । ਸਬੈ ਸੂਰ ਗਾਜੇ । ਜਯੰ ਗੀਤ ਬਾਜੇ । ੬੫੩ ।

Ab aoudhpuri ko chalbo kathan

Rasaval Chhand

tabai pohap pai kai. charrai judh jai kai. jabai surgajai. jeung geet baajai. (653)

ਚਲੇ ਮੋਦ ਹੈ ਕੈ । ਕਪੀ ਬਾਹਨਿ ਲੈ ਕੈ ।
ਪੁਰੀ ਅਉਧ ਪੇਖੀ । ਸੁਤ੍ਰੰ ਸੁਰਗ ਲੇਖੀ । ੬੫੪ ।
Chalai mode havai kai. kapi bahan lai kai.
puri aoudh pekhi. surtang surag lekhi. (654)

ਮਕਰਾ ਛੰਦ
ਸੀਅ ਲੈ ਸੀਏਸ ਆਏ । ਮੰਗਲ ਸੁਚਾਰੁ ਗਾਏ ।
ਅਨੰਦ ਹੀਏ ਬਢਾਏ । ਸਹਰ ਅਵਧ ਜਹਾ ਰੇ । ੬੫੫ ।

Makra Chhand

Sia lai seeais aie. mangal suchar gaie.
anand hiai badhaie. sehar avadh jaha re. (655)

ਧਾਈ ਲੁਗਾਈ ਆਵੈ । ਭੀਰੋ ਨ ਬਾਰਿ ਪਾਵੈ ।
ਆਕੁਲ ਖਰੇ ਉਘਾਵੈ । ਭਾਖੈ ਢੋਲਨ ਕਹਾ ਰੇ । ੬੫੬ ।
dhaiee lugaiee avai. bhero na baar pavai.
akul kharai ughavai. bhakhai dholan kaha re. (656)

ਜਲਿਫੈ ਅਨੂਪ ਜਾਕੀ । ਨਾਗਨ ਕਿ ਸਿਆਹ ਬਾਕੀ ।
ਅਤਭੁਤ ਅਦਾਇ ਤਾ ਕੀ । ਐਸੋ ਢੋਲਨ ਕਹਾ ਹੈ । ੬੫੭ ।
julfai anup jaki. nagan ki siah baaki.
atbhut adaie ta ki. aisō dholan kaha hai. (657)

ਸਰਵੋ ਸਹੀ ਚਮਨ ਰਾ । ਪੁਰਚੁਸਤ ਜ' ਵ ਤਨ ਰਾ ।
ਜਿਨਿ ਦਿਲ ਹਰਾ ਹਮਾਰਾ । ਵਹ ਮਨ ਹਰਨ ਕਹਾ ਹੈ । ੬੫੮ ।
sarvo sehi chaman ra. porchust ja va tan ra.
jini dil hara hamara. veh manharan kaha hai. (658)

ਚਿਤ ਕੋ ਚੁਰਾਇ ਲੀਨਾ । ਜਾਲਿਮ ਫਿਰਾਕ ਦੀਨਾ ।
ਜਿਨਿ ਦਿਲ ਹਰਾ ਹਮਾਰਾ । ਵਹ ਗੁਲ ਚਿਹਰ ਕਹਾ ਹੈ । ੬੫੯ ।
chit ko churai leena. jalim ifrak deena.
jini dil hara hmara. veh gul chehar kaha hai. (659)

Now the episode of going back to Aoydhya begins
Rasaval Chhand

Then Ram, having won the battle, got into an air-ship, when all the warriors thundered, and songs of victory were sung (with tunes of victory). (653)

Then fully delighted, alongwith the army of monkeys, Ram came to Aoudhya puri and saw the heaven-like land of Aoudhya. (654)

Makra Chhand

Ram Chander, Sita's Lord, alongwith Sita was coming to Aoudhya town, where songs of invocation (of happiness) were being sung, and all were in a state of bliss and joy (at Ram and Sita's return). (655)

The women folk were rushing forward and due to great rush, they could not reach upto the door. (entrance). All were standing in ecstasy and confounded, asking, "Where was our darling Ram?" (656)

"Where was the praiseworthy beloved, whose tresses were beautiful and black like a snake and curly as well, with a magnificent appearance ?" (657)

"Where was Ram, who was the (Cypress tree) tall and graceful figure of this garden, lending charm and life to our lives, and had enamoured us ? (stolen our heart). (658)

"Where was Ram, who had endeared himself to our hearts, and had given us the pangs of separation, having a form (appearance) blossoming like a flower?" (659)

ਕੋਊ ਬਤਾਇ ਦੇ ਰੇ । ਚਹੋ ਸੁ ਆਨਿ ਲੈ ਰੇ ।
ਜਿਨਿ ਦਿਲ ਹਰਾ ਹਮਾਰਾ । ਵਹ ਮਨ ਹਰਨ ਕਹਾ ਹੈ । ੬੬੦ ।
kouoo bataie dai re. chaho so aan lai re.
jini dil hara hamara. veh man haran kaha hai. (660)

ਮਾਤੇ ਮਨੋ ਅਮਲ ਕੇ । ਹਰੀਆ ਕਿ ਜਾ ਵ ਤਨ ਕੇ ।
ਆਲਮ ਕੁਸਾਇ ਖੂਬੀ । ਵਹ ਗੁਲ ਚਿਹਰ ਕਹਾ ਹੈ । ੬੬੧ ।
matai mano amal kai. haria ke ja(n) va tan kai.
alam kusaie khubi. veh gul chehar kaha hai. (661)

ਜਲਿਮ ਅਦਾਇ ਲੀਏ । ਖੰਜਨ ਖਿਸਾਨਿ ਕੀਏ ।
ਜਿਨਿ ਦਿਲ ਹਰਾ ਹਮਾਰਾ । ਵਹ ਮਹ ਬਦਨ ਕਹਾ ਹੈ । ੬੬੨ ।
jalim adaie liai. khanjan khisai kiai.
jini dil hara hamara. veh meh badan kaha hai. (662)

ਜਲਿਮ ਆਦਾਇ ਲੀਨੇ । ਜਾਨੁਕ ਸਰਾਬ ਪੀਨੇ ।
ਰੁਖਸਰ ਜਹਾਨ ਤਾਬਾ । ਵਹ ਗੁਲ ਬਦਨ ਕਹਾ ਹੈ । ੬੬੩ ।
jalim adaie leenai. januk sarab peenai.
rukhsar jahan taba. veh gulbadan kaha hai. (663)

ਜਲਿਮ ਜਮਾਲ ਖੂਬੀ । ਰੋਸਨ ਦਿਮਾਗ ਅਕਸਰ ।
ਪੁਚੁਸਤ ਜਾ ਜਿਗਰ ਰਾ । ਵਹ ਗੁਲ ਚਿਹਰ ਕਹਾ ਹੈ । ੬੬੪ ।
jalim jamal khubi. rosan dimag aksar.
purchusat ja(n) jigara. veh gul chehar kaha hai. (664)

ਬਾਲਮ ਬਿਦੇਸ ਆਏ । ਜੀਤੇ ਜੁਆਨ ਜਲਿਮ ।
ਕਾਮਿਲ ਕਮਾਲ ਸੂਰਤਿ । ਵਹ ਗੁਲ ਚਿਹਰ ਕਹਾ ਹੈ । ੬੬੫ ।
balam bides aie. jeetai juan jalim.
kamil kamal surat. veh gul chehar kaha hai. (665)

ਰੋਸਨ ਜਹਾਨ ਖੂਬੀ । ਜਾਹਿਰ ਕਲੀਮ ਹਫਤ ਜਿ ।
ਆਲਮ ਕੁਸਾਇ ਜਲਵਾ । ਵਹ ਗੁਲ ਚਿਹਰ ਕਹਾ ਹੈ । ੬੬੬ ।
rosan jahan khubi. jahir kaleem hafat je.
alam kusai jalva. veh gul chehar kaha hai. (666)

ਜੀਤੇ ਬਜੰਗ ਜਲਿਮ । ਕੀਨੇ ਖਤੰਗ ਪਰ ਰਾ ।
ਪੁਹਪਕ ਬਿਬਾਨ ਬੈਠੇ । ਸੀਤਾ ਰਵਨ ਕਹਾ ਹੈ । ੬੬੭ ।
jeetai bajung jalim. keenai khatung par ra.
pohpak biban baithai. sita ravan kaha hai. (667)

If someone were to give us the whereabouts of Ram, who had enticed us so much and had impressed our mind beyond description, then he could demand anything from us in return. (660)

Where was that blooming face like a flower, who was intoxicated like the drug-addict and had endeared himself to us (like stealing our body and mind) and the conqueror of the world with his sweetness and good qualities ?” (661)

“ Where was the magnificent Lord, with moonlike face, whose gait was charming and devastating (endearing), whose mischievous and charming eyes were putting the wagtail (bird) to shame, and had endeared himself to us ? (662)

“ Where was Ram with a flower-like appearance, which could cause us torture due to his lovable behaviour, as if he were drunk (with wine), and whose radiant cheeks would illuminate the whole world ? “ (663)

“ Where was Ram, whose main quality was his beauty, and whose intelligence was so sharp that it would lend life to our head and heart and whose face was blooming like a flower ?” (664)

“ Where was the flower-like faced Ram, who had come from a foreign land, having defeated a most tyrannical and mighty Ravana, and whose appearance lends charm to everything around him ?” (665)

“ Where was Ram, who was illuminating (spreading) virtues in the world, who was manifest in all the seven worlds, and whose radiance would illumine the whole world with his delicate face like a flower?” (666)

“ Where was Ram, who had gained victory over the tyrant Ravana in a battle, who had turned his arrows into winged birds (to fly around), who was seated in a heavenly chariot and who was to enjoy Sita’s beauty and charm ?” (667)

ਮਾਦਰ ਖੁਸਾਲਿ ਖਾਤਿਰ । ਕੀਨੇ ਹਜਾਰ ਛਾਬਰ ।
 ਮਾਤੁਰ ਸਿਤਾਬ ਧਾਈ । ਵਹ ਗੁਲ ਚਿਹਰ ਕਹਾ ਹੈ । ੬੬੮ ।
 madar khusal khatir. keenai hajar chhavar.
 matur sitab dhaiee. veh gul chehar kaha hai. (668)

ਇਤਿ ਸ੍ਰੀ ਰਾਮ ਅਵਤਾਰੇ ਅਜੁਧਿਆ ਆਗਮ ਨਾਮ ਧਿਆਉ ਸਮਾਪਤੰ ।
 it Sri Ram avtarai sjudhiya agam naam dhiaou samaptung.

ਅਬ ਮਾਤਾ ਮਿਲਣੰ
 ਰਸਾਵਲ ਛੰਦ
 ਸੁਨੇ ਰਾਮ ਆਏ । ਸਬੈ ਲੋਗ ਧਾਏ ।
 ਲਗੇ ਆਨਿ ਪਾਯੰ । ਮਿਲੇ ਰਾਮ ਰਾਯੰ । ੬੬੯ ।
Ab mata milanung
Rasaval Chhand
 sunai Ram aie. sabai log dhaie.
 lagai aan paeing milai Ram raying. (669)

ਕੋਊ ਚਉਰ ਢਾਰੈ । ਕੋਊ ਪਾਨ ਖੁਆਰੈ ।
 ਪਰੇ ਮਾਤ ਪਾਯੰ । ਲਏ ਕੰਠ ਲਾਯੰ । ੬੭੦ ।
 kouoo chour dharai. kouoo paan khuarai.
 parai maat payeung. laie kanth laieung. (670)

ਮਿਲੈ ਕੰਠਿ ਰੋਵੈ । ਮਨੋ ਸੋਕ ਧੋਵੈ ।
 ਕਰੈ ਬੀਰ ਬਾਤੈ । ਸੁਨੈ ਸਰਬ ਮਾਤੈ । ੬੭੧ ।
 imlai kanth rovai. mano sok dhovai.
 karai beer baatai. sunnai sarab maatai. (671)

ਮਿਲੇ ਲਛ ਮਾਤੰ । ਪਰੇ ਪਾਇ ਭ੍ਰਾਤੰ ।
 ਕਰਿਯੋ ਦਾਨ ਏਤੋ । ਗਨੈ ਕਉਨ ਕੇਤੋ । ੬੭੨ ।
 milai lachh matung. parai paie bhratung.
 kariou daan eito. ganai kaun ketai. (672)

ਮਿਲੇ ਭਰਥ ਮਾਤੰ । ਕਹੀ ਸਰਬ ਬਾਤੰ ।
 ਧਨੰ ਮਾਤ ਤੋ ਕੋ । ਅਰਿਣੀ ਕੀਨ ਮੋ ਕੋ । ੬੭੩ ।
 milai bharath matung. kehi sarab batung.
 dhanung maat to ko. arini keen mo ko. (673)

ਕਹਾ ਦੋਸ ਤੇਰੈ । ਲਿਖੀ ਲੇਖਿ ਮੇਰੈ ।
 ਹੁਨੀ ਹੋ ਸੁ ਹੋਈ । ਕਹੈ ਕਉਨ ਕੋਈ । ੬੭੪ ।
 kaha dos tero. likhi lekh merai.
 huni ho so hoiaee. kehai kaunh koiee. (674)

“ Where was the rose-cheeked Ram who had forsaken his hundreds of comforts just to please and satisfy his mother Kaikaiee, and whom the mother was keenly waiting to meet saying, where was his lovely Ram ?” (668)

Here the Chapter dealing with the return of Ram,
an incarnation of god, to Aoudhya is completed.

Now the episode of Mother’s reunion commences.

Rasaval Chhand

When the residents of Aoudhya heard the news of Ram’s home coming, all of them rushed forward to have a glimpse of Ram, and paid their obeisance to him, and the King Ram also met all of them. (669)

Some body would move the fly whisk over Ram’s head, and someone was offering betel nut to Ram, Sri Ram bowed in reverence to his mother, and the mother hugged him and embraced him. (670)

Both the mother and son were shedding tears on meeting each other, as if they were washing away the agony of their hearts. Then the warrior of the battle, Sri Ram, started relating his story and the mother was listening with rapt attention. (671)

Then Lachhman also met the mother, and the brothers bowed to him. Then the mother, Sumitra gave so much wealth in alms, which could not be recounted.(672)

Then Ram met the mother Kaikaiee, and related to her the whole story and said, “O mother ! I should thank you for having enabled me to pay off my debt to my father.” (673)

“ There was no fault of yours (mother), as it was in store for me as per my destiny and whatever was destined for me, had come to pass. Nobody could say anything about its causes.” (674)

ਕਰੋ ਬੋਧ ਮਾਤੰ । ਮਿਲਿਯੋ ਫੇਰਿ ਭ੍ਰੰਤੰ ।
 ਸੁਨਿਯੋ ਭਰਥ ਧਾਏ । ਪਰੀ ਸੀਸ ਲਾਏ । ੬੭੫ ।
 karo bodh matung. miliou pher bhranung.
 Sunniou bharath dhaie. pugung Ram rari. (675)

ਭਰੇ ਰਾਮ ਅੰਕੰ । ਮਿਟੀ ਸਰਬ ਸੰਕੰ ।
 ਮਿਲਿਯੋ ਸਤ੍ਰਹੰਤਾ । ਸਰੰ ਸਾਸਤ੍ਰ ਗੰਤਾ । ੬੭੬ ।
 bharai Ram ankung. miti sarab sunkung.
 miliou satarhanta. Sarang sastar ganta. (676)

ਜਟੰ ਧੂਰਿ ਏਰੀ । ਪਰੀ ਰਾਮ ਰਾਰੀ ।
 ਕਰੀ ਰਾਜ ਅਰਚਾ । ਦਿਜੰ ਬੇਦ ਚਰਚਾ । ੬੭੭ ।
 jatung dhoor jhari. pugung Ram rari.
 kari raj archa. dijung beid charcha. (677)

ਕਰੈ ਗੀਤ ਗਾਨੰ । ਭਰੇ ਵੀਰ ਮਾਨੰ ।
 ਦੀਯੋ ਰਾਮ ਰਾਜੰ । ਸਰੇ ਸਰਬ ਕਾਜੰ । ੬੭੮ ।
 karai geet ganung. bharai veer manung.
 deeou Ram rajung. sarai sarab kajung. (678)

ਬੁਲੈ ਬਿਪ ਲੀਨੇ । ਸਤ੍ਰੋਚਾਰ ਕੀਨੇ ।
 ਭਏ ਰਾਮ ਰਾਜਾ । ਬਜੇ ਜੀਤ ਬਾਜਾ । ੬੭੯ ।
 bulai lip leenai. sartochar keenai.
 bhaie Ram raja. bajai jeet baaja. (679)

ਭੁਜੰਗ ਪ੍ਰਯਾਤ ਛੰਦ
 ਚਹੂੰ ਚਕ ਕੇ ਛਤ੍ਰ ਧਾਰੀ ਬੁਲਾਏ । ਧਰੇ ਅਤ੍ਰ ਨੀਕੇ ਪੁਰੀ ਅਉਧ ਆਏ ।
 ਗਹੇ ਰਾਮ ਪਾਯੰ ਪਰਮ ਪ੍ਰੀਤ ਕੈ ਕੈ । ਮਿਲੇ ਚਤ੍ਰ ਦੇਸੀ ਬਡੀ ਭੈਟ ਦੈ ਕੈ । ੬੮੦ ।

Bhujang prayat Chhand

Chahun chak kai chhatar dhari bulaie. dharai atar neekai puri andh aie.
 gehai Ram paieung param preet kai kai. milai chatar desi badi bheit dei kai. (680)

ਦਏ ਚੀਨ ਮਚੀਨ ਚੀਨੰਤ ਦੇਸੰ । ਮਹਾ ਸੁੰਦਰੀ ਚੇਰਿਕਾ ਚਾਰੁ ਕੇਸੰ ।
 ਮਨੰ ਮਾਨਕੰ ਹੀਰ ਚੀਰੰ ਅਨੇਕੰ । ਕੀਏ ਖੋਜ ਪਈਯੋ ਕਹੂੰ ਏਕ ਏਕੰ । ੬੮੧ ।
 daiei cheen macheen cheenant desung. maha sundri cherka chaar kesung.
 manung mankung har cheerung anekung. kiai khoj paieeyai kahun ek ekung. (681)

After giving this sermon to mother Kaikaiee, Ram met his brother. Bharat, on hearing this news, rushed to meet Ram, and placed his head at Ram's feet. (675)

Then Ram took Bharat into his embrace, and Bharat's anxiety and heart's doubts were set aside. Then Shatrugan came and met him, who was an expert exponent of weapons. (676)

Then Shatrugan, with the tresses of his hair, wiped Ram's feet (the dust of). Then the Kings worshipped Ram and later, the brahmins performed recitation of sermons. (677)

All the people were singing songs of joy and happiness. All the warriors were filled with the pride of bravery. Then the kingdom (rule of) was handed over to Ram, and all the formalities were completed. (678)

Then the brahmins were sent for, who recited the Vedas. So songs of victory were sung on the assumption of the rule of the kingdom by Ram. (679)

Bhujang Prayat Chhand

All the great Kings from the four corners (sides) were invited, who all came to Aoudhya fully armed with their coats of mail. All of them, out of love and affection, paid their obeisance to Ram, All the kings from all over met Sri Ram alongwith their valuable offerings. (680)

The Kings offered valuables from China and other foreign lands, which included beautiful maids with brilliant hair, various jewels, rubies, diamonds and robes. If someone were to carry out research into these valuables, it would be found only one of its kind. (without any parallel). (681)

ਮਨੰ ਮੁਤੀਯੰ ਮਾਨਕੰ ਬਾਜ ਰਾਜੰ । ਦਏ ਦੰਤ ਪੰਤੀ ਸਜੇ ਸਰਬ ਸਾਜੰ ।
ਰਬੰ ਬੇਸਟੰ ਹੀਰ ਚੀਰੰ ਅਨੰਤੰ । ਮਨੰ ਮਾਨਕੰ ਬਧਿ ਰਧੰ ਦੁਰੰਤੰ । ੬੮੨ ।

manung mutiang mankung baaj rajung. daie dant panti sajai sarab sajung.
rathung beistung kar cheerung anantung. manung mankung badh radhung durantung.
(682)

ਕਿਤੇ ਸ੍ਰੇਤ ਐਰਾਵਤੰ ਤੁਲਿ ਦੰਤੀ । ਦਏ ਮੁਤਯੰ ਸਾਜ ਸਜੇ ਸੁਪੰਤੀ ।
ਕਿਤੇ ਬਾਜ ਰਾਜੰ ਜਰੀ ਜੀਨ ਸੰਗੰ । ਨਚੈ ਨਟ ਮਾਨੋ ਮਚੇ ਜੰਗ ਰੰਗੰ । ੬੮੩ ।

kitai sarat airavtang tul danti. daie mutayung saaj sajai supanti.
kitai baaj rajung jari jeen sungung. nachai nut manai machai jung rungung. (683)

ਕਿਤੇ ਪਖਰੇ ਪੀਲ ਰਾਜਾ ਪ੍ਰਮਾਣੰ । ਦਏ ਬਾਜ ਰਾਜੀ ਸਿਰਾਜੀ ਨ੍ਰਿਪਾਣੰ ।
ਦਈ ਰਕਤ ਨੀਲੰ ਮਣੀ ਰੰਗ ਰੰਗੰ । ਲਖਿਯੋ ਰਾਮ ਕੋ ਅਤ੍ਰ ਧਾਰੀ ਅਭੰਗੰ । ੬੮੪ ।
kitai pakhray peel raja parmanung. daie baaj raji siraji nripanung.
daiee rakat neelung mani rung rungung. lakhiou Ram ko atar dhari abhungung.
(684)

ਕਿਤੇ ਪਸਮ ਪਾਟੰਬਰੰ ਸ੍ਰਣ ਬਰਣੰ । ਮਿਲੇ ਭੇਟ ਲੈ ਭਾਤਿ ਭਾਤੰ ਅਭਰਣੰ ।
ਕਿਤੇ ਪਰਮ ਪਾਟੰਬਰੰ ਭਾਨੁ ਤੇਜੰ । ਦਏ ਸੀਅ ਧਾਮੰ ਸਬੋ ਭੇਜ ਭੇਜੰ । ੬੮੫ ।
kitai pasam patumbarung savaran barnung. milai bhait lai bhant bhatung abharung.
kitai param patambarung bhan tejung. daie Sia dhamung sabai bhej bhejung. (685)

ਕਿਤੇ ਭੂਖਣੰ ਭਾਨੁ ਤੇਜੰ ਅਨੰਤੰ । ਪਠੇ ਜਾਨਕੀ ਭੇਟ ਦੈ ਦੈ ਦੁਰੰਤੰ ।
ਘਨੇ ਰਾਮ ਮਾਤਾਨ ਕੀ ਭੇਟ ਭੇਜੇ । ਹਰੇ ਚਿਤ ਕੇ ਜਾਹਿ ਹੇਰੇ ਕਲੇਜੇ । ੬੮੬ ।
kitai bhukharrung bhan tejung anantung. pathai jankibhet dai dai durantung.
ghanai Ram matan ki bhet bhejai. harai chit kai jaihe herai halejai. (686)

ਘਮੰ ਚਕ੍ਰ ਚਕ੍ਰ ਫਿਰੀ ਰਾਮ ਦੋਹੀ । ਮਨੋ ਬਯੋਤ ਬਾਗੋ ਤਿਮੰ ਸੀਅ ਸੋਹੀ ।
ਪਠੈ ਛਤ੍ਰ ਦੈ ਦੈ ਛਿਤੰ ਛੋਣਿ ਧਾਰੀ । ਹਰੇ ਸਰਬ ਗਰਬੰ ਕਰੇ ਪੁਰਬ ਭਾਰੀ । ੬੮੭ ।
ghamung chakar chakarung phiri Ram dohi. mano beyot bagai timung jia sohi.
pathai chhatar dai dai chhitung chhein dhari. harai sarab garbung karai purkh bhari.
(687)

ਕਟਿਯੋ ਕਾਲ ਏਵੰ ਭਏ ਰਾਮ ਰਾਜੰ । ਫਿਰੀ ਆਨਿ ਰਾਮੰ ਸਿਰੰ ਸਰਬ ਰਾਜੰ ।
ਫਿਰਿਯੋ ਜੈਤ ਪਤ੍ਰੰ ਸਿਰੰ ਸੇਤ ਛਤ੍ਰੰ । ਕਰੇ ਰਾਜ ਆਗਿਆ ਧਰੈ ਬੀਰ ਅਤ੍ਰੰ । ੬੮੮ ।
Katiou kaal evang bhaie Ram rajung. phiri aan Ramung sirung sarab rajung.
phiriou jait patrung sirung sait chhatrung. karai raj agya dharai beer atrung. (688)

Some kings had offered jewels, rubies, and pearls and great horses, elephants decorated with various ornaments and grandeur in countless numbers. Some of them had offered robes studded with diamonds, and many chariots loaded with pearls and rubies in bunches. (682)

Some kings had offered the White Airavat elephants, who were embellished with valuable strings of pearls. Some one had offered horses decorated with golden saddles, who could trot (dance) like a juggler, as if they were dressed up for battle. (683)

Some Kings had offered royal (type) elephants decorated with (saddle) gear and some had brought great horses from Shiraz as offerings. Some others offered gems of various colours including red, blue and many other colours, and saw Sri Ram armed with various weapons and protective covers. (coats of iron). (684)

Some other kings met Ram alongwith their offerings of golden coloured woollen and silken robes, and varied ornaments. Some others had sent beautiful and sun-like shining robes of silk for Sita in the palace, which were invaluable. (685)

Some others had brought invaluable ornaments with the radiance of Sun for Sita, alongwith ornaments for the mothers of Ram, which were looking magnificent beyond description. (686)

The greatness of Ram was acclaimed all over the four directions (the world) and Sita was also looking gracious like a blooming garden. Sri Ram sent back all the kings acknowledging their greetings with offerings of canopies (royal positions). The pride of various kings was thus set aside, and great festivities and felicitations with rejoicings were (conducted) celebrated. (687)

Thus Ram assumed the king ship and sometime elapsed like this and the suzeronity of Ram was established over all other kings. As a sign of his victory (superiority of Ram) over others, a white canopy was flying over his head, and the ordains of Ram were being followed by all other warriors. (688)

ਦਯੋ ਏਕ ਏਕੰ ਅਨੇਕੰ ਪ੍ਰਕਾਰੰ । ਲਖੇ ਸਰਬ ਲੋਕੰ ਸਹੀ ਰਾਵਣਾਰੰ ।
 ਸਹੀ ਬਿਸਨ ਦੇਵਾਰਦਨ ਦੋਹ ਹਰਤਾ । ਚਹੀ ਚਕ ਜਾਨਿਯੋ ਸੀਆ ਨਾਥ ਭਰਤਾ । ੬੮੯ ।
 dayo ek ekang anekung parkarung. lakhai sarab lokung sehi ravanardung.
 sehi bisan devardan daroh harta Chahung chak jamiou Sia nath bharta. (689)

ਸਹੀ ਬਿਸਨ ਅਉਤਾਰ ਕੇ ਤਾਹਿ ਜਾਨਿਯੋ । ਸਬੋ ਲੋਕ ਖਯਾਤਾ ਬਿਧਾਤਾ ਪਛਾਨਿਯੋ ।
 ਗਿਰੀ ਚਾਰ ਚਕ੍ਰ ਚਤੁਰ ਚਕ੍ਰ ਧਾਰੰ । ਭਯੋ ਚਕ੍ਰਵਰਤੀ ਭੂਮੀ ਰਾਵਣਾਰੰ । ੬੯੦ ।
 sehi bisan avtar ke tahai janiou. sabai lok kheyata bidhata pachhaniou.
 phiri chaar chakarung chatur vhakar dharung. bhieu chakarvarti bhuang ravanung.
 (690)

ਲਖਿਯੋ ਪਰਮ ਜੋਗਿੰਦ੍ਰਣੋ ਜੋਗ ਰੂਪੰ । ਮਹਾਦੇਵ ਦੇਵੰ ਲਖਿਯੋ ਭੂਪ ਭੂਪੰ ।
 ਮਹਾ ਸਤ੍ਰੁ ਸਤ੍ਰੁ ਮਹਾ ਸਾਧ ਸਾਧੰ । ਮਹਾ ਰੂਪ ਰੂਪੰ ਲਖਿਯੋ ਬਯਾਧ ਬਾਧੰ । ੬੯੧ ।
 lakhiou param jogindaranai jog rupung. mahadev devunglakhiau bhoop bhoopung.
 maha Satru satru maha sadh sadhung. maha rup rupung lakhiau beyadh badhung.
 (691)

ਤ੍ਰੀਯੰ ਦੇਵਿ ਤੁਲੰ ਨਰੰ ਨਾਰ ਨਾਰੰ । ਮਹਾ ਜੋਧੰ ਜੋਧੰ ਮਹਾ ਬਾਹੁ ਬਾਹੰ ।
 ਸੁਰ੍ਤ੍ਰੰ ਬੇਦ ਕਰਤਾ । ਗਣੰ ਰੁਦ੍ਰ ਰੂਪੰ । ਮਹਾ ਜੋਗ ਜੋਗੰ ਮਹਾ ਭੂਪ ਭੂਪੰ । ੬੯੨ ।
 trieung devi tulang narung nar nahung. maha jodh jodhung maha bah bahung.
 suratung beid karta garung ruder roopung. maha jog jogung maha bhoop bhoopung.
 (692)

ਪਰੰ ਪਾਰਗੰਤਾ ਸਿਵੰ ਸਿਧਿ ਰੂਪੰ । ਬੁਧੰ ਬੁਧਿ ਦਾਤਾ ਰਿਧੰ ਰਿਧਿ ਕੂਪੰ ।
 ਜਹਾ ਭਾਵ ਕੈ ਜੇਣ ਜੈਸੇ ਬਿਚਾਰੇ । ਤਿਸੀ ਰੂਪ ਸੋ ਤਉਨ ਤੈਸੇ ਨਿਹਾਰੇ । ੬੯੩ ।
 parung parganta Sivung Sidh runpung. budhung budh data ridhung ridh kupung.
 jaha bhar kai jein jaisai bicharai. tisi roop se town taisai niharai. (693)

ਸਬੋ ਸਸਤ੍ਰਧਾਰੀ ਲਹੇ ਸਸਤ੍ਰੁ ਗੰਤਾ । ਦੁਰੰ ਦੇਵ ਦੋਹੀ ਲਖੇ ਪ੍ਰਾਣ ਹੰਤਾ ।
 ਜਿਸੀ ਭਾਵ ਸੋ ਜਉਨ ਜੈਸੇ ਬਿਚਾਰੇ । ਤਿਸੀ ਰੰਗ ਕੈ ਕਾਛ ਕਾਛੇ ਨਿਹਾਰੇ । ੬੯੪ ।
 sabai sastardhari lehai satar gunta. durang dev darohi lakhai pran hanta.
 jisi bhar so joun jaisai bicharai. tisi rung kai kachh kachhai niharai. (694)

Each one of them was given various robes of honour. All the people had realised the true value (position) of Ram that Ram was the only incarnation of Vishnu, who could destroy the flock of demons. He was known throughout the four directions (the world) as the Lord of Sita. (689)

So Sri Ram was acclaimed as the incarnation of Vishnu, and everyone recognized him as the (established) creator of the world. The fact was known all over the four directions that Sri Ram had manifested himself as the creator of the Universe, and the King emperor. (690)

Ram was acclaimed as an embodiment of Yoga by all the yogis ; the gods accepted him as the greatest god and the Kings accepted him as the king-emperor. The enemies took him as the greatest enemy, and the astatics took him as the greatest ascetic. Beauty had taken him as a personification of beauty (magnificence), whereas the afflictions took him as the greatest suffering. (691)

The women folk accepted him as a god, whereas the men took him as the greatest King. the warriors had taken him as a great warrior, and the mighty persons have accepted him as the most powerful person. The Vedas had taken him as the creator of Vedas (Brahma), while the Shiva's musicians took him for Shiva's ; the Yogis took him as a great Yogi, and the kings took him as the greatest king. (692)

The Salvation had taken him as a personification of Salvation, while Sidhas took him as a form of Shiva ; the intelligence had accepted him as bestower of intelligence while Ridhis (occult power) had taken him as the fountain of occult powers. Whatever way anyone thought about him, saw him in the same form. (693)

ਅਨੰਤ ਤੁਕਾ ਭੁਜੰਗ ਪ੍ਰਯਾਤ ਛੰਦ
ਕਿਤੋ ਕਾਲ ਬੀਤਿਓ ਭਯੋ ਰਾਮ ਰਾਜੰ । ਸਬੈ ਸਤ੍ਰ ਜੀਤੇ ਮਹਾ ਜੁਧ ਮਾਲੀ ।
ਫਿਰਿਯੋ ਚਕ੍ਰ ਚਾਰੋ ਦਿਸਾ ਮਧ ਰਾਮੀ । ਭਯੋ ਨਾਮ ਤਾ ਤੇ ਮਹਾ ਚਕ੍ਰਵਰਤੀ । ੬੯੫ ।

Anant tuka Bhujang prayat Chhand

kitai kaal beetiou bhiou Ram rajung. Sabai Satar jeetai maha judh mali.
phiriou chakar charai disa madh Ramung. bhiou naam ta te maha chakarvarti. (695)

ਭੁਜੰਗ ਪ੍ਰਯਾਤ ਛੰਦ
ਸਬੈ ਬਿਪ ਆਗਸਤਿ ਤੇ ਆਦਿ ਲੈ ਕੈ । ਭ੍ਰਿੰਗੀ ਅੰਗਿਰਾ ਬਿਆਸ ਤੇ ਲੈ ਬਿਸਿਸਟੰ ।
ਬਿਸ੍ਰਾਮਤ੍ਰ ਅਉ ਬਾਲਮੀਕੰ ਸੁ ਅੰਤ੍ਰ । ਦੁਰਬਸਾ ਸਬੈ ਕਸਪ ਤੇ ਆਦਿ ਲੈ ਕੈ । ੬੯੬ ।

Bhujang prayat Chhand

Sabai bip august te aad lai kai. bhringung angira bias te lai basisatung.
Bisvamitar aou balmeekung so atrung. durbasa sabai kasap te aad lao kai. (696)

ਜਬੈ ਰਾਮ ਦੇਖੇ ਸਬੈ ਬਿਪ ਆਏ । ਪਰਿਯੋ ਧਾਇ ਪਾਯ ਸੀਆ ਨਾਥ ਜਗਤੰ ।
ਦਯੋ ਆਸਨੰ ਅਰਘ੍ਯ ਪਾਦ ਰਘ੍ਯ ਤੇਣੰ । ਦਈ ਆਸਿਖੰ ਮੋਨਨੇਸੰ ਪ੍ਰੈਸੰਨਯੰ । ੬੯੭ ।
jabai Ram dekhai sabai bip aie. pariou dhaie paye Sia nath jagtung.
deyo asanung argh paad Raghu tenung. deiee asikhung moununsung presanyeung.
(697)

ਭਈ ਰਿਖਿ ਰਾਮੰ ਬਡੀ ਗਿਆਨ ਚਰਚਾ । ਕਹੋ ਸਰਬ ਜੋ ਪੈ ਬਢੇ ਏਕ ਗ੍ਰੰਥਾ ।
ਬਿਦਾ ਬਿਪ ਕੀਨੇ ਘਨੀ ਦਛਨਾ ਦੈ । ਚਲੇ ਦੇਸ ਦੇਸੰ ਮਹਾ ਚਿਤ ਹਰਖੰ । ੬੯੮ ।
bhaiee rikh Ramung badi gian charcha. kehai sarab jo pai badhai ek grantha.
bida bip keeno ghani dachhna dai. Chalai des desung maha chit harkhung. (698)

ਇਹੀ ਬੀਚ ਆਯੋ ਮ੍ਰਿਤੰ ਸੂਨ ਬਿਪੰ । ਜੀਐ ਬਾਲ ਆਜੈ ਨਹੀ ਤੋਹਿ ਸ੍ਰਾਪੰ ।
ਸਬੈ ਰਾਮ ਜਾਨੀ ਚਿਤੰ ਤਾਹਿ ਬਾਤਾ । ਦਿਸੰ ਬਾਰਣੀ ਤੇ ਬਿਬਾਣੰ ਹਕਾਰਿਯੋ । ੬੯੯ ।
ehi bach aiyo mirtung soon bipung. jiai baal aajai nahi tohai sarapung.
sabai Ram jani chitung tahai baata. disung barni te bibanung hakariou. (699)

ਹੁਤੋ ਏਕ ਸੁਦ੍ਰੰ ਦਿਸਾ ਉਤ੍ਰ ਮਧੰ । ਝੁਲੈ ਕੁਪ ਮਧੰ ਪਰਿਯੋ ਅਉਧਿ ਮੁਖੰ ।
ਮਹਾ ਉਗ੍ਰ ਤੇਜਾ ਤਪਸਯਾਤ ਉਗ੍ਰੰ । ਹਨਿਯੋ ਤਾਹਿ ਰਾਮੰ ਅਸੰ ਆਪਿ ਹਾਥੰ । ੭੦੦ ।
huto ek sundrung disa uttar madhung. jhulai kup madhung pariou aoudh mukhung.
maha ugar teja tapasyat ugarung. haniou athai Ramung asung aap haathung. (700)

ਜੀਯੋ ਬ੍ਰਾਹਮ ਪੁਤ੍ਰੰ ਹਰਿਯੋ ਬ੍ਰਾਹਮ ਸੋਰੀ । ਬਢੀ ਕੀਰਤਿ ਰਾਮੰ ਚਤੁਰ ਕੁੰਟ ਮਧੰ ।
ਕਰਿਯੋ ਦਸ ਸਹਸ੍ਰ ਲਉ ਰਾਜ ਅਉਧੰ । ਫਿਰੀ ਚਕ੍ਰ ਚਾਰੋ ਬਿਖੈ ਰਾਮ ਦੋਹੀ । ੭੦੧ ।
Jiou braham putrang hariou sogung. badhi keerat Ramung chatur kunt madhung.
kariou das sahasar lou raj aoudhung. phiri chakar charo bikhai Ram dohi. (701)

The weapon wielders had known Ram as having full knowledge of the weapons. The demons had realised him as a destroyer of their very lives. The way anybody had thought about Ram, he had visualised and seen him in the same form, with assuming same appearance as imagined by him. (694)

Anant Tuka Bhujang prayat Chhand

Sri Ram had ruled for some time, having assumed the kingship and had won over many enemies of brave type, and Ram's suzerainty was accepted on all the four sides and Ram was known as the king emperor. (695)

Bhujang prayat Chhand

All the great brahmins including Agast, Bhrgin, Angra, Vyas, Vashishat, Vishwa Mittar, Balmik, Atri, Durbasha, and Kashap etc. had come to meet Ram. (696)

When Ram saw that all the brahmins had come there, then Sita and the King of the world, Sri Ram Chander rushed to pay their obeisance to all of them. Then requesting them to occupy their seats, Ram took the ambrosia of their feet (water with which their feet were washed), then the brahmins (Munis) bestowed their blessings on him. (697)

Ram and the Rishis had long discourses of spiritual knowledge between them. If I were to describe that then it would amount to another big granth (voluminous). Then Ram sent them away by offering huge amounts as donation to them (alms). Then they went away to different lands fully satisfied and greatly pleased. (698)

That time one Brahmin came to Ram, whose son had died and he said, "O Ram ! Either you make my son alive to-day itself or I will hurl a curse on you, since the sons are dying while the parents are still alive." Ram fully understood his talk and sent for a space craft from the west. (699)

(The reasons for this war). In the north direction, there lived a (Sudra) scheduled caste, who had hung himself in a well (facing) upside down. He was performing great penance and was a glorious person. Sri Ram had himself killed him (with his hands) with a sword. (700)

The brahmin's son came to life as soon as that shudra died, and the brahmin's gloom was over. This (incident) resulted in spreading the flame of Ram throughout (in all the four directions) for ten thousand years Ram ruled over Aoudhya and Ram was acclaimed in all the four directions. (701)

ਜਿਏ ਦੇਸ ਦੇਸੰ ਨਰੇਸੰਤ ਰਾਮੰ । ਮਹਾ ਜੁਧ ਜੋਤਾ ਤਿਹੂੰ ਲੋਕ ਜਾਨਿਯੋ ।
 ਦਯੋ ਮੰਤ੍ਰੀਅਤ੍ਰ ਮਹਾ ਭ੍ਰਾਤ ਭਰਥੰ । ਕੀਯੋ ਸੈਨ ਨਾਥੰ ਸੁਮਿਤ੍ਰਾ ਕੁਮਾਰੰ । ੭੦੨ ।
 jinai des desung naresant Ramung. maha judh jeta tehun lok janiou.
 deyo mantariatav maha bhrat bharthung. keyo sain nathung sumitra kumarung. (702)

ਮਿਰਤਗਤ ਛੰਦ
 ਸੁਮਤਿ ਮਹਾ ਰਿਖਿ ਰਘੁਬਰ । ਦੰਦਭਿ ਬਾਜਤਿ ਦਰਿ ਦਰਿ ।
 ਜਗ ਕੀਅਸ ਧੁਨਿ ਘਰਿ ਘਰਿ । ਪੂਰ ਰਹੀ ਧੁਨਿ ਸੁਰਪੁਰਿ । ੭੦੩ ।

Miratgata Chhand

Sumat maha rikh Raghubar. dundabh bajat dar dar.
 jug keeas dhun ghar ghar. pur rehi dhun surpur. (703)

ਸੁਦਰ ਮਹਾ ਰਘੁਨੰਦਨ । ਜਗਪਤਿ ਮੁਨ ਗਨ ਬੰਦਨ ।
 ਧਰਿ ਧਰਿ ਲੋ ਨਰ ਚੀਨੋ । ਸੁਖ ਦੈ ਦੁਖ ਬਿਨੁ ਕੀਨੋ । ੭੦੪ ।
 sudar maha Raghnandan. jagpat mun gan bandan.
 dhar dhar lou nar cheenai. sukh dai dukh bin keenai. (704)

ਅਰਿ ਹਰਿ ਨਰ ਕਰਿ ਜਾਨੇ । ਦੁਖ ਹਰਿ ਸੁਖ ਕਰ ਮਾਨੇ ।
 ਪੁਰਿ ਧਰਿ ਨਰ ਬਰ ਸੇਹੈ । ਰੂਪ ਅਨੂਪ ਅਭੈ ਹੈ । ੭੦੫ ।
 ar har nar kar janai. dukh har sukh kar manai.
 par dhar nar bar sohai. roop anup abhai hai. (705)

ਅਨਕਾ ਛੰਦ
 ਪ੍ਰਭੂ ਹੈ । ਅਜੂ ਹੈ । ਅਜੈ ਹੈ । ਅਭੈ ਹੈ । ੭੦੬ ।
Anka Chhand
 prabhu hai. aju hai. agai hai. abhai hai. (706)

ਅਜਾ ਹੈ । ਅਤਾ ਹੈ । ਅਲੈ ਹੈ । ਅਜੈ ਹੈ । ੭੦੭ ।
 aja hai. ata hai. alai hai. ajai hai. (707)

ਭੂਜੰਗ ਪ੍ਰਯਾਤ ਛੰਦ
 ਬੁਲਿਯੋ ਚਤ੍ਰ ਭ੍ਰਾਤੰ ਸੁਮਿਤ੍ਰਾ ਕੁਮਾਰੰ । ਕਰਿਯੋ ਮਾਥੁਰੇਸੰ ਤਿਸੈ ਰਾਵਣਾਰੰ ।
 ਤਹਾ ਏਕ ਦਈਤੰ ਲਵੰ ਉਗ੍ਰ ਤੇਜੰ । ਦਯੋ ਤਾਹਿ ਅਪੰ ਸਿਵੰ ਸੂਲ ਭੇਜੰ । ੭੦੮ ।

Bhujang prayat Chhand

buliou chatar bharatung sumitra kumarung. kariou mathuresung tisai ravanarung.
 taha ek deieetung lavung ugar tejung. deyo tahai apung sivung sul bhejung. (708)

Ram had gained victory over all the kings in all the ten directions, and in the three worlds. Ram was known as the victor and the greatest warrior in the world. He had appointed his brother, Bharat, as his prime-minister and Lachhman was given the post of army commander. (702)

Miratgat Chhand

Sri Ram was a great Rishi with a superb intelligence, and the splendour of his power was being acclaimed in each and every home, and the songs in his praise were being sung throughout in each house including the heavens. (god's abode). (703)

Sri Ram possessed a beautiful and smart personality and all the kings and Muni's (scholars) were bowing to him (in worship). People had realised Ram's greatness including the mountains, as their only support and mainstay, as he had bestowed all the comforts on the populace and divested them of all sufferings. (704)

Sri Ram was acclaimed by all the persons as the destroyer of enemies and a harbinger of peace and comforts, having cast away their afflictions. All the good (virtuous) persons were worshipping Ram as the mainstay and support of Aoudhya Puri, as he was magnificent and fearless in his appearance. (705)

Anka Chhand

Sri Ram was known as the Lord (master) of all, free from the cycle of births and deaths, was invincible, and was fearless. (706)

He was free from rebirths, the greatest (male) person, an embodiment of the whole world, and the unconquerable Lord (of the world). (707)

Bhujang Prayat Chhand

Sri Ram sent for Shatrugan, the younger son of Sumitra, his fourth brother and appointed him as the king of Mathura. There lived a dreadful demon called Lavan, of great glory, whom Shiva had sent by giving him his own trident. (708)

ਪਠਿਯੋ ਤੀਰੰ ਮੰਤ੍ਰੰ ਦੀਯੋ ਏਕ ਰਾਮੰ । ਮਹਾ ਜੁਧ ਮਾਲੀ ਮਹਾ ਧਰਮ ਧਾਮੰ ।
 ਸਿਵੰ ਸੂਲਹੀਣੰ ਜਬੈ ਸਤ੍ਰੁ ਜਾਨੋ । ਤਬੈ ਸੰਗਿ ਤਾ ਕੈ ਮਹਾ ਜੁਧ ਠਾਨੋ । ੭੦੯ ।
 pathiou teer mantarung deyoek Ramung. maha judh mali maha dharam dhanung.
 Sivung Sulheenung jabai satar jano. tabai sung ta kai maha judh thanai. (709)

ਲਯੋ ਮੰਤ੍ਰੰ ਤੀਰੰ ਚਲਿਯੋ ਨਿਆਇ ਸੀਸੰ । ਤ੍ਰਿਪੁਰ ਜੁਧ ਜੇਤਾ ਚਲਿਯੋ ਜਾਣੁ ਈਸੰ ।
 ਲਖਿਯੋ ਸੂਲ ਹੀਣੰ ਰਿਪੰ ਜਉਣ ਕਾਲੰ । ਤਬੈ ਕੋਪਿ ਮੰਡਿਯੋ ਰਣੰ ਬਿਕਰਾਲੰ । ੭੧੦ ।
 liou mantar teerung chaliou niaie seesung. tirpur judh jeeta chaliou jan easung.
 lakhiou sool heerung ripungjaun kalung. tabai kope mandiou ranung bikralung. (710)

ਭਜੈ ਘਾਇ ਖਾਯੰ ਅਘਾਯੰਤ ਸੂਰੰ । ਹਸੇ ਕੰਕ ਬੇਕੰ ਘੁਮੀ ਗੈਣਿ ਹੂਰੰ ।
 ਉਠੇ ਟੋਪ ਟੁਕੰ ਕਮਾਣੰ ਪ੍ਰਹਾਰੇ । ਰਣੰ ਰੋਸ ਰਜੇ ਮਹਾ ਛਤ੍ਰ ਧਾਰੇ । ੭੧੧ ।
 bhajai ghaie khaeung aghaiyant surai. hasai kunk bekung ghumi ghain hurung.
 uthen tope tukung kamanung parharai. runnung ross rahjai maha chhatar dharai.
 (711)

ਫਿਰਿਯੋ ਆਪ ਦਈਤੰ ਮਹਾ ਰੋਸ ਕੇ ਕੈ । ਹਣੇ ਰਾਮ ਭ੍ਰਾਤੰ ਵਹੈ ਬਾਣ ਲੈ ਕੈ ।
 ਰਿਪੰ ਨਾਸ ਹੇਤੰ ਦੀਯੋ ਰਾਮ ਅਪੰ । ਹਣਿਯੋ ਤਾਹਿ ਸੀਸੰ ਦੁਗਾ ਜਾਪ ਜਪੰ । ੭੧੨ ।
 phiriou aap deieeatung maha ros kai kai. hanai Ram bhratai vehai baan lai kai.
 ripung nass hetung deeyo Ram apung. haniou tahai seesung durga jaap japung. (712)

ਗਿਰਿਯੋ ਝੂਮਿ ਭੂਮੰ ਅਘੂਮਿਯੋ ਅਰੁ ਘਾਯੰ । ਹਣਿਯੋ ਸਤ੍ਰੁ ਹੰਤਾ ਤਿਸੈ ਚਉਪ ਚਾਯੰ ।
 ਗਣੰ ਦੇਵ ਹਰਖੇ ਪ੍ਰਬਰਖੰਤ ਫੂਲੰ । ਹਤਿਯੋ ਦੈਤ ਦੋਹੀ ਮਿਟਿਯੋ ਸਰਬ ਸੂਲੰ । ੭੧੩ ।
 giriou jhoom bhomung aghumiyo or ghaieung.
 haniou satar hanta tisai choup chaieung.
 gamung dei harkhai parbarkhant phulung.
 hatiou daint dehi mitiou sarab sulung. (713)

ਲਵੰਨਾਸੁਰੇਯੰ ਲਵੰ ਕੀਨ ਨਾਸੰ । ਸਬੈ ਸੰਤ ਹਰਖੇ ਰਿਪੰ ਭੇ ਉਦਾਸੰ ।
 ਭਜੈ ਪ੍ਰਾਨ ਲੈ ਲੈ ਤਜਿਯੋ ਨਗਰ ਬਾਸੰ । ਕਰਿਯੋ ਮਾਥਰੇਸੰ ਪੁਰੀ ਵਾ ਨਿਵਾਸੰ । ੭੧੪ ।
 lavunasuraieung lavung keen nasung. sabai sant harkhai ripung bhaie udasung.
 bhajai pran lai lai tajiou nagar basung. kariou mathresung puri va nivasung. (714)

ਭਯੋ ਮਾਥੁਰੇਸੰ ਲਵੰਨਾਸੁ ਹੰਤਾ । ਸਬੈ ਸਸਤ੍ਰੁ ਗਾਮੀ ਸੁਭੰ ਸਾਸਤ੍ਰੁ ਗੀਤਾ ।
 ਭਏ ਦੁਸਟ ਦੂਰੰ ਕਰੂਰੰ ਸੁ ਠਾਮੰ । ਕਰਿਯੋ ਰਾਜ ਤੈਸੇ ਜਿਮੰ ਅਉਧਿ ਰਾਮੰ । ੭੧੫ ।
 bhiou mathuresung lavungnasai hanta. Sabai Sastar gami subhung sastar gunta.
 bhai dusat durung karurung so thaung. Kariou raj taiso jimung aoudh Ramung. (715)

The (winner) victor of all battles, and an embodiment of virtue, Ram had sent Shatrugan, giving him a magical arrow. He gave (clear) instructions to Shatrugan that he should engage the demon in battle when he was devoid of the Shiva's trident.

(709)

Shatrugan, taking that arrow in hand, bowed to Ram and left. That arrow was shot in such a manner, as if the Shiva's trident had been wielded by Lavan (the demon). When Shatrugan found the enemy devoid of the Shiva's trident, he started a furious battle against him.

(710)

Being wounded seriously many warriors had fled away, dreadful crows were very happy, while the fairies were moving around in the heaven. (sky). With the striking of arrows (from bows) the helmets were being broken into pieces. Great many canopied kings, getting furious with rage, were roaring in the battle-field.

(711)

The demon Lavan was moving around the battle-field in great wrathfulness and Shatrugan shot that (magical) arrow, which Ram had given him personally for killing the enemy. So Shatrugan, after meditating on Durga, shot that arrow aiming it at his head.

(712)

The demon, being wounded with that arrow fell down reeling on the ground and Shatrugan killed him with great zeal. All the gods were delighted and started showering flowers from the heaven, as their enemy and demon had been killed, and all their sufferings were over.

(713)

Shatrugan had killed Lavan, the demon, in no time, so all the saints were delighted, but the enemies were greatly pained. All the demons, to save their lives, fled away and left their abodes in the town. Then Shatrugan, the king of Mathura, got settled there.

(714)

Shatrugan became the king of Mathura, and he was known for wielding all types of weapons and a great scholar of Shastras. All the despots from that place had been eliminated. Then Shatrugan ruled that place so nicely as Ram was ruling over Aoudhya.

(715)

ਕਰਿਯੋ ਦੁਸਟ ਨਾਸੰ ਪਪਾਤੰਤ ਸੂਰੰ । ਉਠੀ ਜੈ ਧੁਨੰ ਪੁਰਿ ਰਹੀ ਲੋਗਿ ਪੂਰੰ ।
ਗਈ ਪਾਰ ਸਿੰਧੰ ਸੁ ਬਿੰਧੰ ਪਹਾਰੰ । ਸੁਨਿਯੋ ਚਕ੍ਰ ਚਾਰੰ ਲਵੰ ਲਾਵਣਾਰੰ । ੭੧੬ ।
kariou dusat nasung papatant surung. uthi jai dhunung pur rehi log purung.
gaiee paar sindhung so biudhung paharung. Suniou chakar charung lavung lavnarung.
(716)

ਅਬ ਸੀਤਾ ਕੋ ਬਨਬਾਸ ਦੀਬੋ
ਭੁਜੰਗ ਪ੍ਰਯਾਤ ਛੰਦ
ਭਈ ਏਮ ਤਉਨੈ ਇਤੈ ਰਾਵਣਾਰੰ । ਕਹੀ ਜਾਨਕੀ ਸੋ ਸੁਕਬੰ ਸੁਧਾਰੰ ।
ਰਚੋ ਏਕ ਬਾਗੰ ਅਭਿਰਾਮੰ ਸੁ ਸੋਭੰ । ਲਖੇ ਨੰਦਨੰ ਜਉਨ ਕੀ ਕ੍ਰਾਂਤਿ ਛੋਭੰ । ੭੧੭ ।
ab Sita ke Banbas deeho
Bhujang prayat Chhand
bhaiee eim tounai itai ravanarung. kehi janki so sukthung sudharung.
racho ek bagung abhiramung so sobung. lakhai nandanung joun ki karat chhobhung.
(717)

ਸੁਨੀ ਏਮ ਬਾਨੀ ਸੀਆ ਧਰਮ ਧਾਮੰ । ਰਚਿਯੋ ਏਕ ਬਾਗੰ ਮਹਾ ਅਭਿਰਾਮੰ ।
ਮਣੀ ਭੂਖਿਤੰ ਹੀਰ ਚੀਰੰ ਅਨੰਤੰ । ਲਖੇ ਇੰਦ੍ਰ ਪਥੰ ਲਜੇ ਸੋਭਬਤੰ । ੭੧੮ ।
Sunni ek bani Sia dharam dhamung. rachiou ek bagung maha abhiramung.
mani bhookhitung heer cheerung anantung. lakhai Inder pakung lajai sobhvantung.
(718)

ਮਣੀ ਮਾਲ ਬਜ੍ਜੰ ਸਸੋਭਾਇਮਾਨੰ । ਸਬੈ ਦੇਵ ਦੇਵੰ ਦੁਤੀ ਸੁਰਗ ਜਾਨੰ ।
ਗਏ ਰਾਮ ਤਾ ਮੋ ਸੀਆ ਸੰਗਿ ਲੀਨੇ । ਕਿਤੀ ਕੋਟ ਸੁੰਦ੍ਰੀ ਸਬੈ ਸੰਗਿ ਕੀਨੇ । ੭੧੯ ।
mani mal bajarung sasobhaiemanung. Sabai dev devung duti surag janung.
gaie Ram ta mo Sia sung leeno. kiti kot sundri sabai sung keenno. (719)

ਰਚਿਯੋ ਏਕ ਮੰਦਰੰ ਮਹਾ ਸੁਭ੍ਰ ਠਾਮੰ । ਕਰਿਯੋ ਰਾਮ ਸੈਨੰ ਤਹਾ ਧਰਮ ਧਾਮੰ ।
ਕਰੀ ਕੇਲ ਖੇਲੰ ਸੁ ਬੇਲੰ ਸੁ ਭੋਗੰ । ਹੁਤੋ ਜਉਨ ਕਾਲੰ ਸਮੈ ਜੈਸ ਜੋਗੰ । ੭੨੦ ।
rachiou ek mandarung maha subhar namung.
kariou Ram sainung taha dharam dhamung.
kari kel khelung so belung so bhogung.
hutai joun kalung samai jais jogung. (720)

Shatrugan, the destroyer (winner) of warriors, had completely wiped out all despots, and as a result of this, the music of his praises and hailing had spread throughout the three worlds, and had extended from Bindyachal mountains to across the oceans. It was known through out the world (the four directions) that Shatrugan had killed (the demon) Lavan. (716)

Now the episode of Sita's Exile begins

Bhujang prayat Chhand

The things were progressing well on that side, while on this side Sita had requested Ram to a nice garden built against which even the Nandan garden of Indra would appear (small) pale. (717)

When Ram learnt about Sita's desired garden, he got an elegant garden made which was studded with diamonds, pearls and rubies and looking gorgeous, before whose garden even the Khandav forest (of Indra) was feeling insignificant (pale). (718)

There were strings of diamonds and pearls looking gorgeous, as such the gods and goddesses took it as the second heaven. (on Earth). Then Ram alongwith Sita went to that garden and many beautiful royal maids were made to accompany Sita.(719)

Then he got a palace built in that place, and Ram, the embodiment of virtue, then stayed there for some time and enjoyed sensual and sexual pleasures with Sita. He performed various functions there, as required by the times. (720)

ਰਹਿਯੋ ਸੀਅ ਗਰਭੰ ਸੁਨਿਯੋ ਸਰਬ ਬਾਮੰ ।
 ਕਹੋ ਏਮ ਸੀਤਾ ਪੁਨਰ ਬੈਨ ਰਾਮੰ ।
 ਫਿਰਿਯੋ ਬਾਗ ਬਾਰੀ ਬਿਦਾ ਨਾਥ ਦੀਜੈ ।
 ਸੁਨੋ ਪ੍ਰਾਨ ਪਿਆਰੇ ਇਹੋ ਕਾਜ ਕੀਜੈ । ੭੨੧ ।
 rehiou Sia garbung suniou sarab bhamung.
 kehai em Sita punar bain Ramung.
 phirious baag bagung bida nath deejai.
 Sunai pran piarai ehai kaaj keejai. (721)

ਦੀਯੋ ਰਾਮ ਸੰਗੰ ਸੁਮਿਤ੍ਰ ਕੁਮਾਰੰ । ਦਈ ਜਾਨਕੀ ਸੰਗਿ ਤਾ ਕੇ ਸੁਧਾਰੰ ।
 ਜਹਾ ਘੋਰ ਸਾਲੰ ਤਮਾਲੰ ਬਿਕ੍ਰਾਲੰ । ਤਹਾ ਸੀਅ ਕੋ ਛੋਰਿ ਆਇਓ ਉਤਾਲੰ । ੭੨੨ ।
 deeyo Ram sungung sumitar kumarung. deiee janki sung ta ko sudharung.
 jaha ghor salung tamalungbikratung. taha Sia ko chhor aieyo antalung. (722)

ਬਨੰ ਨਿਰਜਨੰ ਦੈਖ ਕੈ ਕੈ ਅਪਾਰੰ । ਬਨੰ ਬਾਸ ਜਾਨਿਓ ਦਇਓ ਰਾਵਣਾਰੰ ।
 ਰੁਰੋਦੰ ਸੁਰ ਉਚੰ ਪਪਾਤੰਤ ਪ੍ਰਾਨੰ । ਰਣੰ ਜੋਮ ਵੀਰੰ ਲਗੇ ਮਰਮਿ ਬਾਨੰ । ੭੨੩ ।
 banung nirjanung dekh kai kai aparung. banung bas janiou deiou Ravanarung.
 rurodung sur uchang papatant puranung. runnung jum veerung lagai maram banung.
 (723)

ਸੁਨੀ ਬਾਲਮੀਕੰ ਸੂਤੰ ਦੀਨ ਬਾਨੀ ।
 ਚਲਿਯੋ ਚਉਕ ਚਿਤੰ ਤਜੀ ਮੋਨਿਧਾਨੀ ।
 ਸੀਆ ਸੰਗਿ ਲੀਨੋ ਗਯੋ ਧਾਮਿ ਆਪੰ ।
 ਮਨੰ ਬਚ ਕਰਮੰ ਦੁਰਗਾ ਜਾਪ ਜਾਪੰ । ੭੨੪ ।
 Sunni bal meekung surtang deen bani.
 chaliou chouk chitung taji mondhani.
 Sia sung leeno geyo dham apung.
 manung bach karmung durga jaap jaapung. (724)

ਭਯੋ ਏਕ ਪੁਤ੍ਰੰ ਤਹਾ ਜਾਨਕੀ ਤੈ । ਮਨੋ ਰਾਮ ਕੀਨੋ ਦੁਤੀ ਰਾਮ ਤੇ ਲੈ ।
 ਵਹੈ ਚਾਰੁ ਚਿਹਨੰ ਵਹੈ ਉਗ੍ਰ ਤੇਜੰ । ਮਨੋ ਅਪ ਅੰਸੰ ਦੁਤੀ ਕਾਦਿ ਭੇਜੰ । ੭੨੫ ।
 bhious ek putrang taha Janki te. mano Ram keeno duti Ram te lai.
 vahai chhar chehanung vahai ugar tejung. mano ap ansung duti kaadh bhejung.
 (725)

ਦੀਯੋ ਏਕ ਪਾਲੰ ਸੁ ਬਾਲੰ ਰਿਖੀਸੰ । ਲਸੈ ਚੰਦ੍ਰ ਰੂਪੰ ਕਿਯੋ ਦਯੋਸ ਈਸੰ ।
 ਗਯੋ ਏਕ ਦਿਵਸੰ ਰਿਖਿ ਸੰਧਿਯਾਨੰ । ਲਯੋ ਬਾਲ ਸੰਗੰ ਗਈ ਸੀਅ ਨ੍ਰਾਨੰ । ੭੨੬ ।
 deecou ek palung so balung rikhisung. lasai chander rupung kidho daryos easung.
 geyo ek divsung rikhi sundhiyanung. leyo bal sungung gaiee Sia nahanung. (726)

Then Sita became pregnant there, which was learnt by her maids also. Then Sita told Ram, O Lord ! I have stayed in this garden for long, now let me go from here. O beloved Ram! Listen and act accordingly. Then Lachhman was made to accompany her and Sita was sent away. (721)

Lachhman left Sita at a place, where huge trees of shorea robusta and tamal, looking dreadful were grown, and he came back himself quickly. (722)

On perceiving the life less forest, Sita realised that Ram had sent her on exile. So she cried loudly and fell down unconscious, just as a warrior falls down in battle, on being struck by an arrow at a delicate position (of body). (723)

Sita's wailing was suddenly heard by Balmik's ears, who got bewildered and leaving his hut left for that place. He brought Sita along with him to his hut and started reciting (meditating) the sermons (Vedas) with body, mind and action. (724)

Then Sita gave birth to a son, as if Ram had got reproduced from Sita another Ram. He had the same radiant appearance with, the same beautiful form, as if Ram had placed his own soul into another body. (725)

Balmik gave a (baby-cot) cradle to Sita for the child, which was shining like the moon and was resembling the sun in brilliance. One Day the Rishi had gone for his evening prayers, and the same time, Sita also went for having a bath and took the child along with her. (726)

ਰਹੀ ਜਾਤ ਸੀਤਾ ਮਹਾ ਮੋਨ ਜਾਗੇ । ਬਿਨਾ ਬਾਲ ਪਾਲੇ ਲਖਿਯੋ ਸੋਕ ਪਾਗੇ ।
ਕੁਸਾ ਹਾਥ ਲੈ ਕੈ ਰਚਿਯੋ ਏਕ ਬਾਲੀ । ਤਿਸੀ ਰੂਪ ਰੰਗੀ ਅਨੂਪੀ ਉਤਾਲੀ । ੭੨੭ ।
rehi jaat Sita maha mon jagai. bina baal palung lakhiou sok pagai.
kusa haath lai kai rachiou ek balung. tisi rup rungung anupung utalung. (728)

ਫਿਰੀ ਨਾਇ ਸੀਤਾ ਕਹਾ ਆਨਿ ਦੇਖਿਯੋ । ਉਹੀ ਰੂਪ ਬਾਲੀ ਸੁ ਪਾਲੀ ਬਿਸੇਖਿਯੋ ।
ਕ੍ਰਿਪਾ ਮੋਨਿ ਰਾਜੀ ਘਨੀ ਜਾਨਿ ਕੀਨੋ । ਦੁਤੀ ਪੁਤ੍ਰ ਤਾ ਤੇ ਕ੍ਰਿਪਾ ਜਾਨਿ ਦੀਨੋ । ੭੨੮ ।
phiri nahai Sita kaha aan dekhiau. uhi roop balung so palung besekhiau.
kirpa mon rajung ghani jaan keeno. duti putar ta te kirpa juan deeno. (728)

ਇਤਿ ਸ੍ਰੀ ਬਚਿਤ੍ਰ ਨਾਟਕੇ ਗ੍ਰੰਥੇ ਰਾਮਵਤਾਰੇ
ਦੁਇ ਪੁਤ੍ਰ ਉਤਪਨੇ ਧਿਆਉ ਸਮਾਪਤੰ ।
It Sri Bachittar Natakai Granthai Ramavtarai
doai putar utpano dhiaou Samapatung.

ਅਬ ਜਗਯਾਰੰਭ ਕਥਨੰ
ਭੁਜੰਗ ਪ੍ਰਯਾਤ ਛੰਦ
ਉਤੈ ਬਾਲ ਪਾਲੈ ਇਤੈ ਅਉਧ ਰਾਜੰ । ਬੁਲੇ ਬਿਪ ਜਗਯੰ ਤਜਯੰ ਏਕ ਬਾਜੰ ।
ਰਿਪੁ ਨਾਸ ਹੀਤਾ ਦਯੋ ਸੰਗਿ ਤਾ ਕੇ । ਬਡੀ ਫਉਜ ਲੀਨੇ ਚਲਿਯੋ ਸੰਗਿ ਵਾ ਕੇ । ੭੨੯ ।

Ab Jagyarumbh kathanung

Bhujang Prayat Chhand

utai bal palai itai aoudh rajung. bulai bip jugyung rajiou ek bajung.
ripung nass hanta deyo sung ta ko. badhi fauj leeno chaliou sung ta ko. (729)

ਫਿਰਿਯੋ ਦੇਸ ਦੇਸੰ ਨਰੇਸਾਣਿ ਬਾਜੰ । ਕਿਨੀ ਨਾਹਿ ਬਾਧਿਯੋ ਮਿਲੇ ਆਨਿ ਰਾਜੰ ।
ਮਹਾ ਉਗ੍ਰ ਧਨਿਯਾ ਬਡੀ ਫਉਜ ਲੈ ਕੇ । ਪਰੈ ਆਨਿ ਪਾਯੰ ਬਡੀ ਭੇਟ ਦੈ ਕੈ । ੭੩੦ ।
phirious des desung naresan bajai. kini nahai badhiou milai aie rajung.
maha ugar dhanya badi fauj lai kai. parai aan paieung badi bhet dai kai. (730)

ਦਿਸਾ ਚਾਰ ਜੀਤੀ ਫਿਰਿਯੋ ਫੇਰਿ ਬਾਜੀ । ਗਯੋ ਬਾਲਮੀਕੰ ਰਿਖਿ ਸਥਾਨਿ ਤਾਜੀ ।
ਜਬੈ ਭਾਲ ਪਤ੍ਰੰ ਲਵੰ ਛੇਰਿ ਬਾਚਿਯੋ । ਬਡੋ ਉਗ੍ਰਧਨਿਯਾ ਰਸੰ ਰੁਦ੍ਰ ਰਾਚਿਯੋ । ੭੩੧ ।
disa chaar jeeti phirious pher baaji. geyo balmeekai rikhi sathan taji.
jabai bhaal patrung lavung choor bachiou. badai ugardhanya rasai rudar rachiou.
(731)

ਬ੍ਰਿਛੰ ਬਾਜ ਬਾਧਿਯੋ ਲਖੰਯੋ ਸਸਤ੍ਰ ਧਾਰੀ । ਬਡੋ ਨਾਦ ਕੈ ਸਰਬ ਸੈਨਾ ਪੁਕਾਰੀ ।
ਕਹਾ ਜਾਤ ਰੇ ਬਾਲ ਲੀਨੇ ਤੁਰੰਗੀ । ਤਜੇ ਨਾਹਿ ਯਾ ਕੇ ਸਜੇ ਆਨਿ ਜੀਰੀ । ੭੩੨ ।
birchang baaj badhiou lakhiou sastar dhari. badai naad kai sarab saina pukari.
kaha jaat re bal leenai tarungung. tajai nahai ya ke sajai aan juugung. (132)

When the Rishi opened his eyes from his meditation, after Sita had left, them seeing the cradle devoid of the child, the Rishi was too much disturbed. That very moment the Rishi took some kusha grass (*Poa cynosuroides*) in his hand and Balmik made a child who resembled (the other child) him in colour, appearance, and size. (another copy of him). (727)

When Sita came back after bath, she was surprised to see another child in the cradle, having the same form and appearance (as her own child). So Sita felt that the great Rishi had, out of his benevolence, blessed her with another child. (728)

Here the chapter on the birth of two sons of Ram, an incarnation (of Vishnu) from the Bachittar Natak Granth is completed.

**Now the episode of Yagna's commencement
(fire-worship) begins.**

Bhujang prayat Chhand

On one side Sita was bringing up the children, while on the other hand, the king of Aoudhya, Ram had sent for many brahmins for the Yagna and let loose a horse. Shatrugan was also sent, accompanying the horse who took lot of troops alongwith him. (729)

That horse moved through many lands belonging to other kings, but no one dared to tie up the horse. (stop the horse) rather all the kings came forward to welcome it. Many mighty archers, alongwith their armies, and other offerings, came and bowed to Shatrugan. (730)

After going around all the four directions the horse came back, and then went to the abode of Rishi Balmik. When Lav saw the golden plate on the horse's forehead and read the writings on it, then the warrior Lav, who was a great bowman (archer) was filled with the essence of lamentation (wailing) or Shiva's joy. (731)

He tied the horse to a tree. When the soldiers of Shatrugan saw this, they shouted loudly, O Child! Where are you taking the horse ? Either you set the horse free, or you will have to wage war against us." (732)

ਸੁਨਿਯੋ ਨਾਮ ਜੁਧੰ ਜਬੈ ਸ੍ਰਉਣ ਸੂਰੰ । ਮਹਾ ਸਸਤ੍ਰ ਸਉਡੀ ਮਹਾ ਲੋਹ ਪੂਰੰ ।
ਹਠੇ ਬੀਰ ਹਾਠੈ ਸਬੈ ਸਸਤ੍ਰ ਲੈ ਕੈ । ਪਰਿਯੋ ਮਧਿ ਸੈਣੈ ਬਡੋ ਨਾਦਿ ਕੈ ਕੈ । ੭੩੩ ।
Suniou naam judhung jabai saroun soorung. maha sastar soudi maha loh purung.
hathai beer haathai sabai sastar lai kai. pariou madh sainung bado naad kai kai.
(733)

ਭਲੀ ਭਾਤਿ ਮਾਰੇ ਪਚਾਰੇ ਸੁ ਸੂਰੰ । ਗਿਰੇ ਜੁਧ ਜੋਧਾ ਰਹੀ ਧੂਰ ਪੂਰੰ ।
ਉਠੀ ਸਸਤ੍ਰ ਝਾਰੰ ਅਪਾਰੰਤ ਵੀਰੰ । ਭ੍ਰਮੇ ਰੁੰਡ ਮੁੰਡੰ ਤਨੰ ਤਛ ਤੀਰੰ । ੭੩੪ ।
bhali bhant marai pacharai so surang. girai judh jodha rehí dhur purung.
uthi sastar jharung aparant veerung. bharmai rund mundung tanung tachh teerung.
(734)

ਗਿਰੇ ਲੁਥ ਪਥੰ ਸੁ ਜੁਥੰਤ ਬਾਜੀ । ਭ੍ਰਮੇ ਛੂਛ ਹਾਥੀ ਬਿਨਾ ਸੁਆਰ ਤਾਜੀ ।
ਗਿਰੇ ਸਸਤ੍ਰ ਹੀਣੰ ਬਿਅਸਤ੍ਰੰਤ ਸੂਰੰ । ਹਸੇ ਭੂਤ ਪ੍ਰੇਤੰ ਭ੍ਰਮੀ ਗੈਣਿ ਧੂਰੰ । ੭੩੫ ।
girai luth pathung so jubant baaji. bharmai chhuchh hathi bina snar taaji.
girai Sastar heenung biastaant surung. hassai bhoot pretung bharmi gain hurung.
(735)

ਘਣੰ ਘੋਰ ਨਿਸਾਣ ਬਜੇ ਅਪਾਰੰ । ਖਹੇ ਵੀਰ ਧੀਰੰ ਉਠੀ ਸਸਤ੍ਰ ਝਾਰੰ ।
ਚਲੇ ਚਾਰੁ ਚਿਤ੍ਰੰ ਬਚਿਤ੍ਰੰਤ ਬਾਣੰ । ਰਣੰ ਰੋਸ ਰਜੇ ਮਹਾ ਤੇਜਵਾਣੰ । ੭੩੬ ।
gharung ghor nisan bajai aparung. khahai veer dheerung uthi sastar jharung.
chalai chaar chitrun g bachitarant baanung. running ross rajai maha tej vanung.
(736)

ਚਾਚਰੀ ਛੰਦ
ਉਠਾਈ । ਦਿਖਾਈ । ਨਚਾਈ । ਚਲਾਈ । ੭੩੭ ।
Chachari Chhand
Uthaiee.dikhaiee. nachaiee. chalaiee. (737)

ਭ੍ਰਮਾਈ । ਦਿਖਾਈ । ਕੰਪਾਈ । ਚਖਾਈ । ੭੩੮ ।
bharmaiee. dikhaiee. kampaiee. chakhaie. (738)

ਕਟਾਰੀ । ਅਪਾਰੀ । ਪ੍ਰਹਾਰੀ । ਸੁਨਾਰੀ । ੭੩੯ ।
katari. apari. parhari. sunari. (739)

ਪਚਾਰੀ । ਪ੍ਰਹਾਰੀ । ਹਕਾਰੀ । ਕਟਾਰੀ । ੭੪੦ ।
pachari. parhari. kakari. katari. (740)

ਉਠਾਏ । ਗਿਰਾਏ । ਭਗਾਏ । ਦਿਖਾਏ । ੭੪੧ ।
uthaie. graie. bhagaie. dikhaie. (741)

When the warrior heard the mention of battle with his ears, and saw the soldiers armed with weapons, and other protective covers (coats of mail) and who were great warriors and seeing them prepared for war, then Lav shouted loudly challenging them (for a battle) and rushed (forced) inside the troops. (733)

He challenged the army (of Shatrugan) loudly and killed many warriors, and the ground was littered with bodies falling down ; while fire was bursting out of the weapons of the warriors. Many were rolling on the ground devoid of weapons and helmets whereas many warriors with arrows pierced were roaming around. (734)

The corpses were lying huddled together, and countless horses were lying dead there. Many elephants and horses devoid of their riders were moving around, and many warriors devoid of their weapons, were lying unconscious on the ground. The ghosts and evil-spirits were laughing in the battle-field and fairies were moving around in the sky. (735)

Drums were beating vigorously like the thundering clouds while persevering warriors were quarrelling among themselves. Fire flames were seen coming out of the weapons being wielded, and painted arrows were being shot. Many strange powerful warriors, filled with the keen desire and joy of fighting in the battle, were seen moving around. (736)

Chachri Chhand

One soldier took up a sword, showed it (to others). Then wielded it here and there, and then struck it. (737)

Another soldier, wielded the Sword in his hand, showed it to the enemy, then made them tremble and gave them a taste of its working (by striking them). (738)

Someone had struck the daggers at the main (life-giving) artery. (739)

From the other side also, there were shouts of challenge and then daggers were used (in attack). (740)

Some warriors were holding spears, showed them to the enemy and then struck the enemy. (741)

ਚਲਾਏ । ਪਚਾਏ । ਤ੍ਰਸਾਏ । ਚੁਟਿਆਏ । ੭੪੨ ।
chalaie. pachaie. tarsaie. chutiaie. (742)

ਇਤਿ ਲਵ ਬਾਧਵੋ ਸਤ੍ਰੁਘਣ ਬਧਹਿ ਸਮਾਪਤ ।
iti lav badhvai Shatrughan badeh Samapat.

ਅਥ ਲਛਮਨ ਜੁਧ ਕਥਨੰ
ਅਣਕਾ ਛੰਦ
ਜਬ ਸਰ ਲਾਗੇ । ਤਬ ਸਬ ਭਾਗੇ । ਦਲਪਤਿ ਮਾਰੇ । ਭਟ ਭਟਕਾਰੇ । ੭੪੩ ।
Ab Lachhman judh kathanung
Anka Chhand
Jab sar lagai. tab sab bhagai. dalpat marai. bhat bhatkarai. (743)

ਹਯ ਤਜਿ ਭਾਗੇ । ਰਘੁਬਰ ਆਗੇ ।
ਬਹੁ ਬਿਧਿ ਰੋਵੈ । ਸਮੁਹਿ ਨ ਜੋਵੈ । ੭੪੪ ।
hey taj bhagai. Raghubar agai.
boh bidh rovai. samohe na jovai. (744)

ਲਵ ਅਰਿ ਮਾਰੇ । ਤਵ ਦਲ ਹਾਰੇ ।
ਦੈ ਸਿਸ ਜੀਤੇ । ਨਹ ਭਯ ਭੀਤੇ । ੭੪੫ ।
lav ar marai. rav dal harai.
davai sis jeetai. neh bhey bheetai. (745)

ਲਛਮਨ ਭੇਜਾ । ਬਹੁ ਦਲ ਲੈ ਜਾ ।
ਜਿਨਿ ਸਿਸ ਮਾਰੂ । ਮੋਹਿ ਦਿਖਾਰੂ । ੭੪੬ ।
Lachhman bheja. boh dal lai ja.
jin sis maru. mohai dikharu. (746)

ਸੁਣਿ ਲਹੁ ਭਾਤੰ । ਰਘੁਬਰ ਬਾਤੰ ।
ਸਜਿ ਦਲ ਚਲਿਯੋ । ਜਲ ਥਲ ਹਲਿਯੋ । ੭੪੭ ।
sunn loh bharatung. Raghubar batung.
saj dal chaliou. jal thal haliou. (747)

ਉਠਿ ਦਲ ਧੂਰੰ । ਨਭਿ ਝੜ ਉਰੰ ।
ਚਹੁ ਦਿਸ ਢੁਕੇ । ਹਰਿ ਹਰਿ ਕੁਕੇ । ੭੪੮ ।
uth dal dhurung. nabh jharr purung.
chahun dis dhukai. har har kukai. (748)

Lav and Kush then shot many arrows by challenging the enemy and frightened the enemy, striking the warriors aimed at. (742)

Here the chapter on holding (tying) the horse by Lav and Shatrugan's death is completed.

Now the episode on battle of Lachhman begins.

Anka Chhand

When the arrows of Lav and Kush struck them, all the warriors of Ram fled away. Their army commanders were killed and many had fled away. (743)

Many warriors, leaving their horses, had fled away and wailing and crying they complained to Ram and were ashamed of themselves and could not face him.(744)

“ O Ram ! Lav had killed all the enemies, and your army had been defeated.” Two youths had gained victory, and they are not afraid of you.” (745)

Sai Ram then sent Lachhman, and asked him to take a large number of troops with him, but do not kill the children, and bring them to show me. (746)

Lachhman listened to Sri Ram, and organised his army, and left. That time the whole world including land and oceans shuddered. (747)

The movement of troops raised such a huge dust storm which spread in the skyward, thus creating a scene of cloudy day. The warriors had arrived from all the four directions, and were uttering (Har, Har) Hari's name (in surprise). (748)

ਬਰਖਤ ਬਾਣੈ । ਬਿਰਕਤ ਜੁਆਣੈ ।
ਲਹਿ ਲਹਿ ਧੁਜਣੈ । ਖਹਿ ਖਹਿ ਭੁਜਣੈ । ੭੪੯ ।
barkhat banung. thirkat juanung.
leh leh dhujanung. kheh kheh bhujanung. (749)

ਹਸਿ ਹਸਿ ਢੂਕੇ । ਕਸਿ ਕਸਿ ਕੂਕੇ ।
ਸੁਣਿ ਸੁਣਿ ਬਾਲੈ । ਹਠਿ ਤਜ ਉਤਾਲੈ । ੭੫੦ ।
hass hass dhukai. kas kas kukai.
sunn sunn balung. hath taj utalung. (750)

ਦੋਹਰਾ
ਹਮ ਨਹੀ ਤਯਾਗਤ ਬਾਜ ਬਰ ਸੁਣਿ ਲਛਮਨ ਕੁਮਾਰ ।
ਅਪਨੋ ਭਰਿ ਬਲ ਜੁਧ ਕਰ ਅਬ ਹੀ ਸੰਕ ਬਿਸਾਰਿ । ੭੫੧ ।

Dohra
hum nahi tiagat baaj bar sunn lachhman kumar.
apno bhar bal judh kar ab hi sunk bisar. (751)

ਅਣਕਾ ਛੰਦ
ਲਛਮਨ ਗਜਿਯੋ । ਬਡ ਧਨੁ ਸਜਿਯੋ ।
ਬਹੁ ਸਰ ਛੋਰੇ । ਜਣ ਘਣ ਓਰੇ । ੭੫੨ ।

Anka Chhand
Lachhman gajiou. bad dhan sajiou.
boh sar chhorai. jan ghan aourai. (752)

ਉਤ ਦਿਵ ਦੇਖੈ । ਧੁਨਿ ਧੁਨਿ ਲੇਖੈ । ਇਤ ਸਰ ਛੂਟੈ । ਮਸ ਕਣ ਤੂਟੈ । ੭੫੩ ।
ut div dekhai. dhun dhun lekhai. it sar chhutai. mas kan tootai. (753)

ਭਟ ਬਰ ਗਜੈ । ਦੁੰਦਭ ਬਾਜੈ । ਸਰ ਬਰ ਛੋਰੈ । ਮੁਖ ਨਹ ਮੋਰੈ । ੭੫੪ ।
bhat bar gajai. dudumbh bajai. sar bar chhorai. mukh neh morai. (754)

ਲਛਮਨ ਬਾਚ ਸਿਸੁ ਸੋ
ਅਣਕਾ ਛੰਦ
ਸ੍ਰਿਣੁ ਸ੍ਰਿਣੁ ਲਰਕਾ । ਜਿਨਿ ਕਰੁ ਕਰਖਾ ।
ਦੇ ਮਿਲਿ ਘੋਰਾ । ਤੁਹੀ ਬਲਿ ਥੋਰਾ । ੭੫੫ ।
srin srin larka. jin kar karkha.
dei mil ghera. tohai bal thora. (755)

ਹਠ ਤਜ ਅਈਯੈ । ਜਿਨਿ ਸਮੁਹਈਯੈ ।
ਮਿਲਿ ਮਿਲਿ ਮੋ ਕੋ । ਡਰ ਨਹੀ ਤੋ ਕੋ । ੭੫੬ ।
hath taj aieeung. jai samoheung.
mil mil mo ko. dar nahi to ko. (756)

The arrows were being shot, and the warriors (youth) who were struck, were shaken up, the flags were flying, while the warriors were locked up in fighting. (749)

The warriors were laughing and approaching the children and were shouting loudly, "O youths (children)! Listen, and leave your obstinate posture! (750)

Couplet

Lav and Kush replied, " O Prince Lachhman! Listen, we will never hand over the horse ; you may try as hard as you like and you could engage us in battle, if you so desire !" (751)

Anka Chhand

On hearing this, Lachhman thundered, and took up his great bow in hand and shot many arrows, just as hail stones were being hurled from the clouds. (752)

On the other hand, the gods were watching all this and were all praise for them. The arrows were being shot, which were cutting the flesh off the bodies of the warriors bit by bit. (753)

The mighty warriors were roaring and the drums were beating loudly, while the arrows were being shot with great zeal and the warriors are not deviated from the battle. (754)

Then Lachhman told the youths :

Anka Chhand

" O boys, listen to me ! Do not engage yourself in battle and make compromise with us by handing over the horse. You do not have the strength to fight (against us)." (755)

" Try to avoid confrontation and try to make a compromise by casting away your stubbornness. Try to meet me, and you should not have any fear (from me)." (756)

ਸਿਸ ਨਹੀ ਮਾਨੀ । ਅਤਿ ਅਭਿਮਾਨੀ ।
ਗਹਿ ਧਨੁ ਗਜਿਯੋ । ਦੁ ਪਗ ਨ ਭਜਿਯੋ । ੭੫੭ ।
Sis nahi mani. at abhimani.
geh dhan gajiou. do pug na bhajiou. (757)

ਅਜਬਾ ਛੰਦ
ਰੁਧੇ ਰਣ ਭਾਈ । ਸਰ ਝੜਿ ਲਾਈ । ਬਰਖੇ ਬਾਣੀ । ਪਰਖੇ ਜੁਆਣੀ । ੭੫੮ ।
Ajba Chhand
rudhai runn bhaiee. sar jhaar laiee. barkhai bannung. parkhai juanung. (758)

ਡਿਗੇ ਰਣ ਮਧੀ । ਅਧੋ ਅਧੀ । ਕਟੇ ਅੰਗੀ । ਰੁਝੇ ਜੰਗੀ । ੭੫੯ ।
digai runn madhung. adho adhung. katai angung. rujhai jungung. (759)

ਬਾਣਨ ਝੜਿ ਲਾਯੋ । ਸਰਬ ਰਿਸਾਯੋ ।
ਬਹੁ ਅਰਿ ਮਾਰੇ । ਡੀਲ ਡਰਾਰੇ । ੭੬੦ ।
banan jharr laieyo. sarab risaiyo.
boh ar marai. deel dararai. (760)

ਡਿਗੇ ਰਣ ਭੂਮੀ । ਨਰ ਬਰ ਘੂਮੀ । ਰਜੇ ਰਣ ਘਾਯੀ । ਚਕੇ ਚਾਯੀ । ੭੬੧ ।
digai runn bhoomung. nar bar ghoomung. rajai runn ghaieung. chakai chaieyung.
(761)

ਅਪੂਰਬ ਛੰਦ
ਗਣੇ ਕੇਤੇ । ਹਣੇ ਜੇਤੇ । ਕਈ ਮਾਰੇ । ਕਿਤੇ ਹਾਰੇ । ੭੬੨ ।
Apurab Chhand
garai ketai. hanai jetai. kaiee marai. kitai harai. (762)

ਸਬੈ ਭਾਜੇ । ਚਿਤੰ ਲਾਜੇ । ਭਜੇ ਭੇ ਕੈ । ਜੀਯੈ ਲੈ ਕੈ । ੭੬੩ ।
Sabai bhajai. chitung lajai. bhajai bhaie kai. jeung lai kai. (763)

ਫਿਰੈ ਜੇਤੇ । ਹਣੇ ਤੇਤੇ । ਕਿਤੇ ਘਾਏ । ਕਿਤੇ ਧਾਏ । ੭੬੪ ।
phirai jetai. hanai tetai. kitai ghaie. kitai dhaie. (764)

ਸਿਸੰ ਜੀਤੇ । ਭਟੰ ਭੀਤੇ । ਮਹਾ ਕੁਧੀ । ਕੀਯੋ ਜੁਧੀ । ੭੬੫ ।
sisung jeetai. bhatung beetai. Maha karodhung. keyo judhung. (765)

ਦੋਊ ਭ੍ਰਾਤਾ । ਖਗੰ ਖਯਾਤਾ । ਮਹਾ ਜੋਧੀ । ਮੰਡੇ ਕ੍ਰੋਧੀ । ੭੬੬ ।
douoo bharata. khagung kheyata. maha jodhung. mundai karodhung. (766)

But the youths did not agree to Lachhman's talk (suggestion). They were great proud persons having self-respect and were roaring, holding their bows and would not retrace even one step from the battle front. (757)

Ajba Chhand

Both the brothers were engaged in battle, and were shooting arrows in a shower, and were fighting it out with arrows only. In fact, there was a test for warriors. (758)

Many warriors had fallen down on the ground in the battle-field with many mutilated into two pieces or with limbs cut off but the battle was going on. (759)

The warriors were shooting arrows in a continuous stream and all of them were furious with rage. Lav had killed many enemy troops, who were looking dreadful in appearance. (760)

Many warriors had fallen down in the battle-field, while wounded soldiers were reeling, while many others were fed up of fighting, but were keenly engrossed in the battle. (761)

Apurab Chhand

There were countless soldiers, who had been killed. Many had died but many had fled away even. (762)

Almost all of them had run away, feeling ashamed of themselves (in heart), they were fleeing because of fear (of death) and had saved their skin by running away. (763)

All those, who ventured to come back for fighting, had been killed. Many of them had been wounded, and many soldiers had run away. (764)

The youth had won (the battle) as the warriors were frightened, as the boys had fought valiantly with fury. (765)

Both the brothers (Lav and Kush) were brandishing their swords, and the two youths were full of wrathfulness, and had proved themselves as great warriors. (766)

ਤਹੇ ਬਾਣੀ । ਧਨੀ ਤਾਣੀ । ਮਚੇ ਬੀਰੀ । ਭਜੇ ਭੀਰੀ । ੭੬੭ ।
tajai baanung. dhanung tanung. machai beerung. bhajai jungung. (767)

ਕਟੈ ਅੰਗੀ । ਭਜੇ ਜੰਗੀ । ਰਣੀ ਰੁਝੇ । ਨਰੀ ਜੁਝਧ । ੭੬੮ ।
katai angung. bhajai jungung. runnung rujhai. narung jujhai. (768)

ਭਜੀ ਸੈਨ ਬਿਨਾ ਚੈਨੀ । ਲਛਨ ਬੀਰੀ । ਫਿਰਿਯੋ ਧੀਰੀ । ੭੬੯ ।
bhaji sainung. bina chainung. lachhan beerung. phiriou dheerung. (769)

ਇਕੈ ਬਾਣੀ ਰਿਪੈ ਤਾਣੀ । ਹਣਿਯੋ ਭਾਲੀ । ਗਿਰਿਯੋ ਤਾਲੀ । ੭੭੦ ।
ikung baanung. ripung tanung. haniou bhalung. giriou taalung. (770)

ਇਤਿ ਸ੍ਰੀ ਬਚਿਤ੍ਰ ਨਾਟਕੇ ਰਾਮਾਵਤਾਰੇ ਲਛਮਨ
ਬਧਹਿ ਧਿਆਇ ਸਮਾਪਤੰ ।
Iti Sri Bachittar Natakai Ramavtarai Lachhman
badeh dhiaie Samapataung.

ਅਥ ਭਰਥ ਜੁਧ ਕਥਨੰ
ਅਰੂਹਾ ਛੰਦ
ਭਾਗ ਗਯੋ ਦਲ ਤ੍ਰਾਸ ਖੇ ਕੈ । ਲਛਮਣ ਰਣ ਭੂਮਿ ਦੈ ਕੈ ।
ਖਲੇ ਰਾਮ ਚੰਦ ਹੁਤੇ ਜਹਾ । ਭਟ ਭਾਜਿ ਭਗਲ ਗੋ ਤਹਾ । ੭੭੧ ।

Ab Bharath Judh Kathanung
Arruha Chhand

bhaag geyo dal tras kai kai. Lachhmanung runn bhoom dai kai.
khalai Ram Chand hutai jaha. bhat bhaaj bhagal go taha. (771)

ਜਬ ਜਾਇ ਬਾਤ ਕਹੀ ਉਨੈ । ਬਹੁ ਭਾਤਿ ਸੋਕ ਦਯੋ ਤਿਨੈ ।
ਸੁਨਿ ਬੈਨ ਮੋਨ ਰਹੈ ਬਲੀ । ਜਨੁ ਚਿਤ੍ਰ ਪਾਹਨ ਕੀ ਖਲੀ । ੭੭੨ ।
jab jaie baat kehi unnai. boh bhant sok deyo tinai.
suni bain mon rehai bali. jan chitar pahan ki khali. (772)

ਪੁਨਿ ਬੈਨ ਮੰਤ੍ਰ ਬਿਚਾਰਿਯੋ । ਤੁਮ ਜਾਹੁ ਭਰਥ ਉਚਵਾਰਿਯੋ ।
ਮੁਨਿ ਬਾਲ ਦੈ ਜਿਨਿ ਮਾਰਿਯੋ । ਧਰਿ ਆਨਿ ਮੋਹਿ ਦਿਖਾਰਿਯੋ । ੭੭੩ ।
pun baith mantar bichariou. tum jaho bharath uchariou.
mun baal davai jin mariou. dhar aan mohai dikhariou. (773)

ਸਜਿ ਸੈਨ ਭਰਥ ਚਲੇ ਤਹਾ । ਰਣਿ ਬਾਲ ਬੀਰ ਮੰਡੇ ਜਹਾ ।
ਬਹੁ ਭਾਤਿ ਬੀਰ ਸੰਘਾਰ ਹੀ । ਸਰ ਓਘ ਪ੍ਰਓਘ ਪ੍ਰਹਾਰ ਹੀ । ੭੭੪ ।
saj sain bharath chalai taha. runn bal beer mundai jaha,
boh bhant beer sanghar hi. sar oagh paroagh parhar hi. (774)

They were stretching their bows and shooting arrows and were engaged in battle with great zeal while the timid soldiers were fleeing away with fear. (767)

Many had their limbs cut off, while many soldiers were running away from the battle field, and all those who were engrossed in battle, had been mostly killed. (768)

Being desperate, the whole army had fled away, while Lachhman, a warrior with great perseverance, was moving around the battle field. (769)

In the meantime, the enemy (youths) had shot one arrow (by stretching the bow) aiming at Lachhman's fore head, and he fell down in the battle field in a moment. (770)

Here the chapter of Lachhman's death from the episode of the Incarnation of Ram in Bachittar Natak, is Completed.

Aruha Chhand

After having Lachhman being killed in battle, the whole army fled away out of fear. The timid warriors went to the place, where Ram Chander was standing. (771)

Now the episode of Bharat's battle begins.

When the warriors related the story of Lachhman's killing in the battle. Ram Chander was greatly shocked. Hearing the whole story, Sai Ram became dumb like a stone (with shock). (772)

Sri Ram then sat down to ponder over the whole issue, and said, "O Bharat ! Now you go and do not kill the youths, who were ascetics (Muni). Only bring them alongwith yourself and show me those boys." (773)

Then Bharat, with an organised army of troops, marched towards the place, where the Youths had established a battle-front. They were killing the warriors in many ways and were shooting arrows in a continuous stream. (774)

ਸੁਗ੍ਰੀਵ ਔਰ ਬਿਭੀਛਨੰ । ਹਨੁਵੰਤ ਅੰਗਦ ਰੀਛਨੰ ।
 ਬਹੁ ਭਾਤਿ ਸੈਨ ਬਨਾਇ ਕੈ । ਤਿਨ ਪੈ ਚਲਿਯੋ ਸਮੁਹਾਇ ਕੈ । ੭੭੫ ।
 Sugreev aour bibbichhanung. hanvant angad reechhanung.
 boh bhant sain banaie kai. tin pai chaliou sumuhaie kai. (775)

ਰਣ ਭੂਮਿ ਭਰਥ ਗਏ ਜਬੈ । ਮੁਨਿ ਬਾਲ ਦੋਇ ਲਖੇ ਤਬੈ ।
 ਦੁਇ ਕਾਕ ਪਛਾ ਸੋਭ ਹੀ । ਲਖਿ ਦੇਵ ਦਾਨੋ ਲੋਭ ਹੀ । ੭੭੬ ।
 runn bhoom bharath gaie jabai. mun baal deiai lakhai tabai.
 doieu kaak pachha sobh hi. lakh dev dano lobh hi. (776)

ਭਰਥ ਬਾਚ ਲਵ ਕੋ
 ਅਕੜਾ ਛੰਦ
 ਮੁਨਿ ਬਾਲ ਛਾਡਿਯੋ ਗਰਬ । ਮਿਲੋ ਆਨਿ ਮੋਹੂ ਸਰਬ ।
 ਲੈ ਜਾਹਿ ਰਾਗਵ ਤੀਰ । ਤੁਹਿ ਨੇਕ ਦੈ ਕੈ ਚੀਰ । ੭੭੭ ।
Bharat baach lav se
Akrra Chhand
 mun baal chhadoh garab. mil aan mohu sarab.
 lai jahai Raghav teer. tohai naik dai kai cheer. (777)

ਸੁਨਤੈ ਭਰੇ ਸਿਸ ਮਾਨ । ਕਰਿ ਕੋਪ ਤਾਨਿ ਕਮਾਨ ।
 ਬਹੁ ਭਾਤਿ ਸਾਇਕ ਛੋਰਿ । ਜਨੁ ਅਭੁ ਸਾਵਨ ਓਰ । ੭੭੮ ।
 suntai bhare sis maan. kar kop taan kaman
 boh bhant saiek chhor. jan abhar Savan aur. (778)

ਲਾਗੇ ਸੁ ਸਾਇਕ ਅੰਗਿ । ਗਿਰ ਗੇ ਸੁਬਾਹੁ ਉਤੰਗ ।
 ਕਹੂੰ ਅੰਗ ਭੰਗ ਸੁਬਾਹੁ । ਕਹੂੰ ਚਉਰ ਚੀਰ ਸਨਾਹੁ । ੭੭੯ ।
 lagai so saiek ang. gir kai subaho utang.
 kahun ang bhang subaho. kahun chour cheer sanaho. (779)

ਕਹੂੰ ਚਿਤ੍ਰ ਚਾਰੁ ਕਮਾਨ । ਕਹੂੰ ਅੰਗ ਜੋਧਨ ਬਾਨ ।
 ਕਹੂੰ ਅੰਗ ਘਾਇ ਭਭਕ । ਕਹੂੰ ਸ੍ਰੋਣ ਸਰਤ ਛਲਕ । ੭੮੦ ।
 kahun chitar chaar kaman. kahun ang jodhan baan.
 kahun ang ghaie bhabhak. kahun saron sarat chhalak. (780)

ਕਹੂੰ ਭੂਤ ਪ੍ਰੇਤ ਭੁਕੰਤ । ਸੁ ਕਹੂੰ ਕਮਧ ਉਠੰਤ ।
 ਕਹੂੰ ਨਾਚ ਬੀਰ ਬੈਤਾਲ । ਸੋ ਬਮਤ ਡਾਕਣਿ ਜੁਆਲ । ੭੮੧ ।
 kahun bhoot preit bhakant. so kahun kamadh uthant.
 kahun nach beer baiṭal. so bamat dakan jual. (781)

Now Bharat, alongwith Sugriv, Vibhushan, Hanuman, Angad and Jamwant and such other army commanders and a huge army, marched towards the place to comfort these youths. (775)

On reaching the battle field, Bharat saw those two ascetic (Muni) youths, on whose heads, hairs were looking glorious like the crest out of the crow's wings and whose appearance had enamoured both the gods and demons equally. (776)

Then Bharat told Lav :

Akra Chhand

“ O Muni Children (asetic youth) ! Give up your pride and meet me both of you. I will take you to Ram Chander, who will give you beautiful robes.” (777)

On hearing Bharat's words, the youths were filled with egoism (pride) and stretched their bows, being enraged, and shot many arrows, as if hail stones were being hurled from the clouds in monsoon. (778)

Whosoever was struck by the arrows, would fall down facing downwards, and many warriors had their limbs Chopped off and at places fly whisks, protective iron covering and robes were lying fallen on the ground. (779)

At some places, the painted bows had fallen down, and some warriors with arrows pierced through the body were lying, and somewhere blood was seen oozing out of wounds inflicted on the body and somewhere a stream of blood was flowing.(780)

At places, the ghosts and evil-spirits were shouting, and at places the trunks (of human bodies) were jumping up asnd down, and at places demons were dancing, whereas at some places the evil-spirits were shrieking and spitting out fire. (781)

ਰਣ ਘਾਇ ਘਾਏ ਵੀਰ । ਸਬ ਸੋਣ ਭੀਗੇ ਚੀਰ ।
 ਇਕ ਬੀਰ ਭਾਜਿ ਚਲੰਤ । ਇਕ ਆਨਿ ਜੁਧ ਜੁਟੰਤ । ੭੮੨ ।
 runn ghaie ghaie veer. sab saron bheegai cheer.
 ik beer bhaaj chalant. ik aan judh julant. (782)

ਇਕ ਐਚਿ ਐਚਿ ਕਮਾਨ । ਤਕਿ ਬੀਰ ਮਾਰਤ ਬਾਨ ।
 ਇਕ ਭਾਜਿ ਭਾਜਿ ਮਰੰਤ । ਨਹੀ ਸੁਰਗਿ ਤਉਨ ਬਸੰਤ । ੭੮੩ ।
 ik aich aich kaman. tak veer marat baan.
 ik bhaj bhaj marant. nahi surag toun basant. (783)

ਗਜਰਾਜ ਬਾਜ ਅਨੇਕ । ਜੁਝੇ ਨ ਬਾਚਾ ਏਕ ।
 ਤਬ ਆਨਿ ਲੰਕਾ ਨਾਥ । ਜੁਝਿਯੋ ਸਿਸਨ ਕੇ ਸਾਥ । ੭੮੪ ।
 gajraj baaj anek. jujhai na baacha ek.
 tab aan lunka naath. jujhiou sisan ke sath. (784)

ਬਹੋੜਾ ਛੰਦ
 ਲੰਕੇਸ ਕੇ ਉਰ ਮੋ ਤਕਿ ਬਾਨ । ਮਾਰਿਯੋ ਰਾਮ ਸਿਸ ਤਜਿ ਕਾਨ ।
 ਤਬ ਗਿਰਿਯੋ ਦਾਨਵ ਸੁ ਭੂਮਿ ਮਧਾ । ਤਿਹ ਬਿਸੁਧਿ ਜਾਣਿ ਨਹੀ ਕੀਯੋ ਬਧਾ । ੭੮੫ ।

Bahorra Chhand

lankes ke ur mo tak baan. mariou Ram sis taj kaan.
 tab giriou danav so bhoom madh. the bisudh jaan nahi keeyo badh. (785)

ਤਬ ਰੁਕਿਯੋ ਤਾਸ ਸੁਗ੍ਰੀਵ ਆਨਿ । ਕਹਾ ਜਾਤ ਬਾਲ ਨਹੀ ਪੈਸੁ ਜਾਨ ।
 ਤਬ ਹਟਿਯੋ ਬਾਣ ਤਿਹ ਭਾਲਿ ਤਕਿ । ਤਿਹ ਲਗਿਯੋ ਭਾਲ ਮੋ ਰਹਿਯੋ ਚਕਾ । ੭੮੬ ।
 tab rukiou taas Sugreev aan. kaha jaat baal nahi pais jaan.
 tab haniou baan the bhaal tak. the lagiou bhaal mo rehiou chak. (786)

ਚਪ ਚਲੀ ਸੈਨ ਕਪਣੀ ਸੁ ਕੁਧ । ਨਲ ਨੀਲ ਹਨੂ ਅੰਗਦ ਸੁ ਜੁਧ ।
 ਤਬ ਤੀਨ ਤੀਨ ਲੈ ਬਾਲ ਬਾਨ । ਤਿਹ ਹਟੇ ਭਾਲ ਮੋ ਰੋਸ ਠਾਨਿ । ੭੮੭ ।
 chap chali sain kapni so karudh. nal neel hanu angad so judh.
 tab teen teen lai baal baan. the hanai bhal mo ross thaان. (787)

ਜੋ ਗਏ ਸੁਰ ਸੋ ਰਹੇ ਖੇਤਿ । ਜੋ ਬਚੇ ਭਾਜਿ ਤੇ ਹੁਇ ਅਚੇਤ ।
 ਤਬ ਤਕਿ ਤਕਿ ਸਿਸ ਕਸਿ ਬਾਣ । ਦਲ ਹਤਿਯੋ ਰਾਘਵੀ ਤਜਿ ਕਾਣਿ । ੭੮੮ ।
 jo gaie sur so rehai khet. jo bachai bhaaj te hoiai achet.
 tab tak tak sis kas baan. dal hatiou Raghvi taj kaan. (788)

The warriors were getting wounded in the battle field. with their clothes soaked in blood, while some warriors were running away from the battle-field, whereas some others were coming to join in the fighting. (782)

There were some warriors, who were shooting arrows by pointing at the enemy. There were some, fleeing away from the battle-field who would not find place in the heaven even. (783)

Many elephants and horses had been killed and not even one was left alive. Then Vibhushan, the King of Lanka, came forward and started fighting against the youths. (784)

Bahora Chhand

Sri Ram's son (Lav) then pointing an arrow at Vibhushan's chest, shot the arrow, without any hesitation which struck Vibhushan and he fell down and sconsidering him unconscious, Lav did not kill him. (785)

Then Sugriv came forward and confronted him, and addressed him as such : "O Child ! Where are you going ? You cannot escape (from me), then Lav shot an arrow at his forehead, which struck him and he got confounded. (786)

Then the army of monkeys was greatly annoyed and became furious with rage and marched forward. It comprised of warriors like Nal Neel, Hanuman, and Angad. That time the youths fired three arrows at each one of them with great fury, pointing at their fore heads. (787)

All the warriors, who had gone to the battle field, were killed and only those warriors were left alive who had either fled away or who had become unconscious. Then the youths shot many arrows, pointing at various individuals and with great force, and killed the whole army of Sri Ram, without any doubt. (788)

ਅਨੂਪ ਨਰਾਜ ਛੰਦ
 ਸੁ ਕੋਪਿ ਦੇਖ ਕੈ ਬਲੰ ਸੁ ਕ੍ਰੁਪ ਰਾਘਵੀ ਸਿਸੰ ।
 ਬਚਿਤ੍ਰ ਚਿਤ੍ਰਤੰ ਸਰੰ ਬਬਰਖ ਬਰਖਣੋ ਰਣੰ ।
 ਭਭਜਿ ਆਸੁਰੀ ਸੁਤੰ ਉਠੰਤ ਭੈਕਰੀ ਧੁਨੰ ।
 ਭ੍ਰਮੰਤ ਕੁੰਡਲੀ ਕ੍ਰਿਤੰ ਪਪੀੜ ਦਾਰੁਣੰ ਸਰੰ । ੭੮੯ ।

Anup Naraj Chhand

So kop dekh kai bolung so karudh Raghvi seesung.
 bachitar chitartung sarung babrakh barkhano runnung.
 bhabji aisuri sutung uthant bhaikari dhunung.
 bharmant kundali kirtang papeerr darunnung sarung. (789)

ਘੁਮੰਤ ਘਾਇਲੋ ਘਣੰ ਤਤਛ ਬਾਣਣੋ ਬਰੰ ।
 ਭਭਜ ਕਾਤਰੋ ਕਿਤੰ ਗਜੰਤ ਜੋਧਣੋ ਜੁਧੰ ।
 ਚਲੰਤ ਤੀਛਣੋ ਅਸੰ ਖਿਮੰਤ ਧਾਰ ਉਜਲੰ ।
 ਪਪਾਤ ਅੰਗਦ ਕੇਸਰੀ ਹਨੂ ਵ ਸੁਗਿਵੰ ਬਲੰ । ੭੯੦ ।
 ghumant ghaielo ghanung tatachh banenai barung.
 bhabhaj katro kitung gajant jodhano judhung.
 chalant teechhano asung khimanat dhaar ujalung.
 papat angad kesari han va Sugrievung balung. (790)

ਗਿਰੰਤ ਆਸੁਰੰ ਰਣੰ ਭਭਰਮ ਆਸੁਰੀ ਸਿਸੰ ।
 ਤਜੰਤ ਸੁਆਮਣੋ ਧਰੰ ਭਜੰਤ ਪ੍ਰਾਨ ਲੈ ਭਟੰ ।
 ਉਠੰਤ ਅੰਧ ਧੁੰਧਣੋ ਕਬੰਧ ਬੰਧਤੰ ਕਟੰ ।
 ਲਗੰਤ ਬਾਣਣੋ ਬਰੰ ਗਿਰੰਤ ਭੂਮਿ ਅਹਵਯੰ । ੭੯੧ ।
 girat asurang runnung bhabharam asuri sisung.
 tajant suamanung dharung bhajant pran lai bhatung.
 uthant andh dhudhano kabandh bandhatung katung.
 lagant banno barung girant bhoom ahveyung. (791)

ਪਪਾਤ ਬ੍ਰਿਛਣੰ ਧਰੰ ਬਬੋਗ ਮਾਰੁਤ ਜਣੰ ।
 ਭਰੰਤ ਧੂਰਿ ਭੂਰਣੰ ਬਮੰਤ ਸ੍ਰੋਣਤੰ ਮੁਖੰ ।
 ਚਿਕਾਰ ਚਾਵਡੀ ਨਭੰ ਫਿਕੰਤ ਫਿਕਰੀ ਫਿਰੰ ।
 ਭਕਾਰ ਭੂਤ ਪ੍ਰੇਤਣੰ ਡਿਕਾਰ ਡਾਕਰੀ ਡੁਲੰ । ੭੯੨ ।
 papat brichhanung dharung babog marut janung.
 bharant dhoom bhuranung bamant saronatung mukhang.
 chikar chavadi nabhung phikant finkri phirung.
 bhakar bhoot preitanung dikar dakri dulung. (792)

Anup Naraj Chhand

On seeing the wrathfulness of the mighty warriors, the sons of Sri Ram had got enraged and they shot a stream of pointed arrows (with beautiful paintings) in the battle field. The sons of demons like Vibhushan were running away, while a dreadful battle was going on. Both the youths were moving about in a circle, and many sighs of pain were heard (by the piercing arrows) from the enemy. (789)

Many wounded soldiers were moving around, and were shooting penetrating arrows. Many cowards had run away from the field while the warriors were roaring in the battle field. Many sharpened swords were being wielded and their white edges were shining brilliantly. Even warriors like Angad, Kesri, Hanuman, Sugriv etc. had fallen down. (unconscious). (790)

The demons had fallen (down) on the ground in the battle ground while the sons of demons were running away. The warriors, forgetful of their duty to the master, were running away saving their skin. Those soldiers, whose limbs were cut off, were running away haphazardly. The warrior, who was struck by an arrow, would be falling down in the battle-field. (791)

The warriors were falling on the ground, just as the trees get uprooted by a strong wind. They were covered with dust fully, and blood was being vomitted by some of them (from the mouth). The evil-spirits were shrieking in the sky, while on the ground the jackals (female) were moving around. The ghosts and demons were shouting loudly, while the evil-spirits were also roaming around. (792)

ਗਿਰੈ ਧਰੰ ਧੁਰੰ ਧਰੰ ਧਰਾ ਧਰੰ ਧਰੰ ਜਿਵੰ ।
 ਭਭਜਿ ਸ੍ਰਉਣਤੋ ਤਣੰ ਉਠੰਤ ਭੇਕਰੀ ਧੁਨੰ ।
 ਉਠੰਤ ਗਦ ਸਦਣੰ ਨਨਦ ਨਿਫਿਰੰ ਰਣੰ ।
 ਬਬਰਖ ਸਾਇੰਕ ਸਿਤੰ ਘੁਮੰਤ ਜੋਧਣੋ ਬਣੰ । ੭੯੩ ।
 girai dharung dhurung dharung dhara dharung bharung jivung.
 bhabhaj sarounatai tanung uthant bhaikari dhunung.
 uthant gad sadonung nanad nifrung runnung.
 babrakh Saiekung situng ghumant jodhano baranung. (793)

ਭਜੰਤ ਭੈ ਧਰੰ ਭਟੰ ਬਿਲੋਕ ਭਰਥਣੋ ਰਣੰ ।
 ਚਲਿਯੋ ਚਿਰਾਇ ਕੈ ਚਪੀ ਬਬਰਖ ਸਾਇਕੋ ਸਿਤੰ ।
 ਸੁਕੁਧ ਸਾਇਕੰ ਸਿਸੰ ਬਬਧ ਭਾਲਣੋ ਭਟੰ ।
 ਪਪਾਤ ਪ੍ਰਿਥਵੀਯੰ ਹਠੀ ਮਮੋਹ ਆਸ੍ਰਮੰ ਗਤੰ । ੭੯੪ ।
 bhajant bhaiedharung bhatung bilok bharkhano runnung.
 chaliou chiraie kai chapi babrakhsaieko situng.
 Sukurad Saikung sisung babadh bhalung bhatung.
 papat prithvieung hathi mamoh asramung guttung. (794)

ਇਤਿ ਸ੍ਰੀ ਬਚਿਤ੍ਰ ਨਾਟਕੇ ਰਾਮਾਵਤਾਰੇ ਭਰਥ ਬਧਹਿ ਧਿਆਇ ਸਮਾਪਤੰ ।
 Iti Sri Bachittar Natakai Ramavtarai Bharath badheh dhiaie Samapatung.

ਅਨੂਪ ਨਰਾਜ ਛੰਦ
 ਭਭਜਿ ਭਤਿਣੋ ਭਟੰ ਤਤਜਿ ਭਰਥਣੋ ਭੂਅੰ ।
 ਗਿਰੰਤ ਲੁਥਤੰ ਉਠੰ ਰੁਰੋਦ ਰਾਘਵੰ ਤਟੰ ।
 ਜੁਝੇ ਸੁ ਭ੍ਰਾਤ ਭਰਥਣੋ ਸੁਣੰਤ ਜਾਨਕੀ ਪਤੰ ।
 ਪਪਾਤ ਭੁਮਿਣੋ ਤਲੰ ਅਪੀਤ ਪੀਤਤੰ ਦੁਖੰ । ੭੯੫ ।

Anup Naraj Chhand

bhabhaj bheetano bhatung tataj bharthano bhuang.
 girant lukhatung uthungrurod Raghvung tatung.
 jujhai so bhrat bharthano sunant janki patung.
 papat bhumino talung apeerr peertung dukhung. (795)

ਸਸਜ ਜੋਧਣੰ ਜੁਧੀ ਸੁਕੁਧ ਬਧਣੋ ਬਰੰ ।
 ਤਤਜਿ ਜਗ ਮੰਡਲੰ ਅਦੰਡ ਦੰਡਣੋ ਨਰੰ ।
 ਸੁ ਗਜ ਬਜ ਬਾਜਣੋ ਉਠੰਤ ਭੈ ਧਰੀ ਸੁਰੰ ।
 ਸਨਧ ਬਧ ਕੈ ਚਲੰ ਸਬਧ ਜੋਧਣੋ ਬਰੰ । ੭੯੬ ।
 Sasaj jodhanung judhi sukarndh badhano barung,
 tataj jug mandlung adund dandno narung.
 so gaj baj bajno uthant bhai dhari surung.
 sanadh badh kai chalung sabadh jodhano barung. (796)

The main warriors were falling down on the ground in heaps like the mountains giving way. Their bodies were soaked in blood fully and one could hear dreadful and horrible sounds from the battle-field. A frightening sound from the fifes was being heard continuously. The white arrows were being shot continuously (in a stream), while wounded soldiers were roaming around (the battle field). (793)

On seeing Bharat on the battle-field, the warriors were getting panicky and fleeing away. The enraged warriors were irritated and started shooting arrows in a shower. The youths (Lav and Kush) then shot arrows pointing at the foreheads of the warriors with great fury, and then Bharat, the stubborn warrior fell down unconscious on the ground. (794)

Here the Chapter, dealing with the Killing of Bharat, of the Bachittar Natak is Completed. (dealing with Ram's Incarnation).

Anup Naraj Chhand

The warriors had fled away out of fear and left Bharat lying there on the ground. Some of them, faltering over the dead bodies, managed to get up and went upto Sri Ram crying and wailing. When Sita's Lord (Sri Ram) heard about the death of his brother, Bharat, then he also fell down on the ground with the painful news, with great shock. (795)

Then Sri Ram, by organising an army of mighty warriors, and furious with rage, with a view to punish the powerful enemy, leaving all worldly aspirations, marched personally to deal with the invincible youths. The trumpets were sounded like the thundering clouds with dreadful tunes. So Ram, having armed his warriors fully with weapons, left for killing the mighty warriors (youths). (796)

ਚਚਕ ਚਾਵਡੀ ਨਭੰ ਫਿਕੰਤ ਫਿੰਕਰੀ ਧਰੰ ।
 ਭਖੰਤ ਮਾਨਹਾਰਣੰ ਬਮੰਤ ਜਵਾਲ ਦੁਰਗਯੰ ।
 ਪੁਅੰਤ ਪਾਰਬਤੀ ਸਿਰੰ ਨਚੰਤ ਈਸਣੋ ਰਣੰ ।
 ਭਕੰਤ ਭੂਤ ਪ੍ਰੇਤਣੋ ਬਕੰਤ ਬੀਰ ਬੈਤਾਲੰ । ੭੯੭ ।
 chachak chavadi nabhung fikant finkari dharung.
 bhakhant manharnung bamant jawal
 puant parbati sirung nachant easano runnung.
 bharant bhoot peretano bakant beer baitalung. (797)

ਤਿਲਕਾ ਛੰਦ
 ਜੁਟੇ ਵੀਰੰ । ਛੁਟੇ ਤੀਰੰ । ਫੁਟੇ ਅੰਗੰ । ਤੁਟੇ ਤੰਗੰ । ੭੯੮ ।
Tilka Chhand
 jutai Veerung. chhutai teerung. phutai angung. tutai tungung. (798)

ਭਗੇ ਵੀਰੰ । ਲਗੇ ਤੀਰੰ । ਪਿਖੇ ਰਾਮੰ । ਧਰਮ ਧਾਮੰ । ੭੯੯ ।
 bhagai Veerung. lagai teerung. pikhai Ramung. dharmung dhamung. (799)

ਜੁਝੇ ਜੋਧੰ । ਮਚੇ ਕ੍ਰੋਧੰ । ਬੰਧੋ ਬਾਲੰ । ਬੀਰ ਉਤਾਲੰ । ੮੦੦ ।
 jujhai jodhung. machai karodhung. bandho balung. beer utarung. (800)

ਦੁਕੇ ਫੇਰਿ । ਕਿਨੇ ਘੇਰਿ । ਵੀਰੈ ਬਾਲ । ਜਿਉ ਦੈ ਕਾਲ । ੮੦੧ ।
 dhukai pher. leenai gher. Veerai baal. jiou davai kaal. (801)

ਤਜੀ ਕਾਣ । ਮਾਰੇ ਬਾਣ । ਡਿਗੇ ਵੀਰ । ਭਗੇ ਧੀਰ । ੮੦੨ ।
 taji kaan. marai baan. digai Veer. bhagai dheer. (802)

ਕਟੈ ਅੰਗ । ਡਿਗੇ ਜੰਗ । ਸੁਧੰ ਸੂਰ । ਭਿਨੇ ਨੂਰ । ੮੦੩ ।
 katai ang. digai jung. sudhung sur. bhinai nur. (803)

ਲਖੈ ਨਾਹਿ । ਭਗੇ ਜਾਹਿ । ਤਹੇ ਰਾਮ । ਧਰਮ ਧਾਮ । ੮੦੪ ।
 lakhai nahi. bhagai jahai. tajai Ram. dharmung dham. (804)

ਅਉਰੇ ਭੇਸ । ਖੁਲੇ ਕੇਸ । ਸਸਤ੍ਰੰ ਛੋਰਿ । ਦੈ ਦੈ ਕੋਰ । ੮੦੫ ।
 aourai bhes. khulai kes. sastarung chhor. dai dai kōr. (805)

The evil-spirits were shrieking in the sky, while the jackals were moving around on the ground. The Carnivorous (animals) were eating the flesh and Durga was spitting fire from her mouth. Parbati (with truncated necklace) was seen honouring the heads of warriors and Shiva was dancing in the battle field. The ghosts were shouting loudly and evil-spirits raising loud cries (of war). (797)

Tilka Chhand

The the warriors got engrossed in the battle, and arrows were being shot, the limbs were being cut off, and the girths of horses were being broken. (798)

Whosoever was struck by the arrows was running away from the field. The virtuous Sri Ram was watching all this scene. (799)

The furious warriors were fighting vigorously and were saying, " O brave men ! Catch hold of these two youths immediately." (800)

Then they had come very near them and surrounded the two youths, while those two children looked like an embodiment of death. (801)

They were shooting arrows unhesitatingly, and the warriors were falling down (being hit) while even the persevering warriors were seen running away without looking back. (802)

Some of them had got their limbs maimed, while some of them had fallen down on the ground, while the faces of the warriors were soaked in blood. (803)

All of them, leaving behind the virtuous Sri Ram, were fleeing away and would not care to look back even. (804)

Some of the warriors, changing their robes, with dishevelled hair, leaving behind their weapons as an offering (for worship) were seen running away from the battle-field. (805)

ਦੋਹਰਾ
 ਦੁਹੰ ਦਿਸਨ ਜੋਧਾ ਹਰੇ ਪਰਿਯੋ ਜੁਧ ਦੁਇ ਜਾਮ ।
 ਜੁਧ ਸਕਲ ਸੈਨਾ ਗਈ ਰਹਿਗੇ ਏਕਲ ਰਾਮ । ੮੦੬ ।

Dohra

duhun disan jodha harai pariou judh doiai jaam.
 jujh sakal saina gaiee rehgai ekal Ram. (806)

ਤਿਹੂੰ ਭ੍ਰਾਤ ਬਿਨੁ ਭੈ ਹਨਿਯੋ ਅਰੁ ਸਬ ਦਲਹਿੰ ਸੰਘਾਰਿ ।
 ਲਵ ਅਰੁ ਕੁਸ ਜੂਝਨ ਨਿਮਿਤ ਲੀਨੋ ਰਾਮ ਹਕਾਰ । ੮੦੭ ।
 Treh bhrat jin kai haniou ar sab dalehrung sanghar.
 lav or kus jujhan namit leeno Ram hakar. (807)

ਸੈਨਾ ਸਕਲ ਜੁਝਾਇ ਕੈ ਕਤਿ ਬੈਠੇ ਛਪਿ ਜਾਇ ।
 ਅਬ ਹਮ ਸੋ ਤੁਮ ਹੂੰ ਲਰੋ ਸੁਨਿ ਸੁਨਿ ਕਉਸਲ ਰਾਇ । ੮੦੮ ।
 Saina sakal sujhaie kai karr baithai chaap jaie.
 ab hum se tum hun larro sunn sunn kausal raie. (808)

ਨਿਰਖਿ ਬਾਲ ਨਿਜ ਰੂਪ ਪ੍ਰਭ ਕਹੇ ਬੈਨ ਮੁਸਕਾਇ ।
 ਕਵਨ ਤਾਤ ਬਾਲਕ ਤੁਮੈ ਕਵਨ ਤਿਹਾਰੀ ਮਾਇ । ੮੦੯ ।
 nirip bal nij roop prabh kaho bain muskaie.
 kavan bhant balak tumai kavan tihari maie. (809)

ਅਕਰਾ ਛੰਦ

ਮਿਥਲਾ ਪੁਰ ਰਾਜਾ । ਜਨਕ ਸੁਭਾਜਾ । ਤਿਹ ਸਿਸ ਸੀਤਾ । ਅਤਿ ਸੁਭ ਗੀਤਾ । ੮੧੦ ।

Akra Chhand

mithlapur Raja. janak Subhaja. the sis Sita. ati subh. geeta. (810)

ਸੋ ਬਨਿ ਆਏ । ਤਿਹ ਹਮ ਜਾਏ । ਹੈ ਦੁਇ ਭਾਈ । ਸੁਨਿ ਰੰਘੁਰਾਈ । ੮੧੧ ।
 So ban aie. teh hum jaie. hain doie bhaie. Sunn Raghraiee. (811)

ਸੁਨਿ ਸੀਅ ਰਾਨੀ । ਰਘੁਬਰ ਜਾਨੀ । ਚਿਤਿ ਪਹਿਚਾਨੀ । ਮੁਖਨਿ ਬਖਾਨੀ । ੮੧੨ ।
 Sunn Sia rani. Ragbhar jani. Chit pehchani. mukhan bakhani. (812)

ਤਿਹ ਸਿਸ ਮਨਿਯੋ । ਅਤਿ ਬਲ ਜਾਨਿਯੋ । ਹਠਿ ਰਣ ਕੀਨੋ । ਕਹ ਨਹੀ ਦੀਨੋ । ੮੧੩ ।
 teh sis maniou. ati bal janiou. hath runn keeno. keh nahi deeno. (813)

ਕਸਿ ਸਰ ਮਾਰੇ । ਸਿਸ ਨਹੀ ਹਾਰੇ । ਬਹੁ ਬਿਧਿ ਬਾਣੀ । ਅਤਿ ਧਨੁ ਤਾਣੀ । ੮੧੪ ।
 kas sar marai. sis nahi harai. boh bidh baaning. ati dhan tanung. (814)

Couplet

The warriors were being killed on all sides (all around) and the battle raged for almost two pehars (six hours). The whole army was killed and Sri Ram was left all alone. (806)

Then the two brothers, Lav and Kish, who had fearlessly killed the three brothers (of Ram) alongwith the whole army, then challenged Sri Ram for the skirwish. (battle). (807)

They shoutrd, “ O king of Koshal land (Sri Ram) Having got your whole army killed, where are you hiding ? Now come forward and confront us in battle yourself ! (808)

Sri Ram, perceving the children having a similar appearance as himself, smile and said, “ O Youths ! Who is your father ? And who is your mother ?” (809)

Akra Chhand

(O King of Raghav dynasty ! distan !) (Our mother) The praise worthy daughter of Raja Janak, the gracious king of Mithla town, Sita. (810)

She had come to the jungle, and given birth to us. We both are brothers. “ (O King ! Listen).” (811)

Hearing the name of queen Sita (being the sons of Sita) Ram had realised in his mind and had recognised them, but did not utter anything. (812)

He (Ram) had accepted them as his sons (in heart) and realized them as most powerful, but fought against them with stubbornness without saying anything verbally. (813)

Ram shot arrows with great force, but the youths were not defeated, and they were also shooting arrows with great force, stretching their bows. (814)

ਅੰਗ ਅੰਗ ਬੇਧੇ । ਸਬ ਤਨ ਛੇਦੇ । ਸਬ ਦਲ ਸੂਝੇ । ਰਘੁਬਰ ਜੁਝੇ । ੮੧੫ ।
ang ang bedhai. sab tan chhedai. sabh dal sujhai. Raghbar jujhai. (815)

ਜਬ ਪ੍ਰਭ ਮਾਰੇ । ਸਬ ਦਲ ਹਾਰੇ । ਬਹੁ ਬਿਧਿ ਭਾਗੈ । ਦੁਐ ਸਿਸ ਆਗੈ । ੮੧੬ ।
jab prabh marai. sab dal harai. boh bidh bhagai. duai sis agai. (816)

ਫਿਰਿ ਨ ਨਿਹਾਰੈ । ਪ੍ਰਭ ਨ ਚਿਤਾਰੈ । ਗ੍ਰਹਿ ਦਿਸ ਲੀਨਾ । ਅਸ ਰਣ ਕੀਨਾ । ੮੧੭ ।
phir na niharai. prabh na chitarai. greh dis leena. as runn keena. (817)

ਚੌਪਈ

ਤਬ ਦੁਹੂੰ ਬਾਲ ਅਯੋਧਨ ਦੇਖਾ । ਮਨੋ ਰੁਦ੍ਰ ਕ੍ਰੀੜਾ ਬਨੁ ਪੇਖਾ ।
ਕਾਟਿ ਧੁਜਨ ਕੇ ਬਿਛ ਸਵਾਰੇ । ਭੂਖਨ ਅੰਗ ਅਨੂਪ ਉਤਾਰੇ । ੮੧੮ ।

Choupaiee

tab duhun bal ayodhan dekha. mano Rudar kareerra ban pekha.
Kaat dhujan kai brichh savarai. bhookhan ang anup utarai. (818)

ਮੂਰਛ ਭਏ ਸਬ ਲਏ ਉਠਾਈ । ਬਾਜ ਸਹਿਤ ਤਹ ਗੇ ਜਹ ਮਾਈ ।
ਦੇਖਿ ਸੀਅ ਪਤਿ ਮੁਖ ਰੋ ਦੀਨਾ । ਕਹਿਯੋ ਪੁਤ੍ਰ ਬਿਧਵਾ ਮੁਹਿ ਕੀਨਾ । ੮੧੯ ।
ਇਤਿ ਸ੍ਰੀ ਬਚਿਤ੍ਰ ਨਾਟਕੇ ਰਾਮਾਵਤਾਰੇ ਲਵ ਬਾਜ ਬਾਧਬੋ
ਰਾਮ ਬਧਹ ਧਿਆਇ ਸਮਾਪਤੰ ।

moorachh bhaie sab laie uthaiee.
baaj sehat the gai jeh maiee.
dekh Sia pat mukh ro deena.
kehou putar bidhva meh keena. (819)

it Sri Bachittar Natakai Ram avtarai lav baj badhbo
Ram badeh dhiaee samapatung.

ਅਬ ਸੀਤਾ ਨੇ ਸਭ ਜੀਵਾਏ ਕਥਨੰ
ਸੀਤਾ ਬਾਂਚ ਪੁਤ੍ਰਨ ਸੋ
ਚੌਪਈ

ਅਬ ਮੋ ਕਉ ਕਾਸਟ ਦੇ ਆਨਾ । ਜਰਉ ਲਾਗਿ ਪਤਿ ਹੋਉ ਮਸਾਨਾ ।
ਸੁਨਿ ਮੁਨਿ ਰਾਜ ਬਹੁਤ ਬਿਧਿ ਰੋਏ । ਇਨ ਬਾਲਨ ਹਮਰੇ ਸੁਖ ਖੋਏ । ੮੨੦ ।

Ab Sita ne sabh jeevale kathanung
Sita baach putran so.

Choupaiee

ab mo ko kasat de ana. jarou laag pati houoo masana.
Sunn mun raj bahut bidh roiai. en balan hamrai sukh khoiai. (820)

Lav and Lush had pierced each limb of Ram and had made Ram's body full of holes (pierced the whole body) and the army got an inkling that Sri Ram had also been killed. (815)

When Sri Ram was died, the whole army was defeated and fled away from the field in many ways, (any way they could make) before the two youths. (816)

The soldiers were not even looking back, forgetting Sri Ram completely, and were heading housewards straight away. This is how they fought the battle. (817)

Choupaiee :

Then both the youths had a look at the battle-field, as if it was the scene of Shiva's drama of jungle romance. (Rudra's drama), in which the beleaguered army was like the trees, and the embellishments (ornaments) of the warriors were like flower or fruits. (818)

The persons, who were unconscious, were picked up by them, along with their horses, and brought to the place, where Sita was seated. When Sita saw the face of the swooned husband, she started crying and said, " O Children ! You have made me a widow. " (819)

Here the chapter on the killing of Ram of the Incarnation of Ram in the Bachittar Natak is completed.

Now the episode of Sita's making alive of all the warriors begins.

Sita told her sons,

Choupaiee :

Now bring me some wood, so that I could also burn myself alongwith my space (to ashes). Hearing the whole story, even great seer (Muni) Balmik wept bitterly, and said, " These children have spoiled our peace and comforts completely. " (820)

ਜਬ ਸੀਤਾ ਤਨ ਚਾਹ ਕਿ ਕਾਢੂੰ । ਜੋਗ ਅਗਨਿ ਉਪਰਾਜਿ ਸੁ ਛਾਡੂੰ ।
 ਤਬ ਇਮ ਭਈ ਗਗਨ ਤੇ ਬਾਨੀ । ਕਹਾ ਭਾਈ ਸੀਤਾ ਤੈ ਇਯਾਨੀ । ੮੨੧ ।
 jab Sita tan chah ke kadhun. jog agan upraj do chhadun.
 tab in bhaiee gagan te baani. keha bhaiee Sita tai eyani. (821)

ਅਰੂਪਾ ਛੰਦ
 ਸੁਨੀ ਬਾਨੀ । ਸੀਆ ਰਾਨੀ । ਲਯੋ ਆਣੀ । ਕਰੈ ਪਾਨੀ । ੮੨੨ ।
Arupa Chhand
 Sunni bani. Sia Rani. leiou aani. karai pani. (822)

ਸੀਤਾ ਬਾਚ ਮਨ ਮੈ
 ਦੋਹਰਾ
 ਜਉ ਮਨ ਬਚ ਕਰਮਨ ਸਹਿਤ ਰਾਮ ਬਿਨਾ ਨਹੀ ਅਉਰ ।
 ਤਉ ਏ ਰਾਮ ਸਹਿਤ ਜੀਐ ਕਹਿਯੋ ਸੀਆ ਤਿਹ ਠਉਰ । ੮੨੩ ।
Sita baach man mein
Dohra
 jou man bach karman sahit Ram bina nahi aour.
 tou eai Ram sahit jeeai kahiou Sia teh thour. (823)

ਅਰੂਪਾ ਛੰਦ
 ਸਬੈ ਜਾਗੈ । ਭ੍ਰਮ ਭਾਗੈ । ਹਠੰ ਤਯਾਗੈ । ਪਰੀ ਲਾਗੈ । ੮੨੪ ।
 Sabai jagai. bharmung bhagai. hathung tiagai. pugung lagai. (824)

ਸੀਆ ਆਨੀ । ਜਰੀ ਰਾਨੀ । ਧਰਮ ਧਾਨੀ । ਸਤੀ ਮਾਨੀ । ੮੨੫ ।
 Sia aani. jagung rani. dharam dhani. sabhi mani. (825)

ਮਨੰ ਭਾਈ । ਉਰੰ ਲਾਈ । ਸਤੀ ਜਾਨੀ । ਮਨੈ ਮਾਨੀ । ੮੨੬ ।
 manung bhaie. anrung laiee. sati jani. manai mani. (826)

ਦੋਹਰਾ
 ਬਹੁ ਬਿਧਿ ਸਿਆਹਿੰ ਸਮੋਧ ਕਰਿ ਚਲੇ ਅਜੁਧਿਆ ਦੇਸਿ ।
 ਲਵ ਕੁਸ ਦੋਊ ਪਤਿਨਿ ਸਹਿਤ ਸ੍ਰੀ ਰਾਘਬੀਰ ਨਰੇਸ । ੮੨੭ ।
Dohra
 boh bidh siahung samedh kar chalai Ajudhiya des.
 lav kus douoo putran sahet Sri Raghbir nares. (827)

When Sita desired to emanate the desired fire (to burn herself) from her own body and leave this human form, then there was a sound heard from heavens, saying, "O Sita ! Have you gone mad ?" (821)

Arupa Chhand

When the queen Sita heard this heavenly sound, she asked for some water, which she took in her hands. (822)

Then Sita said to herself (in her mind)

Couplet :

If I have never accepted (in my mind) by mind, speech and action anybody else except Sri Ram as my spouse, then let all (dead) persons including Sri Ram be made alive (may come to life). Having said this, she sprinkled that water on the Earth. (land)." (823)

Arupa Chhand

That very moment all of them came back to life, and all doubts were cleared from everyone's mind. Leaving their doubts and misgivings, all fell at the feet of Sita. (824)

Then Sri Ram brought Sita back to his palace and accepted with all religious rites and moral principles, Sita as the world's queen and of a chaste character (pious character). (825)

Then she (Sita) appeared to Ram's heart, and he embraced her and accepted her as a chaste (virtuous) woman, and gave her full regard as his trusted wife. (826)

Couplet

After imparting spiritual knowledge to Sita by various means, Sri Ram, accompanied by Lav and Kush, and Sita, proceeded towards Aoudhya. (827)

ਚੌਪਈ

ਬਹੁਤੁ ਭਾਤਿ ਕਰਿ ਸਿਸਨ ਸਮੋਧਾ । ਸੀਯ ਰਘੁਬੀਰ ਚਲੇ ਪੁਰਿ ਅਉਧਾ ।
ਅਨਿਕ ਬੈਖ ਸੇ ਸਸਤ੍ਰੁ ਸੁਹਾਏ । ਜਾਨੁਕ ਤੀਨ ਰਾਮ ਬਨਿ ਆਏ । ੮੨੮ ।
ਇਤਿ ਸ੍ਰੀ ਬਚਿਤ੍ਰ ਨਾਟਕੇ ਰਾਮਾਵਤਾਰੇ ਤਿਹੂੰ ਭਿਰਾਤਨ
ਸੈਨਾ ਸਹਤ ਜੀਬੋ ਧਿਆਇ ਸਮਾਪਤੈ ।

Choupaiee

bahut bhant kar misan samodha.
Seya Raghubir chalai pur aoudha.
anik bekhso sastar suhaie.
janak teen Ram ban aie. (828)

iti Sri Bachittar Natakai Ramavtarai tehun bhiratan
saina sahat jeebo dhiaie samapatung.
ਅਥ ਸੀਤਾ ਦੁਹੁ ਪੁਤ੍ਰਨ ਸਹਿਤ ਪੁਰੀ ਅਵਧ ਪ੍ਰਵੇਸ ਕਥਨੰ ।

ਚੌਪਈ

ਤਿਹੂੰ ਮਾਤ ਕੰਠਨ ਸੋ ਲਾਏ । ਦੋਊ ਪੁਤ੍ਰ ਪਾਇਨ ਲਪਟਾਏ ।
ਬਹੁਰ ਆਨਿ ਸੀਤਾ ਪਗ ਪਰੀ । ਮਿਟ ਗਈ ਤਹੀ ਦੁਖਨ ਕੀ ਘਰੀ । ੮੨੯ ।
Ab Sita dohun putran sahet puri avadh parves kathanung
Choupaiee

tahun maat kanthan so laie. douoo putar paien laptaie.
bahur aan Sita pug pari. mit gaiee tehi dukhan ki gharee. (829)

ਬਾਜ ਮੇਧ ਪੂਰਨ ਕੀਆ ਜਗਾ । ਕਉਸਲੇਸਿ ਰਘੁਬੀਰ ਅਭਗਾ ।
ਗ੍ਰਿਹਿ ਸਪੁਤ ਦੋ ਪੂਤ ਸੁਹਾਏ । ਦੇਸ ਬਿਦੇਸ ਜੀਤਿ ਗ੍ਰਿਹਿ ਆਏ । ੮੩੦ ।
baaj medh puran kia jaga. kauslais Raghubir abhaga.
greh Saput do poot suhaie. des bides jeet greh aie. (830)

ਜੋਤਿਕ ਕਹੇ ਸੁ ਜਗ ਬਿਧਾਨਾ । ਬਿਧਿ ਪੂਰਬ ਕੀਨੇ ਤੇ ਨਾਨਾ ।
ਏਕ ਘਾਟ ਸਤ ਕੰਨਿ ਜਗਾ । ਚਟਪਟ ਚਕ੍ਰ ਇੰਦ੍ਰ ਉਠਿ ਭਗਾ । ੮੩੧ ।
jotik kehai so jug bidhana. bidh purab keeno to nahna.
ek ghaat scat keeno jaga. chatpat chakar Inder uth bhaga. (831)

ਰਾਜ ਸੁਇ ਕੀਨੇ ਦਸ ਬਾਰਾ । ਬਾਜ ਮੇਧਿ ਇਕੀਸ ਪ੍ਰਕਾਰਾ ।
ਗਵਾਲੰਭ ਅਜਮੇਧ ਅਨੇਕਾ । ਭੂਮਿ ਮਧਿ ਕਰਮ ਕੀਏ ਅਨੇਕਾ । ੮੩੨ ।
Raj suai keeno das bara. baag medh ikees parkara.
gavalumbh ajmedh aneka. bhoom madh karam keeai aneka. (832)

Choupaiee :

Ram gave enlightening knowledge to his sons by various means, and accompanied by Sita, Sri Ram moved towards Aoudhya. Various beautiful robes were looking glorious on their persons, as if three Rams had been created, who were coming.

(828)

Here the chapter of the coming alive of the three brothers (of Ram) alongwith the whole army, from the episode of Ram's incarnation in Bachittar Natak is completed.

**Now the episode of Entry of Sita alongwith her two sons
into Avadhpuri commences.**

Choupaiee

All the three mothers hugged the grand-sons and both of them got clung to their feet. Then Sita came and fell at the feet of the mothers-in-law. Thus the time sufferings were over.

(829)

Then Sri Ram, the King of Kaushal land, completed the Ashumeid Yagna without any interruption. Both the sons were roaming with splendour in the palace and they had come back home and foreign lands.

(830)

All the types of Yagnas, as were essential as per customs and principles, were completed as per formal rites. When all the hundred Yagnas, except one were completed, Indra feet bewildered and ran away from there.

(831)

About a dozen Rajsu Yagnas were performed, and twenty-one Asumedh Yagnas were completed, alongwith many Gomedh and Ajmedh Yagnas. Many other virtuous deeds were performed in the country.

(832)

ਨਾਗਮੇਧ ਖਟ ਜਗ ਕਰਾਏ । ਜੋ ਨ ਕਰੇ ਜਨਮੇਜਿਯ ਪਾਏ ।
 ਅਉਰੈ ਗਨਤ ਕਹਾ ਲਗ ਜਾਊ । ਗ੍ਰੰਥ ਬਦਨ ਤੇ ਹੀਐ ਡਰਾਊ । ੮੩੩ ।
 Nagmedh khat jug karaie. jo na karai janmaiijiy paie.
 aourai ganat kaha lag jaouoo. granth badan te hiai draouoo. (833)

ਦਸ ਸਹੰਸ੍ਰ ਦਸ ਬਰਖ ਪ੍ਰਮਾਨਾ । ਰਾਜ ਕਰਾ ਪੁਰਿ ਅਉਧ ਨਿਧਾਨਾ ।
 ਤਬ ਲਉ ਕਾਲ ਦਸਾ ਨੀਅਰਾਈ । ਰਘੁਬਰ ਸਿਰਿ ਮ੍ਰਿਤ ਡੰਕ ਬਜਾਈ । ੮੩੪ ।
 das Sahunsar das barkh parmana. Raj kara pur aoudh nidhana.
 tab lou kaal dasa niaraiee. Raghbar Sir mirat dank bajaiee. (834)

ਨਮਸਕਾਰ ਤਿਹ ਬਿਧਿ ਪ੍ਰਕਾਰਾ । ਜਿਨਿ ਜਗਾ ਜੀਤਿ ਕਰਿਯੋ ਬਸ ਸਾਰਾ ।
 ਸਬਹਨ ਸੀਸਿ ਡੰਕ ਤਿਹ ਬਾਜਾ । ਜੀਤ ਨ ਸਕਾ ਰੰਕ ਅਰੁ ਰਾਜਾ । ੮੩੫ ।
 namaskar the bidh parkara. jin jug jeet kariou bas sara.
 sabhan sees dank the baja. jeet na saka runk ar raja. (835)

ਦੋਹਰਾ
 ਜੇ ਤਿਨ ਕੀ ਸਰਨੀ ਪਰੇ ਕਰ ਦੇ ਲਏ ਬਚਾਇ ।
 ਯੋ ਨਹੀ ਕੋਊ ਬਾਚਿਆ ਕਿਸਨ ਬਿਸਨੁ ਰਘੁਰਾਇ । ੮੩੬ ।

Dohra
 jo tin ki sarni parai kar dei laie bachaie.
 yo nahi kouoo bachia kisan bisan Raghuraie. (836)

ਚੌਪਈ
 ਬਹੁ ਬਿਧਿ ਕਰੋ ਰਾਜ ਕੋ ਸਾਜਾ । ਦੇਸ ਦੇਸ ਕੇ ਜੀਤੇ ਰਾਜਾ ।
 ਸਾਮ ਦਾਮ ਅਰੁ ਦੰਡ ਸ ਭੇਦਾ । ਜਿਹ ਬਿਧਿ ਹੁਤੀ ਸਾਸਨਾ ਬੇਦਾ । ੮੩੭ ।

Choupaiee
 boh bidh kare raj ko saja. des des ke jeetai raja.
 sam dam ar dund so bheda. jeh bidh huti sasna beda. (837)

ਬਰਨ ਬਰਨ ਅਪੁਨੀ ਕ੍ਰਿਤ ਲਾਏ । ਚਾਰ ਚਾਰ ਹੀ ਬਰਨ ਚਲਾਏ ।
 ਛਤ੍ਰੀ ਕਰੇ ਬਿਪ੍ਰ ਕੀ ਸੇਵਾ । ਬੈਸ ਲਖੇ ਛਤ੍ਰੀ ਕਹ ਦੇਵਾ । ੮੩੮ ।
 baran baran apni kirat laie. Char char ki baran chalaie.
 Chhatri karai bipar ki sewa. bais lakhai chhatri keh deva. (838)

ਸੂਦ੍ਰ ਸਬਨ ਕੀ ਸੇਵਾ ਕਮਾਵੈ । ਜਹ ਕੋਈ ਕਹੈ ਤਹੀ ਵਹ ਧਾਵੈ ।
 ਜੈਸਕ ਹੁਤੀ ਬੇਦ ਸਾਸਨਾ । ਨਿਕਸਾ ਤੈਸ ਰਾਮ ਕੀ ਰਸਨਾ । ੮੩੯ ।
 Sudar saban ki seva kamavai. jeh koiee kehai tehi veh dhavai.
 Jaisak huti beid sasna. niksa tais Ram ki rasna. (839)

Six elephant-medh Yagna were done, which Janmeja had not been able to perform. How much more could I describe ? As I fear that I have felt the Granth will become too voluminous. (833)

Then Sri Ram ruled over Aoudhya town for ten thousand and ten years, when his end came near. Then the god of death overtook Ram, and he left this world. (834)

Our salutations to the god of death, in many ways, which has overcome the whole world and gained victory over it. Everyone is overpowered by the death one day. Neither a king nor a panper has ever gained victory over the god of death. (835)

Couplet

Whosoever has taken refuge at the feet of that (Kaal) God of death, has been (saved) protected by the benign hands of the Lord. But none of the great seers like Krishna, Vishnu and Ram Chander have escaped the clutches of the god of death. (836)

Choupaicee

Ram had enjoyed all the grandeur and pleasures of the royal kingdom, having gained victory over other kings. He had followed all the four aspects of political power as per Vedas including refuge, value, punishment, and discrimination. (looking after individual safety, financial, action against crime and distinction between various sections). (837)

All the four Varnas (Brahmin, Kashatrya etc.) were made to follow their respective duties, and all the four Varnas were looked after. The Kashatriyas were seeming the brahmins, whereas Vaishas were considering the Kashatriyas as their superiors. (worthy of their worship). (838)

The shudras were serving all the others. They were following the same path as dictated by the others (three Varnas). Sri Ram was dictating his ordains as per the rules or directives of the Vedas. (839)

ਰਾਵਣਾਦਿ ਰਣਿ ਹਾਕਿ ਸੰਘਾਰੇ । ਭਾਤਿ ਭਾਤਿ ਸੇਵਕ ਗਣ ਤਾਰੇ ।
 ਲੰਕਾ ਦਈ ਟੰਕ ਜਨੁ ਦੀਨੋ । ਇਹ ਬਿਧਿ ਰਾਜ ਜਗਤ ਮੈ ਕੀਨੋ । ੮੪੦ ।
 Ravanad runn haak sangharai. bhat bhant sevak gann tarai.
 lanka deiee tank jan deeno. eh bidh raj jagat mein keeno. (840)

ਦੋਹਰਾ

ਬਹੁ ਬਰਖਨ ਲਉ ਰਾਮ ਜੀ ਰਾਜ ਕਰਾ ਅਰਿ ਟਾਲਿ ।
 ਬ੍ਰਹਮਰੰਧ ਕਹ ਫੋਰ ਕੈ ਭਯੋ ਕਉਸਲਿਆ ਕਾਲ । ੮੪੧ ।

Dohra

boh barkhan lou Ram ji raj kara ar taal.
 brahamrandh keh phor kai bhiau kausalya kaal. (841)

ਚੌਪਈ

ਜੈਸ ਮ੍ਰਿਤਕ ਕੇ ਹੁਤੇ ਪ੍ਰਕਾਰਾ । ਤੈਸੇ ਈ ਕਰੇ ਬੇਦ ਅਨੁਸਾਰਾ ।
 ਰਾਮ ਸਪੂਤ ਜਾਹਿ ਘਰ ਮਾਹੀ । ਤਾ ਕਹੁ ਤੋਟ ਕੋਊ ਕਹ ਨਾਹੀ । ੮੪੨ ।

Choupaiee

jais mirtak ko hutai pukara. taisai ei karai beid anusara.
 Ram sapoot jahung ghar mahi. ta koh tot kouoo keh nahi. (842)

ਬਹੁ ਬਿਧਿ ਗਤਿ ਕੀਨੀ ਪ੍ਰਭ ਮਾਤਾ । ਤਬ ਲਉ ਭਈ ਕੇਕਈ ਮਾਤਾ ।
 ਤਾ ਕੇ ਮਰਤ ਸੁਮਿਤ੍ਰਾ ਮਰੀ । ਦੇਖਹੁ ਕਾਲ ਕ੍ਰਿਆ ਕਸ ਕਰੀ । ੮੪੩ ।
 boh bidh gut keeni prabh mata. tab lou bhaiee kaikaiee sata.
 ta kai marat sumitra mari. dekhoh kaal kiria kas kari. (843)

ਏਕ ਦਿਵਸ ਜਾਨਕਿ ਤ੍ਰਿਯਾ ਸਿਖਾ । ਭੀਤ ਭਏ ਰਾਵਣ ਕਹ ਲਿਖਾ ।
 ਜਬ ਰਘੁਬਰ ਤਿਹ ਆਨਿ ਨਿਹਾਰਾ । ਕਛੁਕ ਕੋਪ ਇਮ ਬਚਨ ਉਚਾਰਾ । ੮੪੪ ।
 ek divas janik triya sikha. bheet bhaie Ravan keh likha.
 jab Raghubar the aan nihara. kachhuk kop em bachan uchara. (844)

ਰਾਮ ਬਾਚ ਮਨ ਮੈ

ਯਾ ਕੋ ਕਛੁ ਰਾਵਨ ਕੋ ਹੇਤਾ । ਤਾ ਤੇ ਚਿਤ੍ਰ ਚਿਤ੍ਰਕੈ ਦੇਖਾ ।
 ਬਚਨ ਸੁਨਤ ਸੀਤਾ ਭਈ ਰੋਖਾ । ਪ੍ਰਭ ਮੁਹਿ ਅਜ ਹੂੰ ਲਗਾਵਤ ਦੋਖਾ । ੮੪੫ ।

Ram baach man mein

ya ko kachh Ravan ko hota. ta te chitar chitarkai dekha.
 bachan sunat Sita bhaiee rokha. prabh mohai aj hun laggavat dokha. (845)

Sri Ram had killed demons like Ravana by challenging him for battle, while helping all his disciples (dev out persons) towards salvation. Lanka was handed over (to Vibhushan) and established in peace. So Ram had ruled over the world in such a manner. (840)

Couplet

Sri Ram had ruled over the land for many years, having vanquished his enemies. Then Kaushalya (Ram's mother) having lived long (after breaking Brahmrandh), finally gave up her mortal life. (died). (841)

Choupaiee

The way various formal rites were required as per Vedic rites, were performed as in the case of any dead person. The family, where sons like Ram were born, had no problems or shortages to encounter. (842)

Sri Ram had performed various rites for the peace of the departed soul (mother) in many ways, and in the mean time Kaikaiee also died, and after some time Sumitra also died. Thus the god of death had performed various actions (as per Nature). (843)

One day Sita had drawn the figure of Ravana on the wall, as requested by some women folk, then Ram got furious with rage, and remarked like this. (844)

Ram thought to himself :-

“ This lady (Sita) must have had some liking for Ravana, and that is why she had drawn his figure (painting) to see for herself (again). Hearing such words, Siota got furious and said, “ O Lord ! You are blaming me for such a blemish (infamous deed) even now. (845)

ਦੋਹਰਾ
ਜਉ ਮੇਰੇ ਬਚ ਕਰਮ ਕਰਿ ਹ੍ਰਿਦੈ ਬਸਤ ਰਘੁਰਾਇ ।
ਪ੍ਰਿਥੀ ਪੈਡ ਮੁਹਿ ਦੀਜੀਐ ਲੀਜੈ ਮੋਹਿ ਮਿਲਾਇ । ੮੪੬ ।

Dohra

jou merai bach karam kar hirdai basat Raghraie.
prithi paid mohai deejiai leejai mohai milaie. (846)

ਚੌਪਈ
ਸੁਨਤ ਬਚਨ ਧਰਨੀ ਛਟਿ ਗਈ । ਲੋਪ ਸੀਆ ਤਿਹ ਭੀਤਰ ਭਈ ।
ਚਕ੍ਰਤ ਰਹੇ ਨਿਰਖਿ ਰਘੁਰਾਈ । ਰਾਜ ਕਰਨ ਕੀ ਆਸ ਚੁਕਾਈ । ੮੪੭ ।

Choupaiee

Sunat bachan dharni phat gaiee. lope Sia the bheetar bhaie.
chakrat rehai nirakh Raghraiee. Raj karan ki aas chukaiee. (847)

ਦੋਹਰਾ
ਇਹ ਜਗ ਧੂਅਰੋ ਧਉਲਹਰਿ ਕਿਹ ਕੇ ਆਯੋ ਕਾਮ ।
ਰਘੁਬਰ ਬਿਨੁ ਸੀਅ ਨ ਜੀਐ ਸੀਅ ਬਿਨੁ ਜੀਐ ਨ ਰਾਮ । ੮੪੮ ।

Dohra

eh jug dhuaro dhoulhar keh ko aiyo kam.
Raghubar bin Sia na jiai Sia bin jeeai na Ram. (848)

ਚੌਪਈ
ਦੁਆਰੇ ਕਹਿਯੋ ਬੈਠ ਲਛਮਨਾ । ਪੈਠ ਨ ਕੋਊ ਪਾਵੈ ਜਨਾ ।
ਅੰਤਰਿ ਪੁਰਹਿ ਆਪਿ ਪਗੁ ਧਾਰਾ । ਦੇਹਿ ਛੋਰਿ ਮ੍ਰਿਤ ਲੋਕ ਸਿਧਾਰਾ । ੮੪੯ ।

Choupaiee

duarai kehiou baith lachhmana. paith na kouoo pavai jana.
antar pureh aap pug dhara. deh chhor mirat lok sidhara. (849)

ਦੋਹਰਾ
ਇੰਦ੍ਰਮਤੀ ਹਿਤ ਅਜ ਨ੍ਰਿਪਤਿ ਜਿਮ ਗ੍ਰਿਹ ਤਜਿ ਲੀਅ ਜੋਗ ।
ਤਿਮ ਰਘੁਬਰ ਤਨ ਕੋ ਤਜਾ ਸ੍ਰੀ ਜਾਨਕੀ ਬਿਯੋਗ । ੮੫੦ ।
ਇਤਿ ਸ੍ਰੀ ਬਚਿਤ੍ਰ ਨਾਟਕੇ ਰਾਮਾਵਤਾਰੇ ਸੀਤੇ ਕੇ ਹੇਤ
ਮ੍ਰਿਤ ਲੋਕ ਗਏ ਧਿਆਇ ਸਮਾਪਤ ।

Dohra

Indermati hit aj nirpat jim greh taj lia jog.
tim Ragbhar tan ko taja Sri Janki biyog. (850)

Couplet

Sita said, " O mother Earth ! If only Ram abides in my body and through speech and action, then give me some path and absorb me within yourself (to fold me within it)."

(846)

Choupaiee :

On hearing Sita's words, the Earth split underneath and Sita got caved in the Earth. (got absorbed). On watching the scene (wonderful drama) Sri Ram got bewildered and had no desire left to rule any more.

(847)

Couplet

This world was like a palace of smoke, and had never been useful to anyone. Just as Sita could not live without Ram, in the same way Ram could not have lived without Sita.

(848)

Choupaiee :

So Sri Ram said, " O Lachhman ! You wait at the gate, and do not allow anyone to enter this place. So by placing his foot in that palace, and gave up his life, passing into eternity leaving this world.

(849)

Couplet

So Sri Ram had given up his life due to the separation from Sita just as King Aj had adopted the path of ascetics for Inder mati, forsaking his worldly life.

(850)

iti Sri Bachittar Natakai Ramavtarai Sita ko
hot mirat lok gaie dhiaie samapatanung.
ਅਬ ਤੀਨੋ ਭ੍ਰਾਤਾ ਇਸਤ੍ਰੀਅਨ ਸਹਿਤ ਮਰਬੋ ਕਥਨੰ

ਚੌਪਈ

ਰਉਰ ਪਰੀ ਸਗਰੇ ਪੁਰ ਮਾਹੀ । ਕਾਹੂੰ ਰਹੀ ਕਛੂ ਸੁਧਿ ਨਾਹੀ ।
ਨਰ ਨਾਰੀ ਡੋਲਤ ਦੁਖਿਆਰੇ । ਜਨੁਕ ਗਿਰੇ ਜੁਝਿ ਜੁਝਿਆਰੇ । ੮੫੧ ।

Ab teeno bhrata Istriyan sahet marbai kathanung.

Choupaiee

rour pari sagrai pur mahi. kahun rehi kachhu sudh nahi.
nar nari dolat dukhiarai. Janak girai jujh jujhiarai. (851)

ਸਗਰ ਨਗਰ ਮਹਿ ਪਰ ਗਈ ਰਉਰਾ । ਬਯਾਕੁਲ ਗਿਰੇ ਹਸਤਿ ਅਰ ਘੋਰਾ ।
ਨਰ ਨਾਰੀ ਮਨ ਰਹਿਤ ਉਦਾਸਾ । ਕਹਾ ਰਾਮ ਕਰ ਗਏ ਤਮਾਸਾ । ੮੫੨ ।
sagar nagar meh par gaiee roura. beyakul girai hamati ar ghora.
nar nari man rehat udasa. keha Ram kar gaie tamasa. (852)

ਭਰਥਊ ਜੋਗ ਸਾਧਨਾ ਸਾਜੀ । ਜੋਗ ਅਗਨਿ ਤਨ ਤੇ ਉਪਰਾਜੀ ।
ਬ੍ਰਹਮਰੰਧ੍ਰ ਝਟਦੈ ਕਰਿ ਫੋਰਾ । ਪ੍ਰਭ ਸੋ ਚਲਤ ਅੰਗ ਨਹੀ ਮੋਰਾ । ੮੫੩ ।
bharthouoo jog sadhna saji. jog agan tan te upraji.
brahamrundhar jharde kar phora. prabh so chalat ang nahi mora. (853)

ਸਕਲ ਜੋਗ ਕੇ ਕੀਏ ਬਿਧਾਨਾ । ਲਛਮਨ ਤਹੇ ਤੈਸ ਹੀ ਪ੍ਰਾਨਾ ।
ਬ੍ਰਹਮਰੰਧ੍ਰ ਲਵ ਅਰਿ ਫੁਨਿ ਫੂਟਾ । ਪ੍ਰਭ ਚਰਣਣ ਤਰਿ ਪ੍ਰਾਨ ਨਿਖੂਟਾ । ੮੫੪ ।
Sakal jog ko keeai bidhana. Lachhman tajai tais hi prana.
brahamrundhar lav ar phun phutai. prabh charanan tar pran nikhuta. (854)

ਲਵ ਕੁਸ ਦੋਊ ਤਹਾ ਚਲ ਗਏ । ਰਘੁਬਰ ਸੀਅਹਿ ਜਰਾਵਤ ਭਏ ।
ਅਰੁ ਪਿਤ ਭ੍ਰਾਤ ਤਿਹੂੰ ਕਹ ਦਹਾ । ਰਾਜ ਛਤ੍ਰ ਲਵ ਕੇ ਸਿਰਿ ਰਹਾ । ੮੫੫ ।
lav kus douoo taha chal gaie. Raghubar Siahe jaravat bhaie.
ar pit bhrat tehun keh dāha. Raj chhatar lav kai sir raha. (855)

ਤਿਹੂੰਅਨ ਕੀ ਇਸਤ੍ਰੀ ਤਹ ਆਈ । ਸੰਗਿ ਸਤੀ ਹੈ ਸੁਰਗਿ ਸਿਧਾਈ ।
ਲਵ ਸਿਰਿ ਧਰਾ ਰਾਜ ਕਾ ਸਾਜਾ । ਤਿਹੂੰਅਨ ਤਿਹੂੰ ਕੁੰਟਿ ਕੀਅ ਰਾਜਾ । ੮੫੬ ।
tihun ki istri the aiee. Sung Sati hun Surag Sidhaiee.
lav sir dhara raj ka saja. tehuan tehun kunt kia raja. (856)

Here the Chapter of Sita's departure from the world from the episode of Ram's Incarnation in Bachittar Natak is completed.

**Now the Episode of the death of the three brothers
alongwith their wives begins.**

Choupaiee

The news had spread like wild fire in the whole town that Sri Ram had left this world for his heavenly abode. (mingled with the Lord), so no one had any some of his own whereabouts. The men and women folk were roaming around just as the warriors had fallen down due to fighting. (851)

There was a lot of confusion in the whole town, even elephants and horses had started falling down due to (their agitated mind) worry. Men and women were feeling glooming at the loss, and were wondering about Ram's dramatic death. (852)

After Sri Ram's death, Bharat also performed yogic meditation and emanated the yogic fire from his body and did not hesitate in joining Ram in heavens having broken the Brahm-rundar (having left the physical form). (853)

Then Lachhman also performed yogic-deeds and gave up his mortal life in the same manner. Then Shatrugan's also got his brahm-runder broken (left the mortal frame) and left his mortal body, joining Sri Ram in heavens. (854)

The Lav and Kush went there and performed the cremation ceremony of both Sri Ram and Sita, and then the cremation of the three brothers of their father. Then the rule of the kingdom passed on to Lav. (with a canopy flying over his head). (855)

There the three wives of these three brothers came there, and joined their spouses in heaven by performing Sati, (by burning themselves). The whole responsibility of the kingdom of Koshal land was passed on to Lav. Then the families of the three brothers ruled over the whole world. (856)

ਉਤਰ ਦੇਸ ਆਪ ਕੁਸ ਲੀਆ । ਭਰਥ ਪੁਤ੍ਰ ਕਹ ਪੁਰਬ ਦੀਆ ।
ਦਛਨ ਦੀਅ ਲਛਨ ਕੇ ਬਾਲਾ । ਪਛਮ ਸਤ੍ਰਘਨ ਸੁਤ ਬੈਠਾਲਾ । ੮੫੭ ।

Utar des aap kus lia. bharat putar keh purab dia.
dachhan dia lachhan ke bala. pachham satrugghan sut baithala. (857)

ਦੋਹਰਾ

ਰਾਮ ਕਥਾ ਜੁਗ ਜੁਗਿ ਅਟਲ ਸਭ ਕੋਈ ਭਾਖਤ ਨੇਤਿ ।
ਸੁਰਗਿ ਬਾਸੁ ਰਘੁਬਰ ਕਰਾ ਸਗਰੀ ਪੁਰੀ ਸਮੇਤ । ੮੫੮ ।
ਇਤਿ ਰਾਮ ਭਿਰਾਤ ਤ੍ਰੀਅਨ ਸਹਤ ਸੁਰਗਿ ਗਏ
ਅਰੁ ਰਾਮ ਸਗਰੀ ਪੁਰੀ ਸਹਿਤ ਸੁਰਗ ਜਾਇਬੋ
ਧਿਆਇ ਸਮਾਪਤਮ ।

Ram katha jug jug atal sabh koiee bhakhat neit.
Surag baas Raghubar kara sagrri puri samet. (858)

it Ram bhirat trian sehat surag gaie or
Ram sagri puri sahet surag jaiebo
dhiaie Samapatam.

ਚੌਪਈ

ਜੋ ਇਹ ਕਥਾ ਸੁਨੈ ਅਰੁ ਗਾਵੈ । ਦੂਖ ਪਾਪ ਤਿਹ ਨਿਕਟਿ ਨ ਆਵੈ ।
ਬਿਸਨੁ ਭਗਤਿ ਕੀ ਏ ਫਲੁ ਹੋਈ । ਆਪਿ ਬਯਾਧਿ ਛੈ ਸਕੈ ਨ ਕੋਈ । ੮੫੯ ।

Choupaiee

jo eh katha sunnai or gavai. dookh paap the nikat na avai.
bisan bhagati ki eh phal hoiee. aadh biayadh chhavai sahai na koiee. (859)

ਸੰਮਤ ਸਤ੍ਰਹ ਸਹਸ ਪਚਾਵਨ । ਹਾੜ ਵਦੀ ਪ੍ਰਿਥਮਿ ਸੁਖ ਦਾਵਨ ।
ਤ੍ਰ ਪ੍ਰਸਾਦਿ ਕਰਿ ਗ੍ਰੰਥ ਸੁਧਾਰਾ । ਭੂਲ ਪਰੀ ਲਹੁ ਲੇਹੁ ਸੁਧਾਰਾ । ੮੬੦ ।
Samat satreh sehas pachavan. harr vadi prithim sukh davan.
tav prasad kar granth sadhara. bhool pari loh leho sudhara. (860)

ਦੋਹਰਾ

ਨੇਤ੍ਰ ਤੂੰਗ ਕੇ ਚਰਨ ਤਰਿ ਸਤਦ੍ਰਵ ਤੀਰ ਤਰੰਗ ।
ਸ੍ਰੀ ਭਗਵਤਿ ਪੁਰਨ ਕੀਓ ਰਘੁਬਰ ਕਥਾ ਪ੍ਰਸੰਗ । ੮੬੧ ।

Dohra

netar tung ke charan tar satdarav teer tarung.
Sri bhagvat puran kecou Raghbar katha parsung. (861)

Kush took over the control of the northern sector (land) himself, while the kingdom of East was passed on to the son of Bharat, and that of the southern areas to Lachhman's sons, and the western areas were handed over to the sons of Shatrugan, who took over control of the kingdom. (857)

Couplet

The episode of Ram is eternal throughout the ages, which is described (remembered) always by all. Finally Sri Ram, alongwith the residents of the town, rested in heavens. (858)

Here the Chapter on the death of Ram's brothers alongwith their wives and the passing of Ram with the whole town to heavens is completed.

Choupaiee :

If anyone were to read or listen to this episode of Ram's Incarnation, he will be relieved of his ills and sins completely. The result of Vishnu's worship will be that the person will be free from all afflictions or sufferings. (859)

" O Lord ! On the first day of (after) full moon of the month of Asar in Samvat 1755 (June of the year 1698) this Granth was completed through Your Grace. If any mistakes are detected, these may be rectified. (860)

Couplet

This episode of Sri Ram was Completed through the Lord's Grace at a place (Anandpur) at the foot hills of Naina Devi and on the banks of swirling river Sutlej. (861)

ਸਾਧ ਅਸਾਧ ਜਾਨੋ ਨਹੀ ਬਾਦ ਸੁਬਾਦ ਬਿਬਾਦ ।
ਗ੍ਰੰਥ ਸਕਲ ਪੂਰਣ ਕੀਯੋ ਭਗਵਤਿ ਕ੍ਰਿਪਾ ਪ੍ਰਸਾਦਿ । ੮੬੨ ।
Sadh asadh janai nahi bad subad bibad.
granth sakal puran keeyo bhagvat kirpa prasad. (862)

ਸਵੈਯਾ

ਪਾਇ ਗਹੇ ਜਬ ਤੇ ਤੁਮਰੇ ਤਬ ਤੇ ਕੋਊ ਆਖ ਤਰੇ ਨਹੀ ਆਨਿਯੋ ।
ਰਾਮ ਰਹੀਮ ਪੁਰਾਨ ਕੁਰਾਨ ਅਨੇਕ ਕਹੈ ਮਤਿ ਏਕ ਨ ਮਾਨਿਯੋ ।
ਸਿੰਮ੍ਰਿਤ ਸਾਸਤ੍ਰ ਬੇਦ ਸਬੈ ਬਹੁ ਭੇਦ ਕਹੈ ਹਮ ਏਕ ਨ ਜਾਨਿਯੋ ।
ਸ੍ਰੀ ਅਸਿਪਾਨਿ ਕ੍ਰਿਪਾ ਤੁਮਰੀ ਕਰਿ ਮੈ ਨ ਕਹਿਯੋ ਸਬ ਤੋਹਿ ਬਖਾਨਿਯੋ । ੮੬੩ ।

Swaiyya

paie gaie jab te tumrai tab te kouoo akh tarai nahi aniyo.
Ram Rahim puran koran anek kehai mat ek na maniou.
Simrat Sastar beid sabai boh bhed kehai hum ek na janiou.
Sri aspaan kirpa tumri kar mein na kehiou sab tohai bakhaniou. (863)

ਦੋਹਰਾ

ਸਗਲ ਦੁਆਰ ਕੋ ਛਾਡਿ ਕੈ ਗਹਿਯਓ ਤੁਹਾਰੋ ਦੁਆਰ ।
ਬਾਹਿ ਗਹੇ ਕੀ ਲਾਜ ਅਸ ਗੋਬਿੰਦ ਦਾਸ ਤੁਹਾਰ । ੮੬੪ ।

ਇਤਿ ਸ੍ਰੀ ਬਚਿਤ੍ਰ ਨਾਟਕ ਗ੍ਰੰਥੇ ਰਾਮਾਇਣ ਸਮਾਪਤਮ ।

Dohra

Sagal duar ko chhad ke gehou tuharo duar.
bahai gehai ki laj us Gobind das tuhar. (864)

iti Sri Bachittar Natak granthai Ramayan Samapatam.

I have not known about any controversies good or bad and its pleasure, but it is through the Lord's Grace alone that this Granth was completed. (862)

Swaiyya

O Lord ! Since the time, I have sought refuge at your lotus-feet, I do not consider anyone else worth worshipping. There are many sects and religious beliefs comprising Ram, Rahim, Puranas and Karan, but I have no faith in anyone of them. The Smritis, Shastras and Vedas have described many discriminations (differences of opinion) but I do not subscribe to any one of them.

O Lord-Sublime ! It is through Your Grace that this Granth has been completed, All this has not been described by me, but through Your dictates only, it has been stated. (863)

Couplet

O Lord ! Leaving all other support, I have sought Your support only. You always have the regard for those, whom You have lent Your support, as such Gobind is Your slave (disciple) only (seeking Your support). (864)

Here the episode of Ramayana of Bachittar Natak is completed.

Other Publications by the Author

1. Pholosophy of Sikh Gurus.
2. The four Pillars of Sikhism
3. The Eternal Bliss
4. The Universal Message of Gur Granth Sahib (in four volumes).
5. Zafarnamah.
6. The Essence of Sri Guru Granth Sahib (in 5 vols.)
7. Amrit Boond Suhavani (Punjabi)



*In the Everlasting memory
of
my wife
Parshotam Kaur Makin
(1930-2015)*

The Essence of Sri Guru Granth Sahib

This work involved me completely in the translation of Sri Guru Granth Sahib in English Prose and took me, to complete it, 10 years from 1990 to 2000. Infact this is the best part of my life, as the whole day was spent in studying and understanding each hymn and then writing its meaning first in Punjabi and then translating that Punjabi version into English Prose. The hymns of each page took two days to complete the job in English version, giving not the literal meanings, but the essence of each hymn, as understood by me. Of course, even a life time is not enough to deal with this subject, as Gurbani is too deep in its philosophy for any individual to really understand and then express it in a foreign language.

In fact, the Guru has clarified it by giving the final verdict by saying,

“ਆਪ ਆਪਨੀ ਬੁਧ ਹੈ ਜੇਤੀ। ਬ੍ਰਣਤ ਭਿੰਨ ਭਿੰਨ ਤੈਹੋ ਤੇਤੀ।”

as such human being has his limitations, but the effort is always rewarded.

II. a) Philosophy of Sikh Gurus

- i) This deals with the *banis* of Nitname, namely Jap Ji, Jaap Sahib, Sukhmani Sahib and Swaiyyais etc.
- ii) This book is in two parts, the first part dealing with the meaning of the Gurbani and the second one giving its philosophy under ten headings.

b) The Four Pillars of Sikhism

There are four main pillars of Sikhism, namely Guru, Lord's will (Hukam) Sadh Sangat and Naam.

True Name is to be attained through the help and benevolence of the Guru. The Guru helps us to understand the meaning and purpose of human life, and then understanding Gurbani with its simple version and guidance through four main-supports.

- c) The Eternal Bliss - It deals with the philosophy of Anand Sahib by Guru Amar Das Ji. It helps us to understand the purpose and meaning of human life and understanding Sikh Philosophy with simple version of Gurbani and its guidance.
- d) Amrit boond Suhavani (ਅੰਮ੍ਰਿਤ ਬੂੰਦ ਸੁਹਾਵਣੀ)

All the hymns of Guru Granth Sahib, with Rehaou (ਰਹਾਉ) are listed and explained fully in Punjabi language.

- e) **The Universal Message of Guru Granth Sahib.** It deals with a simple explanation of the the philosophy of Sikhism and explained briefly with its meaning and objectives . All the hymns are listed. It is meant for those, who feel they have no time to read the full version or scope of the philosophy of Guru Granth Sahib. So in simple language, in few words it deals with the central idea of each hymn. in four volumes.
- f) **Zafarnama - Letter of Victory** written by Guru Gobind Singh Ji to Aurangzoh at the end of hostilities. It forms of part of the present work (5th volume).

